+ as
1965

LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee

Digitized by the Internet Archive
in 2014

https://archive.org/details/movingpicturewor41chal

Vol. 41. No. 5 AUGUST 2, 1919 Price 15 Cents

MOVING PICTURE WORLD

File Copy
691
THE NEW YORK PUBLIC LIBRARY ASTOR, LENOX TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

WARNING!

DON'T Close Your Theatre to Great Box Office Attractions with Tremendous Advertising Values like these!

FAIR AND WARMER
LOMBARDI, LTD.
PLEASE GET MARRIED
THE WILLOW TREE
SHORE ACRES
SOMEONE in the HOUSE
The TEMPLE of DAWN
YOSEMITE
THE RIGHT OF WAY
THE YELLOW DOVE
THE BRAT
THE NATIVE BORN
La MAISON de DANCES
The HEART of a CHILD
WHOLLY INNOCENCE
TESS of the DURBERVILLES
THE WALK OFF'S
L'HOMME RICHE
ALONG CAME RUTH
The HERMIT DOCTOR of GAYA

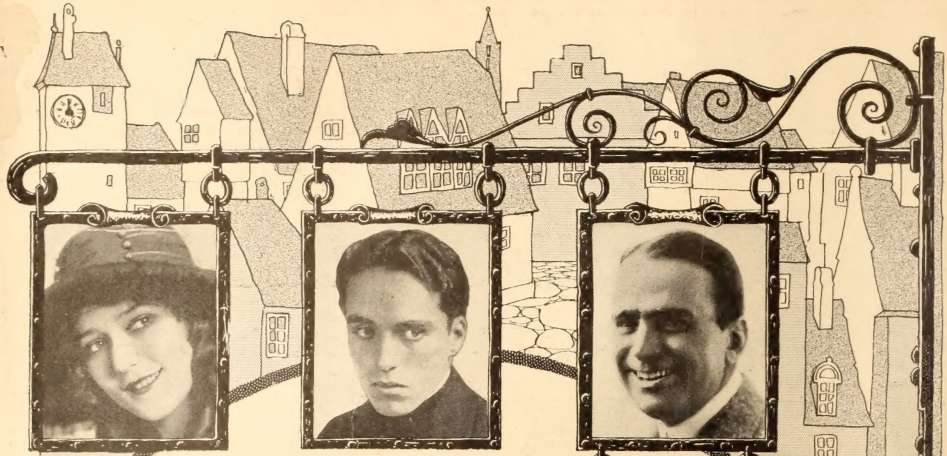
—and Sixteen Other Sure-fire Broadway Successes to be announced later.

Maxwell Karger, Director General

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

NE



The sign-post of supremacy

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

BRANCH OFFICE DISTRIBUTING DEPOTS NOW OPERATING

New York City	729 Seventh Avenue	Minneapolis	402 Film Exchange Building
Philadelphia	314 Bulletin Building	Los Angeles	643 South Olive Street
Pittsburgh	412 Ferry Street	San Francisco	100 Golden Gate Avenue
Boston	41 Winchester Street	Seattle	1200 Fourth Avenue
Chicago	1202 Consumers Building	Detroit	Joseph Mack Building
Kansas City	922 Oak Street	Washington	801 Mather Building

Toronto ..... Stair Bldg., 123 Bay Street

First Release September 1st

A DOUGLAS FAIRBANKS PICTURE

Booking now through Branch Offices or through Home Office for territories in which Branches have not yet been opened

UNITED ARTISTS CORPORATION

Oscar A. Price, President Hiram Abrams, General Manager
729 Seventh Avenue, New York City

"THE MIRACLE MAN"

By George M. Cohan

A GEORGE LOANE TUCKER

production

Would you rather be inspired than entertained?
"The Miracle Man" will do both for you.

The photoplay with an amazing soul.

A PARAMOUNT-ARTCRAFT PICTURE

GEORGE LOANE TUCKER

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

No Miracles Today?

Ask the Girl, the Frog, the Dope and the Confidence Man, or any of the millions who will flock to see

"THE MIRACLE MAN"

The picture worth while of the things worth while.

This George Loane Tucker production, the first Paramount-Artcraft Picture, may be seen at your exchange now. It is wonderful!

See and judge!

From the play by George M. Cohan
Directed and produced by George Loane Tucker
Presented by Mayflower Photoplay Corporation

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

THE FIRST FARCE-COMEDY

"THE MISLEADING WIDOW" is the first Billie Burke picture to be released in six months. Miss Burke, whose personality and charm have proved a big box-office asset to exhibitors all over the country, is today more popular than ever.

In her first picture for the new season, to be released September 7, the charming star has been provided with a vehicle that gives her increased opportunity for appealing to picture audiences.

This farce-comedy is full of laughs. As the first farce of the new season it sets a pace for all productions of the year. The scenario by Frances Marion; the direction by John S. Robertson. You can see the picture now at your exchange.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Thomas H. Ince *presents*

DOROTHY DALTON

"in The Market of Souls"

THE luxury of the setting, the heart-interest of the story, the wonder of the acting, the artistic direction, the splendor of the gowns and scenes—make this one of the finest photoplays ever produced by Thomas H. Ince.

It is fitting that it should be Mr. Ince's first picture under the Selective Booking Plan.

Story by John Lynch. Scenario by C. Gardner Sullivan. Directed by Joseph de Grasse. Photographed by John Stumar.

Supervised by Thomas H. Ince.

You can see it and book it now

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

17 to 1

In an attempt to "show up" Hearst News, Universal Current Events and International News, the giant three of the news weekly field, a News Weekly competitor publishes an advertisement in a film trade paper which supposedly answers our big announcement of previous issue wherein THE BIG THREE printed and described 10 sensational complete news "Scoops" and 8 absolutely out and out "beats" accomplished in the space of a few short weeks. This competitor claims that he really and actually had a strip of "fillum" showing one of the news pictures we advertised as a scoop. In 18 times we licked 'em all to a frazzle with our sensational accomplishments in being "FIRST" as usual, with scoops and beats, including the one shot they mention which was that of Pres. Wilson's trip thru war ruined Belgium with King Albert and Queen Elizabeth. International News No. 27 issued July 3rd showed these pictures; 6 days later, on July 9th, this so-called competitor showed them, proving that we **ARE** Releasing—

Three Mighty News Reels Per Week, Either One Bigger Than Any Other Single Reel News Weekly on the Market

Not one word was mentioned in this competitor's advertisement about the remaining 17 times that we beat 'em and scooped 'em. Nary a word. Absolute quiet regarding 17 sensational news picture achievements that topped 'em every week as regularly as clockwork. And why shouldn't we do it regularly? Who can compare picture news gathering forces with THE BIG THREE?

Hearst News—International News Universal Current Events

Who can show a record of such sensational news picture scoops and beats regularly as THE BIG THREE? What single news reel can ever hope to compare with THREE great big individual news reels secured, prepared and released by the biggest combination of talent in the news reel industry? ANSWER IT YOURSELF!!! All of which enables us to repeat it again and again as we have many times before, i. e.—IF YOU WANT TO PUT YOUR HOUSE ON THE MAP WITH THE EXCLUSIVE NEWS BEATS AND SCOOPS OF THE "BIG THREE" AND GIVE YOUR PATRONS ALL THE BIG NEWS FIRST—BOOK AND SHOW THE "BIG THREE" EVERY WEEK.

Produced by International—Released by UNIVERSAL

Still,— the screen's

DOROTHY PHILLIPS

The Cincinnati "Commercial Tribune" is a conservative newspaper.

It gives credit only where credit is due irrespective of whose production it reviews.

Please read their criticism, a review of splendid character that allows you to figure what you CAN DO with "The Heart of Humanity" in your city.

Carl Laemmle offers

"THE HEART OF

Allen Holubar's Superproduction

yes,-still biggest picture

The Cincinnati "Commercial Tribune" says of the

"The Heart of Humanity"

"HEART OF HUMANITY" FILM MASTERPIECE

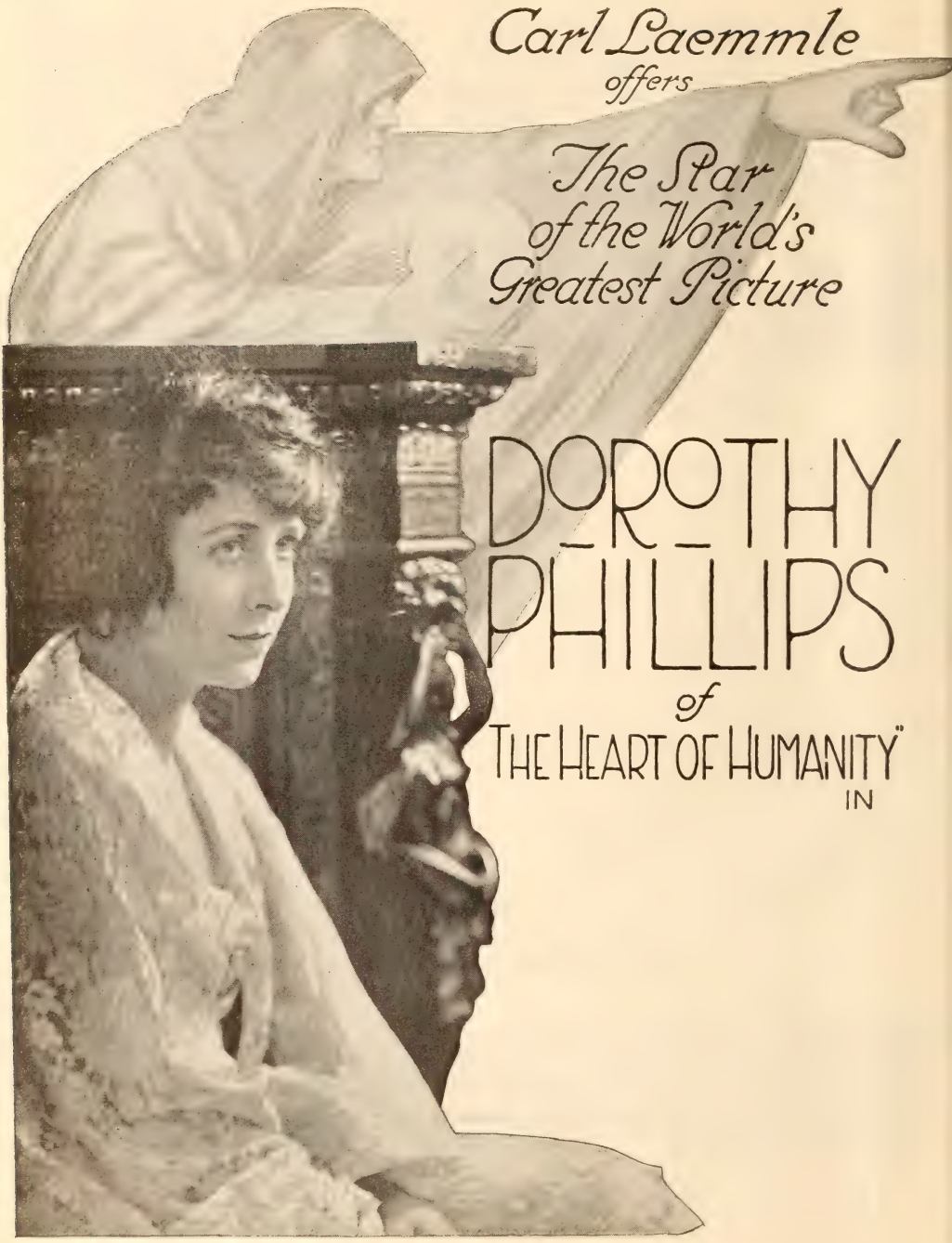
A play destined to live forever in the hearts of those who see it is "THE HEART OF HUMANITY," which opened a week's engagement at the Lyric Sunday. That master mind of Allen Holubar has so skillfully handled his appealing story that even its spectacular background is overshadowed completely by the charming romance which is the picture's main theme. Yet scarcely secondary to this is the optimistic illumination it sheds on the great vital problem that touches on the duty owed by humanity to children wrecked and orphaned by the war. The clarity of the titles is a delight, and this, coupled with the subtle handling of the plot, makes the production a masterpiece, for Allen Holubar, the director, knows the value of contrast and has used his knowledge with the highest degree of success. As Nanette, the character who depicts the glory accomplished by women in the hour of need, Dorothy Phillips proves herself to be one of the screen's greatest players. Rarely have such superb heights been reached as she displays.

Proof that "THE HEART OF HUMANITY" is still the screen's biggest picture is undisputably proven by the constant flood of congratulatory letters that pour into the home offices of Universal-Jewel. Exhibitors will continue to clean up with "THE HEART OF HUMANITY" for years to come. Have YOU played it yet?

JEWEL Productions INC
1600 Broadway, New York City

HUMANITY"

"The Picture that will Live Forever"


Carl Laemmle
offers
The Star
of the World's
Greatest Picture
DOROTHY
PHILLIPS
of
THE HEART OF HUMANITY"
IN

"DESTINY"

A PRODUCTION that towers like a Goliath over the average feature productions. A truly extraordinary picture that brings to you Dorothy Phillips, brilliant star of "The Heart of Humanity," with Dorothy Phillips' many millions of admirers.

A story of a dream of colossal power that came true, with a gripping twist in the ending that sends your audiences away talking, talking, talking; spreading that unpurchasable mouth-to-mouth advertising that packs theatres and brings home the profits to you.

"DESTINY" is destined to sweep the country. With a supporting cast of William Stowell and other star players you may expect something decidedly unusual. We urge a private review of "DESTINY" at your nearest Universal - Jewel exchange.

UNIVERSAL—JEWEL
1600 BROADWAY, NEW YORK

There with the

SCORES OF THEATRES ARE RUNNING THE "MYSTERIOUS MOTOR CYCLE RIDER" STUNT, AND IT'S WORKING WONDERS. :: :: :: ::

WATCH
FOR
NEXT WEEK'S
AD AND
SEE WHAT
ONE OF AMERICA'S
LARGEST
EXHIBITORS
SAYS

WITH
GRACE
CUNARD
AND BIG
CAST

Big Smash?—

—we'll say so!

and you will, too, if you see

ELMO LINCOLN

IN

"ELMO-THE MIGHTY"

In justice to yourself DO NOT book any other serial on the market until you've seen the tremendous money-making possibilities of Elmo Lincoln in "ELMO THE MIGHTY." Imagine the value and advertising power of Lincoln's reputation as Tarzan in that sensational success, "Tarzan of the Apes," and his reputation as the blacksmith in "The Kaiser, the Beast of Berlin."

WATCH our ad next week. We are going to publish a letter from one of the biggest theatre owners in all America. We want you to read what he says of "ELMO THE MIGHTY." You'll read why HE booked this serial. You'll read what he says about how his patrons took this serial. You'll get first-hand, "inside" information about this smashing serial winner.

BOOK INSTANTLY THRU ANY UNIVERSAL EXCHANGE

Drawing The Crowds Like The Biggest Five Reel Pictures in hundreds of Houses - Now

EDDIE POLO

OF all accomplishments in the moving picture industry within the last five years these famous CYCLONE SMITH STORIES, featuring the great POLO, seem to be among the biggest.

Biggest because with these two-reel (2) pictures exhibitors are drawing as much money and packing in as big crowds as their 5-reel, big productions, proving beyond the shadow of a doubt that the RIGHT KIND of 2-reel pictures, specially produced, specially titled and handled like big features, draw just as big as the big features. Yet compare the costs in bookings, then figure up *your* profits. There are ten simply wonderful stories in this CYCLONE SMITH series. Book all ten and handle them exactly the same as you do your 5-reel productions. Advertise them and boost them BIG.

THEN WATCH YOUR RESULTS

Now Booking Thru All Universal Exchanges

Cosmopolitan Productions
"THE DARK STAR"
By Robert W. Chambers
A Paramount-Artcraft Special
with
Marion Davies.
Directed by Allan Dwan
Presented by
FAMOUS PLAYERS-LASKY CORPORATION

A melodramatic picture-play entertainment of absorbing interest, splendidly acted and beautifully produced—a dramatic story of great popular appeal.
For exhibitors, such a production as "The Dark Star" offers exceptional opportunities for exploiting, featuring and cashing in on a picture of big box-office value.
FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky *Presents*

"FIRES OF FAITH"

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

Twenty-four sheets are free!

ONE of the many exploitation assets of "Fires of Faith" is the fact that you can get as many 24-sheets as you want, gratis.

Here's a picture whose success has already been proved. It has innumerable exploitation angles for you to work. The stars, Catherine Calvert, Eugene O'Brien and Ruby DeRemer, are big magnets for your box-office.

And the story is a whirlwind of action and a mine of heart-interest.

This is the 4-column ad you can get at your exchange.

By CHARLES WHITTAKER *Directed by EDWARD JOSE*

Paramount-Drew

MRS. SIDNEY

in

"Bunkered"

Ready, camera, shoot!

MRS. SIDNEY DREW is the heart, the brains and the soul of the inimitable Paramount Drew Comedies. That's why they are a guarantee of excellence for exhibitors.

"Thank goodness," the New York Tribune says, "Mrs. Drew is going to keep on writing and producing these comedies, for there is no other to take her place."

Book "Bunkered" and thank goodness, too.

By EMMA MORRISON WHITMAN *Produced by V. B. K. FILM CORPORATION*
Under personal supervision of MRS. SIDNEY DREW

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Comedy Featuring
Drew

Samuel Goldwyn
Presents
MABEL
Mabel Normand, putting a little English on the cherry in the cellar scene from "Upstairs"
GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN PRESIDENT

NORMAND

IN

UPSTAIRS

By Perley Poore Sheehan *Directed by* Victor L. Scheitzinger

Mabel Normand in "Upstairs" is *funnier* than ever—and *money-er* than ever.

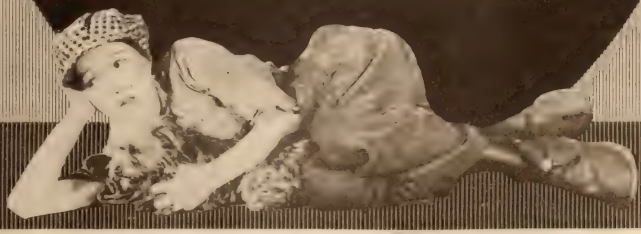
As a poor little slavey in the cellar of the big hotel, Mabel Normand is *bound to get your sympathy*.

And with her inimitable drolleries, such as shooting billiards with a mop handle and three cherries, she is *bound to get your laughter*.

One day the lure of the jazz band caught her, and she crept Upstairs.

The doors of the ballroom swung open to a paradise of love and life, which rounded out the greatest photoplay of the funniest lady of the screen.

You will show it as Mabel Normand in "Upstairs."



Smiling "Bill" PARSONS in They're Off

DOES a loop the loop with the public. You just can't remain a normal, stay-in-your seat fan when you see this new farce.

It appears that Bill went down to Coney Island and looped the loop, slid the slide, bumped the bumps, shot the shoots, and did everything that was to be done, from eating hot frankfurters to watching the pictures in the old mill. From one thing to another, you're sent breathlessly laughing, for again and again "they're off" in this *capital* Capitol Comedy.

You won't be far off if you give this "Smiling Bill" picture a showing —it's full of everything that you want for producing laughs.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

STATE RIGHT BUYERS: ANOTHER PIONEER MONEY GETTER!

The EXHIBITOR and REALART PICTURES

¶ Realart Pictures means vastly more than the presentation of great stars and the production of fine photoplays. Of first importance is the establishment of relations with the Exhibitors as business associates and the foundation of Realart Pictures is being laid with that idea in mind.

¶ Criticisms and suggestions will be received as the advice of one partner to another. Mutual interest dictates that the product must be good, the price fair to both and business relations based on the square deal. On this platform, Realart Pictures has assurance of widespread and lasting Exhibitor alliances.

¶ The three great stars already secured for Realart Pictures and the tremendously important vehicles selected for their initial productions, form an absolute guarantee that it is keeping faith with the Exhibitor and his public.

REALART
PICTURES

ALICE BRADY

IDOL OF STAGE AND SCREEN

"There's no use saying that Alice Brady is one of the most remarkable girls on the American stage. The critics have said that, and the public knows it. At twenty-four she has reached a position in the theatrical world that many a player twice her age might envy."—*New York Evening Mail of January 4, 1919.*

Realart Pictures presents Alice Brady as a star of tremendous achievements. What she *has* accomplished on the stage and in pictures has made her name a household word—a synonym for rare excellence. What she *is yet* to accomplish will be the fruition of her earlier efforts—her harvest of success.

Vehicles are being chosen which give full scope to Miss Brady's wonderful dramatic powers—photoplays based on novels and stage plays of world-wide fame. As an earnest of this policy, the first is to be "SINNERS," the season-run New York stage success by Owen Davis.

THE MEN IN THE FIELD

SIXTEEN out of twenty branch exchanges for Realart Pictures have already been opened. The character and qualifications of the managers chosen are sure guarantee that the high purposes of the organization will be faithfully carried out.

The following exchanges are now in operation:

CITY	STREET AND ADDRESS	MANAGER
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Building, 220 So. State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Building	Mark Goldman
CLEVELAND	Suite 200 Bangor Building	James B. Reiley
DALLAS	Hotel Jefferson (Temporary address)	Diaz Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Building	Cornelius G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Building, Cor. 10th and Walnut Streets	Graham Richard Sirwell
MINNEAPOLIS	Film Exchange Building, 16 North 4th Street	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	Robert A. Lucas
PITTSBURGH	412 Ferry Street	Nat Barach
ST. LOUIS	3626 Olive Street	J. C. Ragland
SEATTLE	To be announced	Albert W. Eden
WASHINGTON	Mather Building, 916-18 G Street, N. W.	Wm. H. Rippard

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

110-12-14 West 42nd Street, New York City

PRESS OF THOS. B. BROOKS

Alma Rubens

in A Man's Country

Produced by
Winsome Stars Corp
Directed by
Henry Kolker

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

Snow! Sleet! Storm!

BLIZZARDY Days in the Lumber Camps. There is enough cold and stormy weather in "Man's Desire" to reduce the temperature in your house 20°. Besides it's a corking good picture with a star cast that includes Lewis Stone, Jane Novak, Bill Dyer, Jack Curtis, George Pearce and Joe Bennett.

Distributed by
Exhibitors Mutual

Robertson-Cole Company
Controlling World's Rights

Booked, in His Pajamas, at 2.30 a.m. by the New York

STRAND

Moe Mark, President of America's First Great Motion Picture Theatre, Contracts for

Benjamin B. Hampton's
first
Great Authors Pictures Inc.
production

STEWART EDWARD WHITE

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE

Tremendously directed by
EDWARD SLOMAN
With an all-star cast:

ROY STEWART
MILDRED MANNING
WILFRED LUCAS
ROBERT McKIM
FRANKIE LEE
MARY JANE IRVING
GRAHAM PETTIE

Backed by powerful advertising and exploitation and linked up with a Grosset & Dunlap book-store campaign in 215 New York book and drug stores. *See the news columns of this week's trade papers.*

Playing date: Week of August 10.

Just the kind of big production that the biggest theatres require and demand.

Available thru all Hodkinson managers for pre-release showings *now*.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Robert Brunton *presents*

From the Munsey Magazine Story by
Johnston McCulley Directed by Ernest C. Warde
A Robert Brunton Production

Have you as an exhibitor ever stopped to think of the enduring and growing value of this star?

Years in pictures; still youthful, handsome, virile and appealing. Still a star of the masses; still liked and admired; still drawing his big following of "regulars" into theatres.

Now consider the new J. Warren Kerrigan with his *own company* plus the sustained popularity of the earlier Kerrigan.

To be seen henceforth only in well known stories; properly and sanely advertised; backed by big publicity and stepping upward again into the big first run houses.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Billie Rhodes in The BLUE BONNET

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

has a romantic American drama

with a touch of melodrama in it.

with a smile and a tear in it.

with a wide variety in it.

with something in it that is quite different from the general run of even the good screen stories.

Big exhibitors from "all over" are asking about it. It's released in late August or early September.

Produced and Presented by The National Film Corp. of America, Wm. Parsons, President.

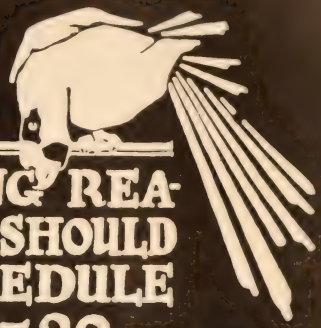
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Fewer & Better Pictures!!

36

MAXWELL KARGER *Director General.*

METRO



BIG COMPELLING REASONS WHY YOU SHOULD KEEP YOUR SCHEDULE OPEN FOR 1919-20

Fair and Warmer
Lombardi, Ltd.
Please Get Married
The Willow Tree
Shore Acres
The Temple of Dawn
Yosemite
The Right of Way
La Maison de Dances
The Native Born
The Heart of a Child
Wholly Innocence
The Brat
L'Homme Riche
The Yellow Dove
Along Came Ruth
Tess of the D'Urbervilles
The Walk Offs
Someone in the House
The Hermit Doctor of Gaya

-And Sixteen Other Great Box-Office Attractions with One Hundred Per-Cent Advertising Values.

BEGINNING SEPTEMBER 1st

METRO

This is the

First National Announcement

for Season 1919-1920

It is not a confession of errors
—nor a promise of atonement

First National brought about open booking *and will continue it.*

First National first announced "bigger and better" pictures *and will continue to release them.*

First National at its inception instituted individual and star series booking *and will continue along these lines.*

First National was first to give independent producers a chance *and will continue to support them.*

First National's responsibility began in its own theatres *the same condition will obtain.*

First National blazed the trail
they are all attempting to follow

And that's all we have to say about "Policy."

Forthcoming

First National Attractions

Season 1919-1920

Commencing Now

Mary Pickford
2 Productions.

Anita Stewart
8 Productions.

Norma Talmadge
4 Productions.
We hold contracts for 8 more.

D. W. Griffith
3 Productions.

Jack Pickford
2 Productions.

Charles Chaplin
5 Productions.

Constance Talmadge
John Emerson-Anita Loos
4 Productions.
We hold contracts for 8 more.

Marshall Neilan
4 Productions.
We hold contracts for 4 more.

Lehrman Comedies
12 Productions

Charles Ray
6 Productions.

And Approximately

6 Independent Super-Specials

Such as "Tarzan," "4 Years in Germany," or "Auction of Souls."

VICTOR KREMER
FILM FEATURES

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

CHASES IN THE DOLLARS

OF LAUGHTER IN

SNAKEVILLE
WESTERN COMEDIES

EVERYONE'S A RATTLER

featuring the famous

SLIPPERY SLIM

SOPHIE CLUTTS - MUSTANG PETE

10 side-splitting comedies. Released Aug. 4
At the same time
10 George Ade Fables in Slang
10 Broncho Billy Western Dramas
New Prints—1 & 3 sheets—11x14 photos
Slides on every picture.

These one reel classics will sell themselves. Get in first on the rush—Wire

VICTOR KREMER FILM FEATURES

1333 Argyle Street — Edgewater 2476 — Chicago
165 West 40th St. — Bryant 8352 — New York City

Frank Keenan
"The Masterly" in
"The World Aflame"
The sinister figures of Unrest and Discontent are abroad in the world; a new conception of RIGHTS & WRONGS has bitten into the minds of many men, many Peoples; the old-time relations between Capital and Labor has been disturbed and the disturbance grows; Mr. KEENAN has created a triumphant production which offers a simple sensible solution to the question which agitates the wisest men; — Every working man and his family. Every Employer and his family. Will want to see it for it not only SHOWS HOW but its a WHALE of a picture!
A Special
Coming in August
PATHE
Distributors

Anne Luther *and*

The GREAT

A serial filled with unbelievable deeds of daring, with every episode electrical with thrills, and with a constant succession of breathless climaxes

PRODUCED BY WESTERN PHOTOPLAYS, Inc.

PATHÉ

DISTRIBUTORS

Charles Hutchison *in*

GAMBLE

So amazing in its sensations that even the few serial skeptics will stay to applaud!

Written and directed by Joseph A. Golden

PATHÉ
DISTRIBUTORS

Is a proven phenomenal success good enough for you?
A play that captivated Broadway for month after month; that swept the country with a record of success after success; that critics unanimously praised and the public raved over; that is the play that was written by Bayard Veiller and adapted and directed by Leonce Perret, — the Big Special.

Yvonne Delva & Creighton Hale

in "The

Thirteenth Chair"

Produced by **Acme Pictures Corporation**

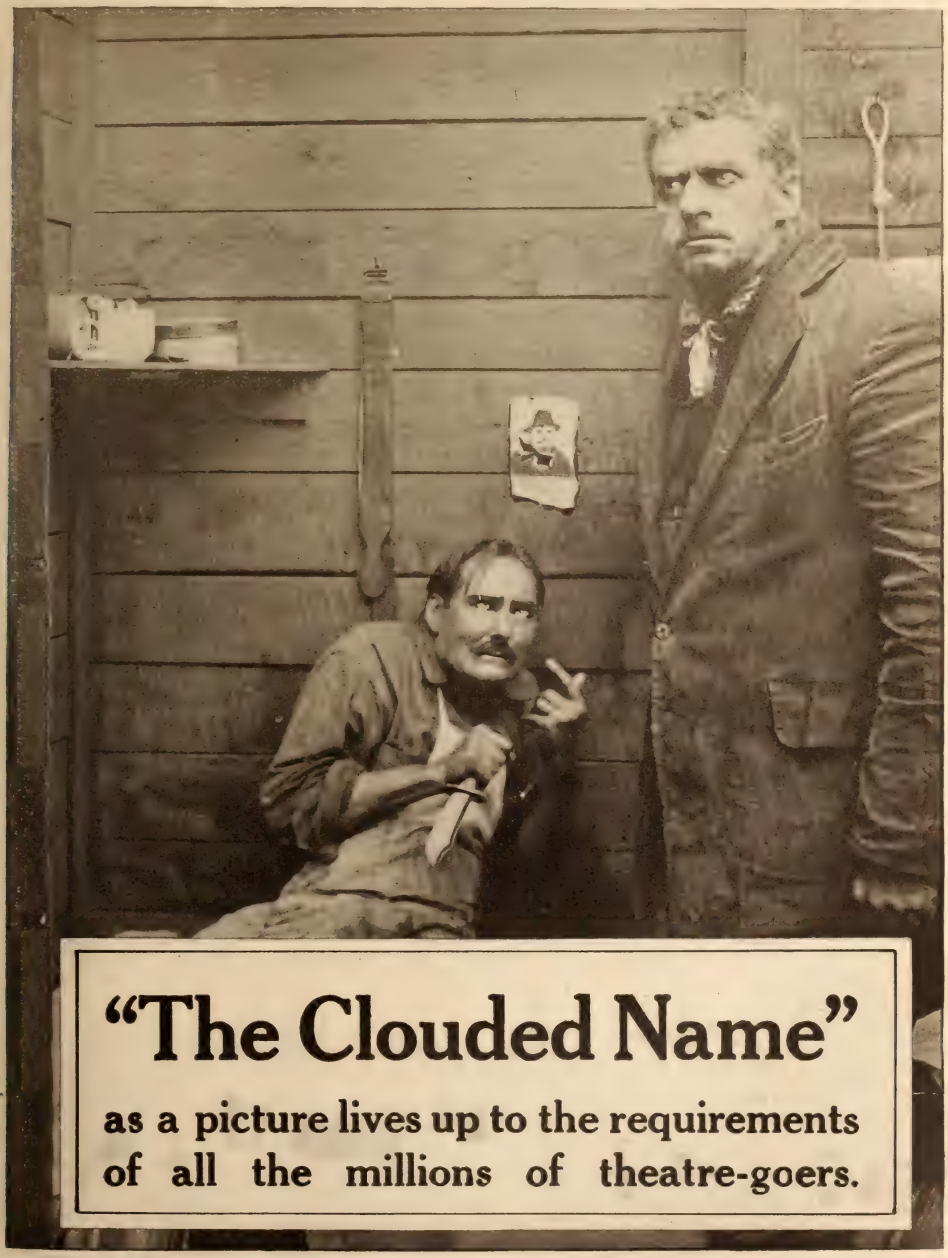
coming in August

PATHÉ

Distributors

"SHADOWS OF THE PAST"
SEE
ANITA STEWART
in this UNUSUAL STORY of power and punch.
This compelling drama of a woman who followed the dim pathway of sacrifice, out through the shadows to the sunny highway of Love and Trust, will THRILL you, will get your attention and HOLD IT as few stories have done.
Directed by
RALPH INCE
VITAGRAPH
Albert E. Smith
President

WORLD-PICTURES
ANOTHER BIG ONE
for
WORLD PROGRAM


"The Clouded Name"
as a picture lives up to the requirements of all the millions of theatre-goers.

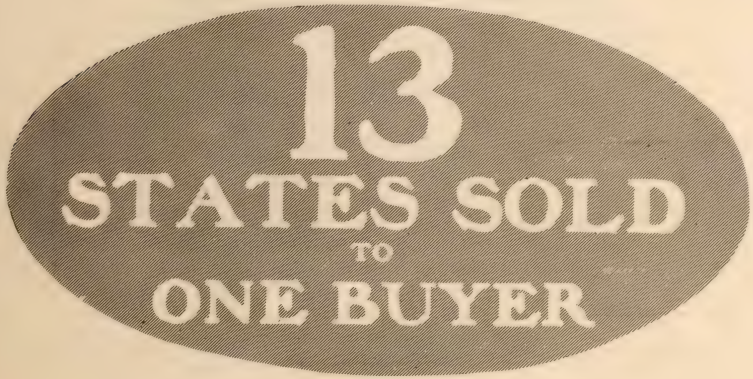
LOUISE HUFF
in
"The Stormy Petrel"
By
George Middleton
Directed by
George Archainbaud
AMERICAN CINEMA CORP.
WALTER NIEBUHR, PRES.
220 WEST 42nd ST.

ALL SALES RECORDS

SMASHED

BY

"VIRTUOUS MEN"



T. E. LARSON of Tulsa-Oklahoma

BUYS

Minnesota
North Dakota
South Dakota
Iowa

Nebraska
Washington
Texas
Montana
Idaho

Oregon
Wisconsin
Arkansas
Oklahoma

ARTHUR H. SAWYER
HERBERT LUBIN

1476 BROADWAY, NEW YORK
3271 BRYANT

VERRETT & JOHNSTON
NEW ORLEANS
LOUISIANA
MISSISSIPPI

NAT MAGNER
LIBERTY FILM EXCHANGE
SAN FRANCISCO, CAL.
CALIFORNIA
ARIZONA
NEVADA

H. E. COFFEY
EMPIRE FILM DIS. CO.
WASHINGTON, D. C.
DIST. OF COLUMBIA
DELAWARE
MARYLAND
VIRGINIA
NORTH CAROLINA

H. C. SIMERAL
CO-PARTNER ATTRACTIONS
EAST LIBERTY, PA.
OHIO
WEST. PENNSYLVANIA
WEST VIRGINIA
KENTUCKY

SUPREME PHOTOPLAYS CORP.
DENVER, COLO.
UTAH
COLORADO
WYOMING
NEW MEXICO

A. M. FABIAN
FIRST NAT. EXHIBITORS CIR.
729 SEVENTH AVE., NEW YORK
NEW JERSEY

DUBINSKY BROS.
KANSAS CITY, KAN.
KANSAS
MISSOURI

"VIRTUOUS MEN"

STARRING

E. K. LINCOLN

IS

"A WONDERFUL MONEY MAKER"

ARTHUR S. HYMAN
ARTHUR S. HYMAN ATTRACTIONS
DETROIT, MICH.
MICHIGAN
ILLINOIS
INDIANA

M. ROSE
BIG FOUR LIMITED
WINNIPEG, CANADA
CANADA

J. FRANK BROCKLISS, INC.
NEW YORK CITY
ALL FOREIGN COUNTRIES

HERMAN RIFKIN
EASTERN FEATURE FILM CO.
BOSTON, MASS.
CONNECTICUT
MAINE
MASSACHUSETTS
RHODE ISLAND
VERMONT
NEW HAMPSHIRE

"THAT'S WHAT THEY ALL SAY"

ARTHUR H. SAWYER
HERBERT LUBIN

PICTURES

1476 BROADWAY, NEW YORK
3271 BRYANT

"VIRTUOUS MEN"

STARRING

E. K. LINCOLN

SOLD

FOR THE ENTIRE WORLD

With the Exception of the Following Territories

NEW YORK
EASTERN PENNSYLVANIA
TENNESSEE
GEORGIA
FLORIDA
ALABAMA
SOUTH CAROLINA

We Invite Bids for This Remaining Territory

ARTHUR H. SAWYER
HERBERT LUBIN

1476 BROADWAY, NEW YORK
3271 BRYANT

"EVERYBODY'S BUSINESS!"

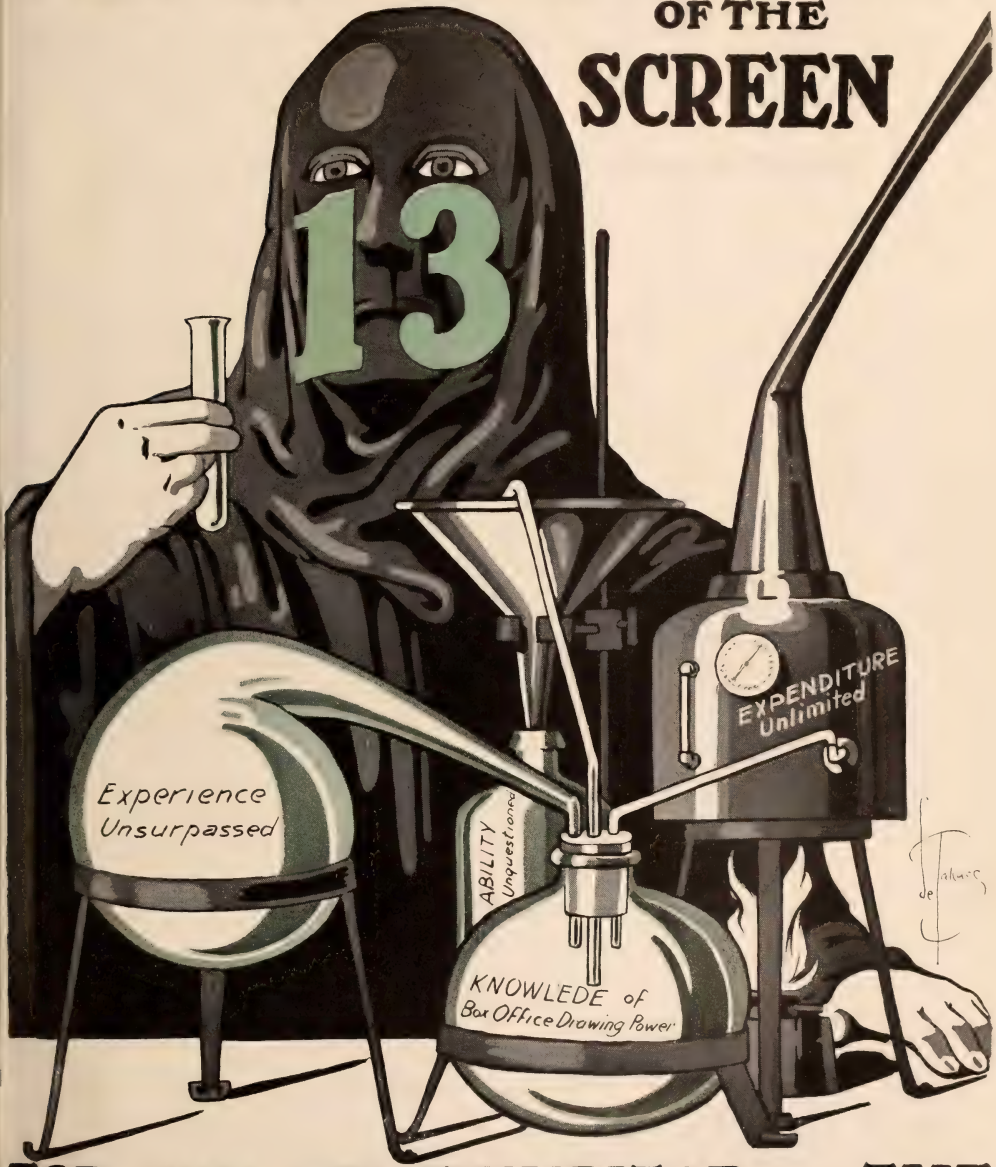
A Dynamic 6 Reel Photo-Play, Possessing Punch-Pep-and Power!

It will strike a chord in every home
and
Everybody will advertise-
"EVERYBODY'S BUSINESS!"

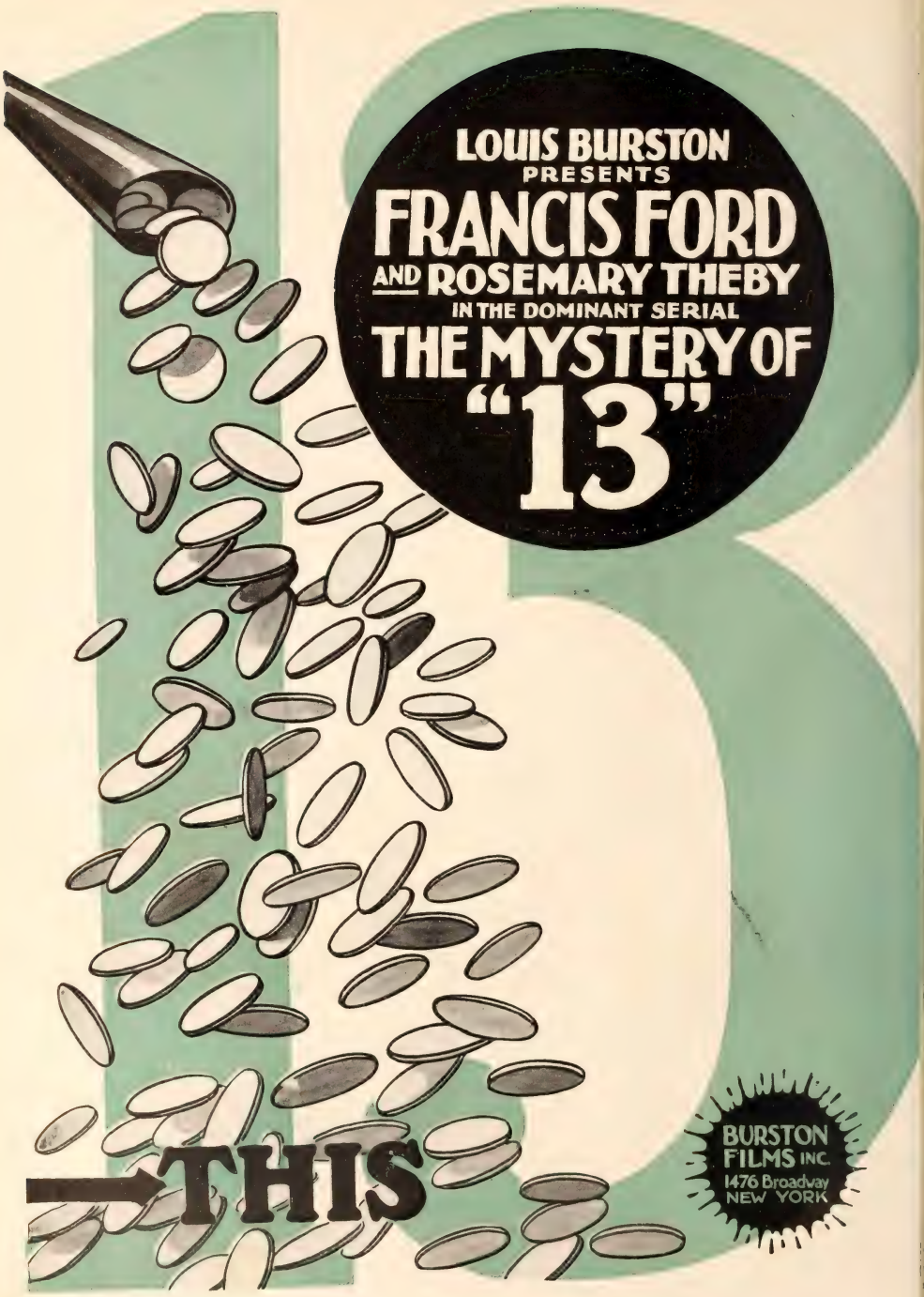
W·H·PRODUCTIONS CO.

71 WEST 23rd. STREET NEW YORK

THE GREAT ALCHEMIST OF THE SCREEN



FOR YOU, MR. EXHIBITOR, — THE MASTER SERIAL MAKER CREATES →


LOUIS BURSTON
PRESENTS
FRANCIS FORD
AND ROSEMARY THEBY
IN THE DOMINANT SERIAL
THE MYSTERY OF
"13"
THIS
BURSTON
FILMS INC.
1476 Broadway
NEW YORK

LOU ROGERS

presents

JANE & KATHERINE LEE

THE INFANT-ry.

FIRST LINE IN PERFECT PICTURES

A SERIES OF TWO REEL COMEDY PLAYLETS

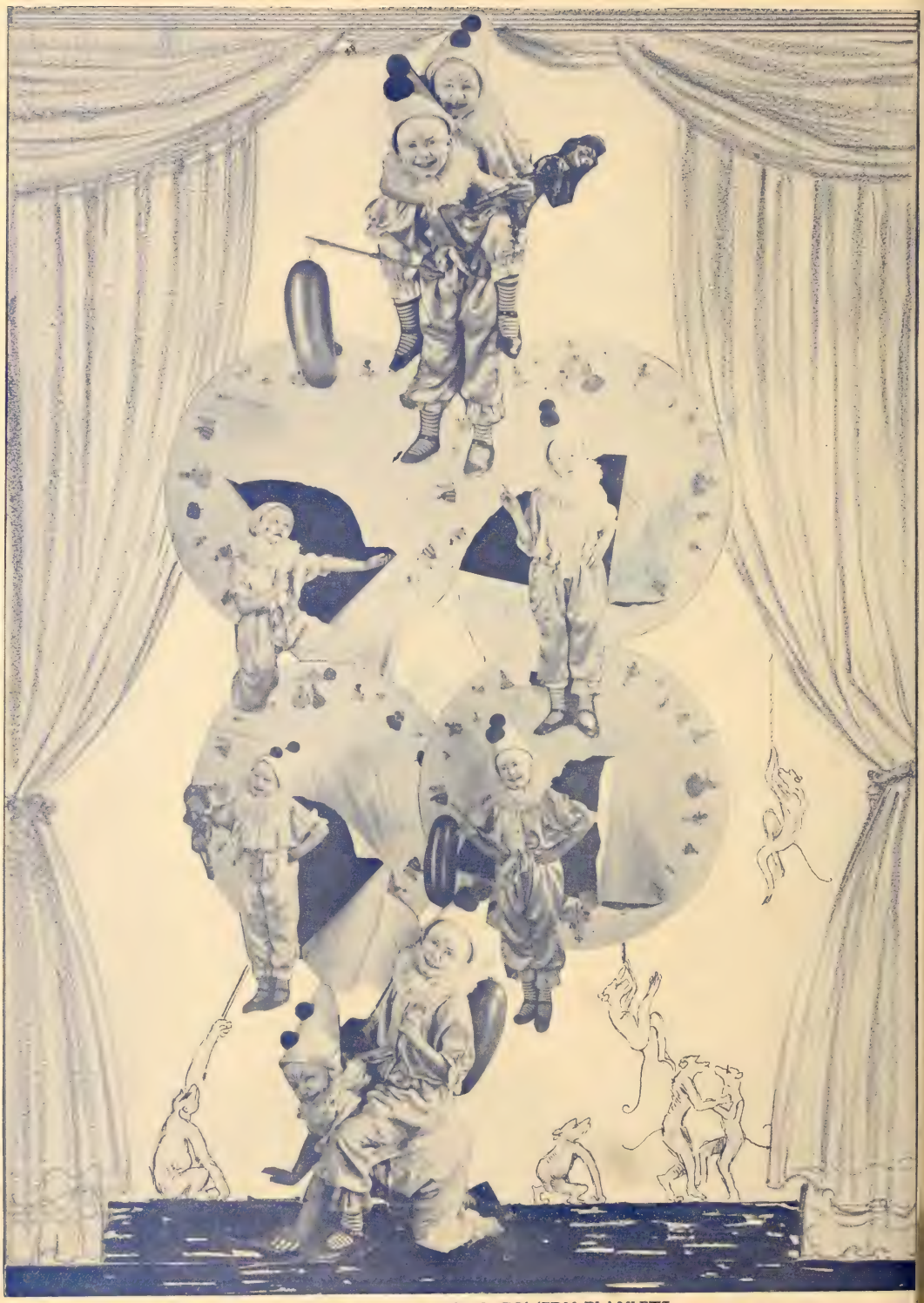
2 Reels

2 Reels

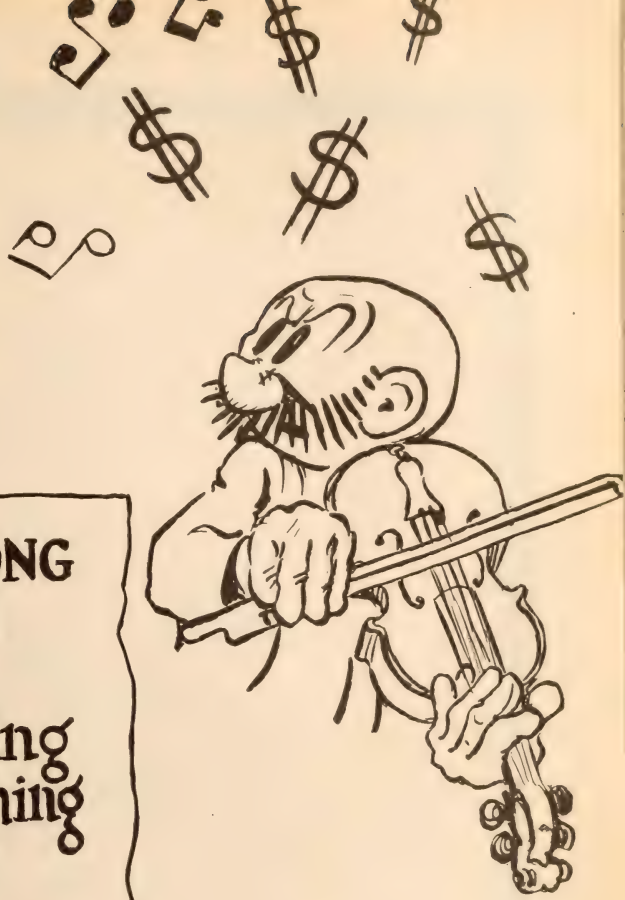
ROGERS FILM CORPORATION

CAPITOL THEATRE BUILDING BROADWAY & 51st ST.

NEW YORK CITY.



IN A SERIES OF TWO-REEL COMEDY PLAYLETS



THAT SWEET SONG
OF PROFITS

Is the only thing that isn't a laughing matter with

MUTT & JEFF

Capt. Bud Fishers action Cartoons

"SOUND YOUR A"

is a release sold by the laughs-

FOX ENTERTAINMENTS

It's "Promising Time"

AS "in the spring a young man's fancy lightly turns to thoughts of love"—so in the Summer Time the Big Distributing Companies begin a desperate Flirtation with the Exhibitor. Trade Papers bulge with lurid Advertising—Dictionaries are stripped of every Adjective — and ***"Promises"*** are fired right and left!

¶ It's the same Old Story told in the same old way — only more so!

Digest from the Daily Press.

EQUITY PICTURES CORPORATION

H K Somborn

ENTERS the field with "the goods" minus the "PROMISE"—18 Karat "money getting" Stars—in "sure-fire" Plays and Stories—framed in unlimited magnificent Productions. EQUITY PICTURES CORPORATION will not build on inflated Advertising or, unfulfilled "Promises"—just Quality instead of Quantity—sold on the solid foundation the name implies—Equity!

Ten Big Perfect Productions a year—Four with CLARA KIMBALL YOUNG, the first, "EYES OF YOUTH" to be released in October—Four with another IMPORTANT STAR (name to be announced soon)—and TWO SURPRISE SUPER PRODUCTIONS!

33 W. 42nd St. **New York**

DAVID G. FISCHER, Director-General
WALDORF PHOTOPLAYS

WAL

PHOTO

DORF

LAYS SUPREME

FOR IMMEDIATE RELEASE

"WHERE BONDS ARE LOOSED"

Adapted for the screen from E. L. Grant Watson's famous book of the same name. A production in truth the photoplay sensation of the year. A production that brings to the screen a triumph of photoplay realism and superb technique. A production that has everything the word SUPREME can convey. A production that will be a rich plum

FOR THE STATE RIGHT BUYER WHO

secures the rights for his territory.

For terms and all other information—

WIRE—WRITE—OR—CALL:

WALDORF PHOTOPLAYS

DEPARTMENT OF SALES

229 W. 42nd STREET, NEW YORK, N. Y.

SELWYN THEATRE BLDG., BRYANT, 6737

E. L. GRANT WATSON, Author
—OF—
"WHERE BONDS ARE LOOSED"

ADVERTISE!

Increase your advertising

WHEN you put the power of advertising promotion and its great selling economies back of your own business, you spread the spirit of optimism and good will.

To advertise is the surest, quickest, and most economical business developer known to the industry.

BUT!

When you do advertise, study the merits of the papers soliciting your business. The journal that should be most seriously considered is that which can show the largest net paid trade circulation, and greatest reader interest.

The World is the oldest, most reliable and strongest trade paper in the industry to-day.

Reader confidence is centered on the

Moving Picture World

EDWARD A. MACMANUS

Reproduces and Presents

THE YEAR'S MOST REMARKABLE PRODUCTION

THE LOST BATTALION

Re-enacted by the Heroic Survivors

including

Major General Robert Alexander, U. S. A.
Lt. Colonel Charles W. Whittlesey
Major G. G. McMurtry
Captain Wm. J. Cullen
Lieut. Arthur F. McKeogh
Lieut. Augustus Kaiser
and every survivor of "The Lost Battalion"

The Keynote*—"TO SEE THE STORY OF 'THE LOST BATTALION' IS LIKE VIEWING 'THE BIRTH OF A NATION' WITH ITS ORIGINAL CAST OF CIVIL WAR HEROES."—*Morning Telegraph.

THE PROVING GROUND - 2 West 47th St., New York City

INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising Aids and Reviews..... 713
Advertising for Exhibitors..... 699
Aliens Enter United States Exhibitor's Field 647
All United Artists Sales Managers Now Appointed 668
Amendment to California Law Lengthens Life of Actors' Contracts..... 668
Among Independent Producers..... 718
Aridity Helps Northwest Theatres..... 685
Atherton, Gertude, Leaves to Assist in Production 694

Bay City Now a Los Angeles Suburb..... 676
Black Declares He Will Carry Fight Right Into New York State League..... 645
Brown Discovered Power of the Screen.... 655
Bulls-Eye Denies West Has Won Suit..... 698

Chicago News Letter..... 655
"City of Comrades, The" (Goldwyn)..... 716
Committee Passes Tax Repeal Bill..... 662
Cohen is Appointed Head of Select's Denver Office 680

Dallas House Will Provide Summer Comfort with Ammonia Cooling Plant..... 643
Davis Made New England Head for Goldwyn Pictures 644
Daily Circulates Film of Cartoonist Briggs at Work 692
De Forest, Patsey, Will Appear in Philip Films 688
Doing Mission Work with Exhibitors..... 653

Editorials 657
Engage Prominent Players for "Bandbox" Cast 688
Equity Pictures Heads Start on Extensive Tour 652
Exhibitors Appoint Heads for Tax Repeal Campaign 686

Famous Players to Make Non-Theatrical Pictures 690
Famous Players Announces Two More Releases on Selective Booking Plan..... 686
Feminine Sphere in Motion Picture Industry 662
Film Exporting on the Increase..... 650
Films on Sericulture..... 662
Ford, Hugh, Signs for Long Term with Famous Players..... 643
Fox Has Strong Foreign Policy..... 668

"Gamblers, The" (Vitagraph)..... 717
Getting Dough from the Ghetto..... 649
Goldwyn Has Big Exploitation Corps..... 672
Griffith's "The Fall of Babylon"..... 673
"Grief," Measured by Golden Rule..... 651
Goodbye, Jim, Take Keer Youself..... 661
Governor's Testimonials Aid Cleveland Tax Repeal 674

Haas is Head of Famous Players Art Branch 667
Hart to Make Nine Pictures for Famous Players 644
Holt Does Thrilling Stunt in Robertson-Cole Film..... 668
How Winegar Backs Up a Good Front..... 711
Huffman, Overlooker, Is Now Showing 'em Sundays 684

Indiana Theatre Commences Fight for Sunday Showing..... 644

Johnson, of Minneapolis, Proves Himself an Exploiter 696

Kansas Will Have New House..... 710

Lardner, Reeve and Grey Combine Forces.. 688
Lewis and De Carlton Meet After Long Span of Years..... 689
Letting Film Advertising Profits Slip Through Fingers..... 677
Live News from Everywhere..... 706
List of Current Film Release Dates, 730, 732, 734, 736
"Louisiana" (Paramount)..... 715
"Lyon's Mail, The" (Triangle)..... 715

May Select Censor Committee Soon..... 667
Member of Prominent Firm Marries..... 665
"Microbe, The" (Metro)..... 713
Metro Completes Changes in Personnel of Exchanges 692
Metro Receives Many Requests for Screen Classic Bookings..... 691
Methodists Use World's Big Screen..... 646
Met in the Tall Grass..... 694
Movies Not Injurious to Eyesight..... 684
Mystery Shrouds Death of Bijou Theatre Employes 644
"Mystery of '13" Press Book to Be Ready Soon 686

Nazimova in Indian Empire Locale..... 689
Neglected Opportunities Abound in Undervaluing the Press Book..... 675
New York Strand President Books Film After Midnight 680
News of Los Angeles..... 668
No Arbitration in Cincinnati Row..... 690

Oil City Will Have $100,000 House..... 709
"Open Your Eyes" (Warren)..... 713

Paramount Artcraft Announces Plans for National Advertising..... 654
Pathe Opens Exchange at Little Rock, Ark. 682
Pathe Announces Winners of Big Salesmen's Contest 697
Personal and Otherwise..... 659
Picture Men Take a Prominent Part..... 707
Post Office Reports Old Containers Still are Used 691
Press Representatives at Fox Luncheon.... 660
Print of "Desert Gold" on Way to New York 689

Producers' and Distributors' News..... 721
Projection Department..... 703

Realart Pictures Moves..... 692
Realart's Sales Manager Arrives on Pacific Coast 650
Reader Returns to France..... 679
Reilly Is Appointed Realart's Cleveland Head 689
Reviews and Advertising Aids..... 713
Robertson-Cole Sells-Universally..... 693
Robertson-Cole-Mutual in Court..... 660
Roth, Eugene, Shows "Sahara"..... 680
Rubbernecking in Filmland..... 663
Rumor of Possible Competition Between Film Concerns Interests in North Carolina.... 644

"Sahara" is Booked by the Saenger Circuit. 690
Salt Lake City Operating Room Conditions. 680
"Sage Brush Hamlet" (Robertson-Cole).... 714
Seymour Has Whole Town to Himself..... 687
Schwartz Building Fifth Picture House.... 689
"Skinnay" Answers Call of Screen..... 681
Sparrows Raise Family in Pipe of Queen's Big Organ 643
Stone, Fred, Will Be Guest at Wyoming Frontier Day..... 686
Strand Drummer Designs Sound Effects for Cartoons 680
Sunday Showing Case in Indiana is Reopened 692

Texas Houses May Show Fight Film..... 643
Theft Committee Keeps on the Job..... 682
They Suggest a "Hospital Sunday"..... 708
Tincher, Fay, Heads Seattle Parade..... 674
"This Hero Stuff" (Pathe-American)..... 716
"Through the Wrong Door" (Goldwyn).... 714

Uniontown Will Have a $225,000 House..... 697
United Artists' New England Depot..... 691
Universal Introduces Two New Western Actors 694

Von Tilzer Opens New York Office for United Artists 692

Warners to Make Comedies for Famous Players 698
Walker, Lillian, Joins Ranks of Pathe Serial Players 695
Washington Race Riots Injures Movie Business 698
Washington Exchanges Abolish C. O. D. Shipments 643
Watching Fitzmaurice in Action..... 683
Weber, Louis, Signs with Famous Players. 644
What "Heff" Did with Picture Section Blazed Trail for Michigan Writers..... 679
World Film to Release "When Bear Cat Went Dry" 695
Would Suppress Undesirable Films..... 678

Zoning Laws Are Creating Trouble..... 706

TO ADVERTISERS

CARBON AND CARBON ACCESSORIES.

Carbon Imports Co..... 738
Speer Carbon Co..... 738

ELECTRICAL AND MECH. EQUIPMENT.

Amusement Supply Co..... 726
Argus Theatre Supply Co..... 735
Hertner Elec. Co..... 724
Laugstadt-Meyer Co..... 735
Lucas Theatre Supply Co..... 735
Northwestern Elec. Co..... 724
Porter, B. F..... 726
Preddy, W. G..... 725
Reynolds Elec. Co..... 724
Typhoon Fan Co..... 725
Universal Motor Co..... 727

LENS MFRS.

Gundlach-Manhattan Optical Co..... 738

MFRS. OF INDUSTRIAL PICTURES.

Cromlow Film Laboratories..... 725
Eagle Rock Film Mfg. Co..... 733
Erbograph Co..... 733
Film Developing Corp..... 725
Rothacker Film Mfg. Co..... 727
Standard M. P. Co..... 726

MFRS. OF MOVING PICTURES.

American Cinema Corp..... 630
Burston Films, Inc..... Insert
Equity Pictures 636-37
Famous Players-Lasky Corp.....611-13, Insert
First National Film Mfg. Co.....624-25
Fox Film 635
Goldwyn Pictures Corp.....614-17
Hodkinson, W. W.....619-21
Kremer, Victor 626
MacManus Corp. 641
Metro Picture Corp.....622-23
Pathe Exchange .....Insert
Pioneer Film Co..... 618
Realart Pictures .....Insert
Robertson-Cole .....Insert
Rogers Film Co.....Insert
S. & L. Pictures.....631-32-33
Universal Film Mfg. Co.....603-10
United Artists 602
Vitagraph Co. 627
W. H. Productions..... 634
Waldorf Photoplay Co.....638-39
World Film 628-29

MISCELLANEOUS.

Anacona, J. T..... 735
Automatic Reel Co..... 737
Automatic T. S. & C. R. Co..... 737
Bioscope, The 724
Cinema, The 727
Classified 731
Eastman Kodak Co..... 737
La Cinematografia Italiana..... 727
M. P. Directory Co..... 724
M. P. World..... 640
Moore, Will, N..... 73
National Electric Ticket Reg. Co..... 72
National Ticket Co..... 72
Premier Title Co..... 72
Screencraft 73
Superb Film Corp..... 73
Theatre Construction 73
Williams, A. F..... 72

MOVING PICTURE CAMERAS.

M. P. Apparatus Co..... 73

MUSIC AND MUSICAL INSTRUMENTS.

American Photoplayer Co.....724-2
Professional School of Picture Playing..... 72

PROJECTION MACHINE MFRS.

De Vry Corp..... 73
Power Co., Nicholas.....4th Cove
Precision Machine Co.....3d Cove
Master Mch. & Tool Co..... 72
Pathescope Co. 72

PROJECTION SCREEN MFRS.

Genter, H. C..... 72
Gold King Screen Co..... 72
William H. Currie..... 72

THE NEW YORK PUBLIC LIBRARY
690437A
CANCELLED

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Dallas House Will Provide Summer Comfort with Ammonia Cooling Plant

AN office building of fifteen or twenty stories, to cost upward of a million dollars, will be constructed by E. H. Hulsey, in connection with his proposed million-dollar moving picture theatre for Dallas.

Mr. Hulsey announced late in July that he had secured additional property at Elm and Ervay streets—the busiest corner in the downtown district—on a ninety-nine year lease. The transaction amounts to the payment of $2,000,000 and gives the Hulsey interests a solid block 200 by 200 feet in the heart of the town.

To give his theatre and office building a sweeping frontage, Mr. Hulsey will widen Ervay street in front of his improvements, making an ideal park plot in front of the theatre with a concrete areaway for the parking of automobiles.

The additional space secured by Mr. Hulsey makes it possible for the installation of a theatre within a theatre.

To Install Children's Theatre.

A complete children's theatre will be installed within the main building at which special performances will be given. It will also be used for running off film at private showing. The miniature theatre is to seat about 150. A children's performance will be given daily in addition to the regular show.

The rental of the new property gives the Hulsey theatre three entrances on three different streets. The play house will have two lobbies and an immense auditorium seating 3,000 persons.

Plans for a unique cooling plant for the theatre have been perfected. An ammonia pipe system will be installed in such a manner that the temperature of the playhouse during the hot Texas summer can be brought down to any degree which may be agreeable. The pipes in the winter will be used for heating the building.

In the lobby of the theatre during the summer months ice-coated ammonia pipes will display the name of the theatre in crystal white front. The pipes will be so low that theatre patrons can touch them as they pass through the lobby.

Ground will be broken for the theatre early in August. It will be completed in May, 1920.

Movies for Fort Worth House.

Pierre L. Levy, of Fort Worth, who recently purchased the Byers Opera House, one of the historic theatres of Texts, for $200,000, is now remodeling that playhouse for moving pictures. The cost of the remodeling will be approximately $30,000. Mitchell and Holbaugh of Chicago are the theatrical architects employed. They will decorate the entire theatre and change the lobby and entrances. The Byers will feature long run films at 50 cents or $1 admission. A $20,000 pipe organ is being installed and there will be a sixteen-piece orchestra.

Texas Houses May Show Much-Discussed Fight Film

THE Texas house of representatives in special session late in July passed a resolution urging exhibitors to refuse to display the Willard-Dempsey fight picture in the state. Owing to the Texas laws governing the color question no film has ever been shown in the state which portrayed Jack Johnson in action. There is no law, however, against the display of a white men's boxing contest.

Despite the resolution of the legislature the fight pictures are going to be shown in various Texas cities. W. L. Merrill, of the Film Clearing House Association, called on the Dallas board of censors and stated that he had arranged to show the fight films. The censors had no objection.

The pictures will be shown in this territory without much delay, it is expected.

Washington Exchange Heads Abolish C. O. D. Shipments

AT A meeting of the Exchange Managers' Association of Washington, D. C., last week, it was unanimously agreed that all C. O. D. shipments of films should be discontinued. A new rule was adopted providing that remittances covering shows and advertising matter must positively be in the office of the exchange supplying the same prior to the time of shipment. Where the check is not so received shipment will not be made.

The proposed rule will become effective about the middle of August. It has already been approved by the home officers of Vitagraph, Famous Players, Fox, Metro, World, Exhibitors Mutual, and Universal, and adopted by the following local concerns, Super Films Attractions, Inc., Exhibitors' Film Exchange, Capitol Film Exchange and Variety Pictures Corporation.

It is proposed that after August 18, not more than one show will be sent "open" upon the assurance of the exhibitor that his check is in the mail, and thereafter the rule will be rigidly observed.

The exchange managers have been subjected to untold annoyance because of the C. O. D. privileges and have had under consideration for some time the proposal to discontinue this method of marketing their product. They hesitated taking any action that might not be approved by their respective home offices, however, but now that New York is for the plan, it is to be put into operation.

Was Tired of Railroad Stuff; Couldn't Use "Red Lantern"

LOU BICKEL, Metro and First National manager of Dallas, sent out a few telegrams to exhibitors the other day asking when they wanted to book "The Red Lantern."

"Can't use 'Red Lantern' here. I don't want any railroad films," was the reply from Blossomdale, Ark.

Hugh Ford Signs for Long Term with Famous Players

HUGH FORD, special director for Famous Players-Lasky Corporation, has just signed a new long-term contract with that company.

During the summer, Mr. Ford, who recently arrived in New York from California, where he has just finished "In Mizzoura" at the Lasky studio, will be in daily conference with authors, dramatists and others who are active in formulating plans for the stage presentations contemplated by Famous Players.

Throughout his stage and motion picture career, which covers a period of about twenty years, he has figured in one big success after another.

Sparrows Raise Family in Pipe of Queen's Big Organ

M. A. SMITH, organist for the Queen Theatre, Dallas, is in a quandary owing to the fact that a thriving family of English sparrows are maturing in one of the big diapason pipes of his $30,000 jazz thunderer.

Smith, a kind-hearted musician, was rippling out a merry little Bach composition the other day when an astonishing chorus of tweets and chirps threw him off tone. He investigated and found a bird's nest populated by five. Now he shuns the C sharp key and will skip octaves until such time as the feathered movie fans are old enough to shift for themselves.

Fifty More Theatres for Loew.

According to an announcement received by the Moving Picture World, Marcus Loew is building nineteen new theatres in the United States and Canada, and is buying or leasing others. He will have fifty new theatres before the end of this year.

Rumor of Possible Competition Between Film Concerns Interests North Carolina

RUMORS of new chains of theatres gained considerable interest in North Carolina the week of July 20, when various motion picture leaders in the principal towns of the state received personal letters from William Fox, asking for first bid on any of their theatres which they contemplated leasing or selling. It was not thought that Fox would come into the smaller towns such as North Carolina has, hence these letters created some surprise, not to say consternation, since it gave some exhibitors their first intimation that the Paramount group would find competition entering their hitherto clear field. The S. A. Lynch interests, closely aligned with Paramount-Artcraft, have been very active throughout North and South Carolina recently, and small indeed is the hamlet that has not heard the rumor that "Lynch is coming here."

Lynch has recently acquired entire control of the theatrical situation at Spartanburg, S. C., and at present has three of the Charlotte theatres, including a new one. It is currently reported on good authority that Durham is the next city in the state that he will enter. The readjustment of Paramount-Artcraft territory, made through the opening of an office in Charlotte, will give the Lynch interests additional territory under the supervision of their Atlanta exchange, which was formerly handled from the Washington office, and this to many is seen as a master stroke by Lynch to control the service in the towns which he wishes to enter with his theatrical chain.

Mystery Shrouds Death of Bijou Theatre Employes

MYSTERY surrounds the supposed death in the Pawtucket river of Mr. and Mrs. Frank Kempton, employes of the Bijou picture theatre, Pawtucket, R. I.

Mrs. Kempton was the ticket seller at the theatre. Her husband was night usher. They were married recently.

As they left the theatre the young couple talked with Duncan Read, the manager. They told him that they planned to take a vacation trip in their motor launch and were going down to get it ready. Later they were seen to enter a rowboat and put out to the launch.

The following day Mrs. Kempton did not appear at the theatre box office at her regular time and a messenger was sent by Manager Read to her home. An investigation revealed the rowboat floating upside down in the Pawtucket river. The bodies were recovered two days later.

Hart to Make Nine Pictures for Famous Players-Lasky

WILLIAM S. HART will make nine big productions for the Famous Players-Lasky Corporation within the next two years.

This definite announcement was received in a telegram which reached the home office of Famous Players-Lasky on Saturday, July 19.

According to the information received from Los Angeles, Mr. Hart on Friday July 18, signed a contract with vice-president Frank A. Garbutt representing the Famous Players-Lasky Corporation. The contract calls for the delivery of nine pictures to be made within a period not to exceed two years.

According to the terms of the contract the limitations to exact footage are removed and the pictures will deal with outdoor subjects. The producing organization of Mr. Hart remains intact.

Indiana Theatre Commences Fight for Sunday Showing

ACTION was started in the Grant county superior court at Marion, Ind., Saturday afternoon, July 12, by the Mutual Theatre Company, which operates the Lyric, Indiana and Royal-Grand theatres at Marion, for a temporary restraining order to prevent the city officials from interfering with the operation of picture theatres on Sundays.

The action of the theatre officials follows the arrest on Sunday, July 6, of George Spurr, cashier of the Indiana theatre, after he had opened the theatre for business. The case was filed in city court, but was appealed to the higher court. Spurr waived arraignment before Mayor Batchelor and then took the appeal.

The suit filed by the theatre officials is against the mayor of Marion, the chief of police, the three police commissioners and the prosecuting attorney. Hearing on the temporary injunction will be held later in the month.

Several attempts have been made by the exhibitors of Marion to operate their theatres on Sundays, but all have been unsuccessful. At the beginning of Mayor Batchelor's administration, an attempt was made to open the Royal-Grand theatre on Sunday and the manager was arrested. He was convicted before the mayor and was fined $10 and costs.

Davis Made New England Head for Goldwyn Pictures

H. M. DAVIS has become manager of the New England office of the Goldwyn Pictures Corporation, with offices in Boston. Throughout his career in the moving picture business Mr. Davis has been known to his many friends as "Chubby."

Mr. Davis knows the moving picture industry from top to bottom. Besides being an expert salesman he has been an exhibitor, having had Town Hall in Saybrook, Conn., and Snow's Hall in Clinton, Conn. He was salesman for Unicorn, World and Universal. He became salesman for the Goldwyn company here six months ago.

His popularity and ability, both in and out of the Goldwyn office, should aid him greatly in making a success of his new undertaking.

Locked Behind Gates from Sunset to Sunrise

SUCH was the nightly experience of the dwellers in the Ghetto of old.

But New York's Ghetto on its Lower East Side has no locks or gates, even though it is walled in by the canyons of its buildings. It spills its torrent of humanity over narrow streets, overflowing with life.

What are the likes and dislikes of this human torrent in a moving picture way?

Read the story, "Getting Dough from the Ghetto," another of the letters from Bill in Manhattan to Joe in Dillsburg (on page 649).

Dallas Didn't Like "Sunnyside."

Loud cries of disgust went up from local dramatic critics when they saw Charlie Chaplin in "Sunnyside" in mid-July.

"If this be comedy, give us drama," one newspaper critic wrote.

"Judging from the way he acted, Chaplin's role is the payroll," another newspaper said.

Dallas newspapers, who co-operate heartily with the exhibitors and film men, seemed to be of one accord in branding "Sunnyside" as an imposition and a joke. The film drew for a couple of days and then fell flat.

Lois Weber Signs with Famous Players-Lasky

LOIS WEBER, well-known woman director, will produce a series of big pictures for release by the Famous Players-Lasky Corporation during the coming year.

Announcement to this effect was made at the offices of the Famous Players-Lasky Corporation in New York recently. The pictures are to be known as "Lois Weber Productions" and will be distributed by the Famous Players-Lasky Corporation as Paramount Artcraft pictures.

E. H. Hulsey Denies Report.

Ephatic denial is made by E. H. Hulsey, owner of the First National Exhibitors' Circuit franchise for Texas, of a report published last week in a vaudeville paper that he had disposed of his theatre interests to Famous Players-Lasky Company or any other group of producer-distributors who were about to enter the exhibiting field.

"Instead of disposing of any of my theatre interests, I am buying more houses," Mr. Hulsey stated in denying the report. "No paper, in or out of the industry, has any authority to make announcements regarding my properties."

Cohen Leaves for Home.

Octavus Roy Cohen, who recently signed a five-year contract to write photoplays exclusively for Goldwyn, left for his home in Birmingham, Ala., last week to begin work on his first Goldwyn story. During his short stay in New York, Mr. Cohen had the opportunity to attend the "first night" of his first play, "The Crimson Alibi," which was written in collaboration with George Broadhurst.

The nature of his first stories has not been revealed beyond the information that in none of them will the comic interest be slighted.

Black Declares He Will Carry Fight Right Into New York State League

In Belligerent Letter President of National Exhibitors Questions Motives and Good Faith of Sydney Cohen and His Associates—Says Agreement Between Old League and Trade Review Was Ill-Advised—Intimates "Interests" May Be Seeking Toe Hold

To the Exhibitors of the United States:

ONCE more, unfortunately, I am forced to reply to the "final" open letter of the executive committee of the New York State Exhibitors' League. If trade paper controversies are as disgusting to each reader of this article as they are to the writer, you can imagine my personal feelings. The Motion Picture Exhibitors of America, Inc., is not going to be properly financed and its organization perfected by such controversies, but I cannot remain passive under the unwarranted and unprovable accusations of one set of men whose ulterior motives and good faith I now openly question.

It is quite apparent that under their "rule or ruin policy" they would much prefer to see every exhibitor in the United States lose the money to be saved by the elimination of unjust taxation than to see the Motion Picture Exhibitors of America, Inc., get the credit of such elimination, realizing that if we do (and right here, New York State Exhibitors or no New York State Exhibitors, that is just what we are going to do) nothing can prevent the success of our national organization. Does the New York state committee realize that their action is giving members of Congress the impression that the exhibitors are divided in obtaining the elimination of unjust taxation?

Charges New Yorkers With Bad Faith.

At the St. Louis Convention, I stated, upon accepting the Presidency, that I would get results and make my promises afterward, but our campaign for taxation relief is so well under way that we only need the co-operation of the exhibitors of the United States to win out, and I don't propose to have the confidence in our efforts even shaken by methods that are unworthy of the men making such attempt. Under these circumstances may I be pardoned from breaking away just once from my platform?

The New York letter states that it has never acknowledged our jurisdiction. I openly charge these gentlemen with bad faith, as their representatives entered the convention as members thereof but apparently with instructions to control according to their own idea or to adopt the "rule or ruin policy" which was immediately done and since carried out.

Says Utica Is Now Ignored.

Why didn't they act like men and be square with themselves? What has Mr. Cohen and his associates ever done to warrant the confidence of the exhibitors outside of New York State? I ask them, as a member of this same New York State League, owning a large interest in and representing the Park Theatre in Utica, N. Y., what have they done to help us get open Sundays in Utica since the bill was passed?

Nothing as far as I know. Has the Park Theatre been consulted in this attempt to destroy unity of action and the perfecting of a National Exhibitors' Organization (which heaven knows we need if many of us are to remain in the theatre business twelve months hence)?

No, we have not been consulted, and this same committee which sees fit maliciously to criticise arbitrarily is adopting such methods which time alone will tell how it may affect the personal interests of some at least, of its members.

Trade Review Agreement Ill-Advised.

It is not the purpose of this letter to hold any brief for Mr. L. F. Blumenthal. He was elected to the chairmanship of the taxation committee by the convention that elected me as president. I have known him, however, for several years, and I have found him one of the fairest and cleanest business men I have ever met.

The agreement between the old Exhibitors' League and the Trade Review was very ill advised. The League did not assist the Trade Review financially as agreed upon. The agreement was the cause of the animosity shown toward it by the other trade papers and the most direct means of the old League's failure. It nearly broke the Trade Review, as I understand it, because the stock that the League controlled, then worthless, prevented the paper from refinancing.

Says New Yorkers Voted Stocks Return.

I conscientiously believed it a wise move to return it and so voted at the Boston convention in which Mr. Cohen, Mr. Berman and other New York men also voted. If this was wrong why didn't they bring it before the Boston convention and not wait until now to "yank up the dead?" Ammunition must be short. The Motion Picture Industry of all industries is living in "futures," not in "pasts."

This same Blumenthal and Mr. William Fox, Mr. Cohen's very good friend, were the leading factors in giving Messrs. Cohen, O'Reilly and Berman their complimentary dinner. Fine appreciation, this personal attack.

Blumenthal Paying Expenses.

This same Blumenthal is paying Mr. McClellan, as campaign manager for the elimination of unjust taxation, besides traveling expenses, postage, stenographers and desk room, upon the confidence that the Motion Picture Exhibitors of America will be able to reimburse him. Give him credit for taking this chance in your behalf and before you put your money in to assist. The very first thing, he asked Mr. Cohen to take charge of New York State in this taxation campaign. The answer from him, you have read it.

Issues Defiance As to Producer Attitude.

Now I defy Mr. Cohen and his associates to disprove that the committee of exhibitors, Messrs, Schaefer, Blumenthal and myself, had more to do with reducing the proposed 20 per cent. admission tax to 10 per cent. than the combined forces of all others.

I defy them to deny that while we were members of the National Association I fought the producing interests at every turn in their various unfair attitudes toward exhibitors, so much so that I was considered by the producers little better than an anarchist, and when we couldn't get a fifty-fifty break in the affairs of the industry was active in withdrawing and organizing independent of the producing interests.

I defy them to show one instance where I have ever worked against the exhibitor's interests.

Asks for One Instance of Unfairness.

Instead of these underhanded slurs I ask them openly to state one instance where Messrs. Loew, Wells, Schaefer, Nolan, Rembusch, Horstmann or any member of the executive committee has done anything unfair to exhibitors' interests. In fact, I believe these men during the coming year will do much in assisting the exhibitors of this country in the difficult problems now facing them.

I have made no appointments of any kind as yet; is it not well to wait until I do before criticism is passed?

The old methods of state voting helped ruin the old League, and it was New York State, Illinois and the large states that were largely responsible by playing politics. We are not infallible, but we are certainly honest in our efforts to make the Motion Pictures Exhibitors of America, Inc., a success under the new methods, and it is dollars and cents in the hands of every exhibitor in this country to help us do it. Get unity first, the method of operating is immaterial, and if the officials are honest the method can easily be changed, if advisable, to fit conditions as they exist at any time.

Asks and Will Give No Quarter.

Now for a "close-up":

The letter is long, for which I apologize. We implore peace, but, if necessary, we will not only fight to the last, but will take the fight to the New York State League, and I so give open notice. Our officials are confident that our organization will be what every exhibitor in the United States wants and knows we must have.

I urge as strongly as the English

language will command to give us your immediate co-operation and to ignore these malicious attacks. We ask no quarter from the New York State Committee and we will give none.

We shall watch closely the claim made to us that their attack is an underground means for certain friendly producing interests, buying theatres, to break up the organization and get a toe hold in exhibitors' ranks. Maybe it is, and maybe it isn't, but time alone will tell and the "devil will out."

ALFRED S. BLACK,
President Motion Picture Exhibitors of America, Inc.

METHODISTS USE WORLD'S BIG SCREEN

Churchmen at Columbus Centenary Entertained by Pictures 75 Feet High and 100 Feet Wide

THE Methodist Centenary Celebration, which was held at Columbus, Ohio, from June 20 to July 13, saw the moving picture for the first time in its history occupy a prominent place on the entertainment program of the convention. It is estimated that over one million members of the Methodist society attended the celebration, which was held at the Ohio State Fair Grounds. A surprisingly large number of the members saw a moving picture for the first time in their lives at these meetings, including four bishops. They all expressed unbounded delight at their experience. On the evening of July 4 the largest movie crowd ever assembled watched a moving picture thrown on the largest screen ever erected.

This screen was 115 feet square, the picture measured 100 feet wide by 75 feet high and the crowd in front of the screen was over 40,000 in number. The pictures are reported to have been "remarkably clear and sharp. The blinking of a man's eyes shown in a close up was plainly discernible two blocks away. The pictures as a whole were easily seen from a distance of six blocks."

Success Due to Three Men.

The three men responsible for the success of these picture showings are Dr. Christian F. Reisner, Dr. Chester C. Marshall and Samuel P. Vinton. They were members of a committee having the selection of the pictures in charge and also directed the showing of the pictures in Columbus. Dr. Reisner, who has long been an enthusiastic advocate of the use of the screen in the church, is familiar with the proper projection of pictures. He and Dr. Marshall went about the task of choosing the subjects far in advance of the celebration. To supplement their own knowledge of the matter representatives from the different trade papers were invited to add their familiarity with the most suitable pictures for such an occasion to the list.

The response to this invitation was immediate and the reviewers who met the committee were able to suggest the best pictures for the purpose. The co-operation of the National Association already had been secured and its members kept the celebration supplied with the pictures asked for throughout the entire meetings.

John Flinn Makes Address.

On July 8, John S. Flinn, director of publicity and advertising for Famous Players-Lasky, attended the centenary as the representative of the National Association, and addressed a meeting in the main auditorium on "Motion Pictures and the Church." During his remarks he pointed out the large part the screen will have in suplying a substitute for the saloon now that national prohibition has been established, dwelt upon the duty of the church to help the moving picture in every way possible.

At the same meeting Orrin G. Cocks, of the National Board of Review, delivered an address on "The Motion Picture in the Church." Among the things he said was: "The screen is now being recognized in splendid fashion as a handmaiden to the social work of the church." Mr. Cocks also called attention to the fact "that a vast number of splendid motion pictures now exist which are available for the church. The National Board of Review has just selected some 650 educational films for the educators of the United States, and most of these, with slight modifications, might be used for sermons, missionary classes and so forth in churches and church houses.

Half of Product Available for Churches.

"Some three years ago, in its list of the finest kind of selected pictures for the family, the National Board included 26 per cent. of the entire output for the year. This percentage of fine films has increased until during the past year 48 per cent. were adjudged to be of fine enough quality to be included in such a list."

Mr. Cocks closed his address with the following:

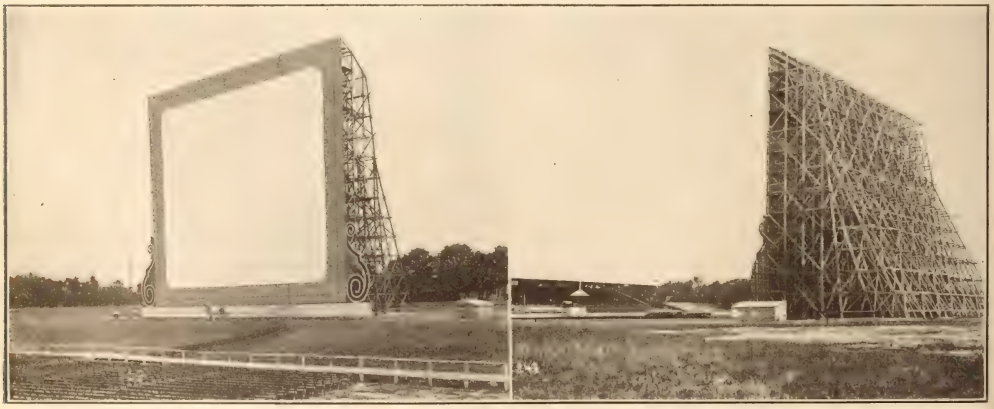
"While it is most important that the church should be served with the very finest films adapted as completely as possible to the needs of parishioners, it is also necessary that the rank and file of the American people should be permitted to enjoy those forms of entertainment which they crave. There are some things which the entire American people recognize to be indecent, immoral and improper. With the exclusion of these there still remains a number of subjects with which the church is not primarily concerned.

"A vast number of dramatic and comic subjects have been made entirely for entertainment. These do no harm, while they furnish rest and relaxation to many people with many tastes. Inevitably the more artistic, the more subtle and sincere, as well as the more powerful, dramatic pictures will continue. Out from among these the church should develop the means of making constant selections which shall be used to drive home the truth as it is in Christ."

Film Thefts in Dallas.

Film thefts during the past few weeks have been worrying several Dallas exchange managers.

One of the last thefts of this nature reported was that of "Her Code of Honor," which was stolen from the World Film Corporation. Film stolen in Texas usually finds its way by devious routes across the Rio Grande.



Two Views of the Gigantic Screen Used for Motion Pictures at the Methodist Centenary in Columbus, Ohio.
The screen, 115 feet square, showed a picture 100 feet wide by 75 feet high. The pictures were easily visible six blocks away.

Allen Theatre Enterprises Enter United States Exhibiting Field

Theatre Chain and Distributing Firm, Which Now Predominates in Canada, Marks Expansion Into This Country by Construction of Million-Dollar House in Cleveland and One Worth $600,000 in Detroit.

A HIGHLY important new factor enters the field of American motion picture exhibition with the announcement from Messrs. Jule and Jay J. Allen, of the Allen Theatre Enterprises, with headquarters in Toronto, that they have decided to invade the United States. Not only is the Allen company the dominant organization in motion pictures in Canada, owning and operating forty-five first class houses and having a large number of others in construction, but it is claimed to be the largest single owner of film theatres, whether from point of view of size or importance of the houses, in the entire world.

Built First Two Houses.

Cleveland and Detroit are to be the first two cities below the Canadian line to have Allen theatres. Sites have been secured, the plans completed and work will start within a short time, preparations being made to begin the Cleveland house within two weeks and to start the Detroit structure a few days later. The Cleveland house will seat 3,000 and the investment there will represent an even million dollars. The Detroit house will be still larger, seating 3,500, making it one of the three largest in the whole world. The building alone will cost in excess of $600,000.

Plans for these two cities have been under way for some weeks, but the Allens have been desirous of securing the choicest locations for their theatres, and they believe that they have succeeded in getting the best. In both cities the theatres will be located on the main streets and at points that are considered the very center of the cities' growth. The Detroit house will occupy the Chalmers property on Woodward avenue, the one street that bisects the entire city and which is the unquestioned center of Detroit's civic life. It will be located between Watson and Erskine streets, and its direct neighbor will be the New Orchestral Hall, which is being built by citizens of Detroit and which will be in the nature of a civic institution.

Jule Allen
Secretary-treasurer of Allen Theatre Enterprises.

Barney Allen
President of Allen Theatre Enterprises, Toronto, Canada.

Good Cleveland Site.

In Cleveland the new theatre will be on Euclid avenue, the one principal street, directly at the intersection of Huron Road and directly opposite the new Hanna building, which will be the largest office structure there. This location is declared by Cleveland real estate men to be the best one in the city, and this is proved by the fact that several other amusement interests made efforts to secure it.

Disparity in the cost of the two buildings is explained by the fact that all of the ground space for the Detroit house, 133 feet on Woodward avenue running back 200 feet, will be occupied by the theatre, except for six shallow stores on the front and a score of offices on the second floor front. The Cleveland plot, however, has a frontage of 100 feet on Euclid avenue and runs back 445 feet to Dodge Court. In the front there will be a six-story office building, and in the rear a twelve-story garage, facing on Dodge court. In the case of the Cleveland theatre it is expected a novelty will be introduced whereby patrons will be able to run their cars into the garage and, leaving them there, enter the theatre through a special entrance.

C. H. Crane Is Architect.

C. Howard Crane, of Detroit, is the architect for both of the houses, which will bear the name of the owners—the Allen, in each case. Mr. Crane is preparing the plans for all of the new Allen theatres in Canada.

An innovation of the greatest importance is planned for both theatres. The owners decline to give even the slightest hint of this, for it is such a radical departure from anything that has been included in motion picture theatre construction that they intend to wait for

Jay J. Allen
Vice-president of Allen Theatre Enterprises.

the actual openings of the houses to reveal the secret.

Plan Special Music.

Music will be on of the big features of the two theatres, far surpassing anything that has been done in either city. Orchestras of fifty pieces will be provided in each house, both under direction of leaders of national fame. Two of the largest organs ever built have been ordered, and in addition there will be soloists of the highest order, since the Allens will be able to promise these artists engagements for the entire year, on account of the number of their first run houses, and at the same time each artist will appear in each house only one week during a year, thereby affording a variety.

Plans are being made for the opening of both theatres, probably at the same time, in the early spring.

Allens' Rise Is Rapid.

Only twelve years ago Barney Allen and his two sons started with a motion picture theatre in Brantford, Ontario. Although then a city of less than 15,000, it was the only place outside of Toronto and Montreal where pictures were regularly shown. Although at that time most of the men who were going into the "movie" business regarded it as only a passing fancy of the public and determined to get the "easy money" while it was there, the Allens were among the few who had the vision of the future.

Concern Moves West.

The Brantford house was followed by another and better one in the same city, and these two grew into a small chain through western Canada. But though they had scored a success there the Allens saw a bigger and better field toward the west and, selling out their Ontario enterprise, they made Calgary their headquarters. Within a short time they developed a string of theatres through the "prairie provinces," centering around the Allen Theatre in Calgary, the first really modern house in Canada. But while the theatres were growing, the exchange idea became dominant and a series of exchanges through the Dominion followed, through which the Allens distributed Universal and other productions.

Move Headquarters East.

This end of the business became so important that the Allens decided their headquarters should be in Toronto and so they moved back to Ontario province. There they organized the Famous Players Film Service, handling the product now known as Famous Players-Lasky and then the Monarch Film Company, which handled independent and other offerings. But after all their success with the exchanges the pendulum swung back again and exhibition began to become the stronger appeal. There came from this the Allen Theatre in Toronto, one of the handsomest in the country, and within a few months ten other houses in the eastern section were built or acquired, making them as strong in the eastern section as they were in the West.

Recent Expansion.

Since that time the expansion has gone on with increasing rapidity. It was only a few weeks ago that announcement was made in these columns that the Allens had taken over the Shuberg interests in western Canada, eleven theatres including three leading houses in Winnipeg, three in Vancouver and two in Victoria. Only a few days ago the Allens paid $800,000 for the site for still another new theatre in Vancouver which will cost in excess of a half million dollars.

As stated, the Allens now have in actual operation forty-five theatres in principal Canadian cities. Before the end of the year a dozen more will be opened and by spring the number will be greatly increased.

Investments Run Into Tens of Millions.

Investments planned for this year and those actually under way, will run into the tens of millions of dollars. With the houses actually under construction they will have in operation in six months first run theatres in all of the principal cities from British Columbia to Nova Scotia, literally spanning the Dominion from coast to coast.

Some of the principal houses now in operation are The Allen, Allen's Beaver, Allen's Bloor Street, Allen's Royal in Toronto; the Regent, Ottawa; Majestic, London; Temple, Hamilton; Windsor, Windsor; Allen and Roma, Kitchener; Allen, Cobourg; Allen and New Grand, Montreal; Allen and Auditorium, Quebec; Province, Dominion, Gaiety, Bijou and Rex in Winnipeg; Rex, Dominion, Globe and Broadway in Vancouver; Royal Victoria and Dominion in Nanaimo; Allen in Calgary; Allen and Monarch in Edmonton; Allen and Rex in Regina; Allen in Moose Jaw; Allen in Brandon, and many others.

Allen theatres are under construction in Winnipeg, London, Halifax, St. John and Vancouver, including a downtown house in Montreal. Besides there are half a dozen neighborhood theatres of the most modern style being built in Toronto and equally handsome structures are going up in a number of other smaller cities.

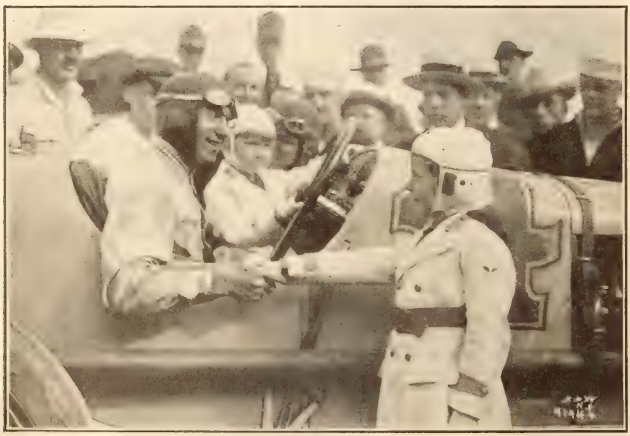
Do Not Seek Monopoly.

It is not the policy of the Allens to seek to control of all the theatres in various communities, as with the chain system in the United States, but rather to own the leading theatres in each of the leading cities. This policy gives them a control of first run theatres that gives them easily the dominant position in the Canadian field. It is said that the same policy will be followed in any further ventures on this side of the border. In announcing the Detroit and Cleveland theatres they are outspoken in the statement that they mean to provide Allen theatres there that will be far superior to any others, and that they will aim at the same mark anywhere else they may decide to build.

A Father and Son Concern.

Barney Allen, the father, is president of the Allen Enterprises, with Jay J. Allen, vice-president and Jule Allen, secretary and treasurer. Father and two sons make a remarkable combination, for each of the three has a particular field and the work is so divided and at the same time so perfectly co-ordinated that their vast enterprises are cared for with the greatest efficiency and without the slightest friction.

In regard to their film plans for the coming year the Allens have yet made no definite announcement. After September 1 they will no longer handle the Famous Players-Lasky output, but it is stated that most satisfactory arrangements have been made for service which will include some of the greatest productions made. With first run possibilities such as no other exhibition organization can offer they consider the outlook more than satisfactory.



Ralph De Palma Reviews the Lee Infant-ry at Sheepshead Bay.
Jane and Katherine Lee take a little recreation from their two-reel playlets for Rogers Film by congratulating De Palma on his victory at the recent Sheepshead Classics.

Reading Joins Big "U" Press Staff.

Hugh Reading, formerly of the editorial and promotion department of the Milwaukee Journal, has been made publicity and exploitation manager of the Milwaukee exchange of Universal. Mr. Reading is well-known among Milwaukee newspaper and theatrical circles.

For Sale and To Rent are business opportunities often appearing in The World's Classified department—a quick road to prompt and profitable action.

GETTING DOUGH FROM THE GHETTO

You Can Write It on the Cuff, Joe, That It's a Tough Job—And You'd Better Stay in Dillsburg Where the Pushcarts and Whiskers Ain't So Thick

DEAR JOE: Get out the Sunday, cuff, Raymond, I wanna give you a tip to study for some time. I know you're restless out there in Dillsburg, Joe. I gotta hunch things ain't been breakin' right since you had them new keys put onto the organ and your good-lookin' cashier flopped to the opposition.

But take a tip from a fella what ain't a stranger to you, Henry. Stay where you are and don't leave Ioway for the East. Worst of all, don't get disgusted and come here to Noo York looking for a picture house to run. I ain't sayin' but what you might find one, Mowbray, but if you did it would be the rooin of your langwidge, your tortuss shell specktacles, and that latest improved cash register o' yourn.

Bregstein a Big League Guide.

I been down in this East Side sector lately, Joe, with Nat Bregstein, the fella who rides in the Pullmens for the Moving Picture World. And I wanna record myself as sayin', Toto, that this here Nat Bregstein's a guide for the East Side what'd make a guy from the Cook's Tourin' Union look lika pinch hitter in the thickest and most distant removed thickets of the bush leagues.

We metta lotta exhibitors, Joe. Nat would talk the sign langwidge to them and get the idea over that we wasn't fillim salesmen, plain clothes men or birds with a subpoeney from the fire department. After these formalities was over with, the exhibitor would chase away the kids what had been clustered around the lobby, listenin' to the racket, and then we'd all get down to business.

Here's the said tip I wanna pass to you, Xenophon. I heard a lotta dope in these fillum trades papers about how a outa town exhibitor could come to Noo York and make the city fella look like a phoney nickel in a Automat change drawer. But honesta Oscar, a outa town bird would have as much chance on the Lower East Side as a old cloes man would have for makin' a livin' offa Mack Sennett divin' squad or the broonet ladies what romps through them little tank towns in Africa.

It's a Different Field, Joe.

They have different ways adoin' things down there, Joe. In fact, you gotta pay more attention to what the noospaper writers call the-likes-and-dislikes of your patrons on the Lower East Side than you yourself do with them Sunday School teachers of yourn out in Dillsburg. You gotta learn how to cater to them, Xerxes. You gotta watch the little box office ticket lika bird whose just put his last copper inta the oil question. And just when you think you got them trained into the pinka condition, and the six-cents admissions is comin' in by the raftload, along comes the summer and Coney Island and puts your picture house on the same level as a bearskin laprobe business in the Equator belt. And that ain't the least of your worries, at that.

Like I said, Joe, Nat Bregstein and me talked with a lotta exhibitors on the Lower East Side. When it came to agreein' on the big points of the business in their sector, Peyton, they were more unanimous than a Belgian jury would be on the best way to feed the Kaiser. Moe, I'm tellin' you we talked with Mayer & Schneider, I guess about the biggest exhibitors on the East Side, with thirteen houses on the string. And we talked with Louis Goidal, who runs the house on Houston street where Marcus Loew got his first start. And we talked with Mazie, of the Venice Theatre on Chatham Square, which Venice she not only operates, but ticket-takes, telephone-answers, bum-bounces, and everything.

Agreed Just Like the Senate.

Cholly, I'm tellin' you they were unanimous on the big issues—like our worst public speakers say. I guess the first of them big issues is that price-raisin' on the Lower East Side is about as popular as a umpire workin' the ball game for the opposition. A nickel for the kids and a dime for the grown-ups, with a cent war tax thown in, is about as ironclad a rule as was ever put in iron. On the East Side, Clayton, they can go out and see a whole show, pictures, vaudeville, and all for seventeen cents or a quarter. The guy who once charged sixteen cents for a picture admission, Cholly, is now on exhibition in the Museum of Natural History. They got him among the nuts.

Another big issue, Sol, is about advertisin'. About all the advertisin' they do is on the fronts of their theatres. Once in a while they put an ad in the Yiddisher newspapers but mostly an' excloosively they use the well-known lobby. An' the louder the lobby talks, Patrick, the better. When I tell you, Cholly, that there is more people on Delancey street alone than there is in all the state of Ioway, you will see why they don't figure on extensive exploitations and far-reachin' campaigns what the press books talk of.

Society Drama Bill-of-Fare.

And what would you say, Baron, was the kinda play most liked on the Lower East Side? Shoot-em-up Wild West? Not on that tintype you had taken that day of the circus! Society drama is what they like best, and the kinda picture they like to see on the menu, with some serial as an extra thrown in. Wherever you go, Max, Clinton street, Avenue A, the Bowery, you find such to be true.

I met one bird, Joe, who ran a Yiddisher vaudeville house and pictures. Only he didn't run it. "The manager is oudt," he told Bregstein and me, "and I ain't supposed to give you the informations." Joe, we had just asked him how business was and that was what he told us. Can you imagine anybody in this fillim business who ain't willin' to admit he's on the road to bein' a millionaire? He was what you call a unconscious humorist, Joe, one of them kind who says funny things and don't

We Are Greatly Indebted to These Three Fox Sunshine Girls for the Beautifying of This Page.
In fact, we are just about to dictate a letter of appreciation. Have you a little Fox Sunshine Comedy in your theatre?

know it, and then when you laugh at him, he's almost ready to sue you. I should like to write some more about him, as also about Mazie, who runs the Venice. If you had Mazie for your cashier, Nathan, you could afford to lose a dozen like the dame you just lost who usta look pretty and get the change wrong.

M. & S. Houses Doin' Good Things.

An' speakin of houses, Joe, Mayer & Schneider is doin' a lotta fine things for the East Side. Take their Clinton Theatre, on Clinton street, for instance. It's a classy picture theatre, with marble trimmin's, indirect light, seven-piece orchestra, upholstered seats and everythin'. It even has a soda water fountain in the back of the balcony, and the projection room is lika hotel suite with a bath. And that bath remark is the truth. Max Cohen is a live wire of a manager, and Julius Berger is some clever acrobat about the twin Simplexes.

Nathan Bloch at the Orpheum on Second avenue is an old-timer who has the East Side doped out from a long way back. And Jack Printz, who manages Freedman's New Stand under the Manhattan Bridge looks like his battin' average will stay amongst the leaders.

It was some trip, Joe, and if I could only speak the langwidge, I'd write some stories what'd make me so famous the Dillsburg firemen would dust off the red shirts when I came to town. Then I'd be gettin' the dough from the Ghetto myself, eh, Joe?

BILL.

FILM EXPORTING ON THE INCREASE

Department of Commerce Report Shows That Removal of War Restrictions Has Helped U. S.

EXPORTS of motion pictures are gradually increasing as the restrictions which were placed upon them during the war are removed. Figures of the May business have just been secured by the Washington Bureau of the Moving Picture World from the Department of Commerce, and show that 1,562,617 linear feet of unexposed film, valued at $47,560, and 8,061,502 feet of exposed film, valued at $484,403, were shipped during the month.

While exposed films are being exported to more than thirty-five foreign countries our export business is unexposed film has been limited to about ten markets. Of the ten, Argentina is the most important, having taken, during May, 535,159 feet, valued at $15,374. Japan, with 381,606 feet, valued at $10,074, stood second. Other exports were 246,340 feet, valued at $9,228, were made to Canada; 120,000 feet, valued at $3,842, to British India; 127,996 feet, valued at $3,725, to Mexico; 114,000 feet, valued at $3,453, to Brazil; 22,116 feet, valued at $1,113 to Cuba; 10,400 feet, valued at $679, to Peru; 4,000 feet, valued at $40, to Trinidad and Tobago, and 1,000 feet, valued at $32, to Greece.

In exposed films, as shown by the following table, England is our heaviest customer, followed by Canada and France:

Countries.	Motion Picture Films Exposed. Lin. Ft.	Dollars.
Belgium	28,000	3,933
Denmark	65,000	2,400
France	266,174	55,671
Greece	93,964	9,000
Italy	200,000	14,000
Norway	738,600	37,200
Spain	369,370	19,900
Sweden	87,720	3,000
England	889,026	69,976
Bermuda	71,000	710
Canada	907,037	64,350
Costa Rica	1,500	75
Guatemala	24,501	1,500
Nicaragua	14,000	700
Panama	73,000	4,525
Mexico	372,943	16,514
Newfoundland and Labrador	197,000	14,164
Trinidad and Tobago	5,000	244
Cuba	405,146	16,261
Dominican Republic	49,925	2,816
Brazil	160,859	8,425
Chile	172,954	9,347
Colombia	64,394	5,164
Peru	74,613	4,225
Uruguay	16,000	1,770
China	153,732	8,379
British India	65,002	3,215
Straits Settlements	305,878	10,273
Dutch East Indies	145,071	3,618
Japan	625,799	21,568
Russia in Asia	90,000	4,700
Australia	747,735	38,823
New Zealand	197,429	10,962
Other British Oceania	33,240	1,779
Philippine Islands	324,780	12,806
British South Africa	25,110	2,410
Total	8,061,502	484,403

Portland Circuit Has Meeting.

The first Portland meeting of the Northwest Film Circuit was held July 11 when J. Q. Clemmer came down from Seattle to preside at the gathering at the Peoples Theatre.

The Circuit is getting right down to business and the first meeting was well attended. C. F. Hill, president of the Globe Theatres Company, Albany, Roseburg and Medford, R. Kuhn, Lebanon, and Ross Nelson, Independence, were among the exhibitors traveling to Portland for the occasion. A committee viewed several productions for the purpose of booking.

Reviews in Moving Picture World are written from the screen—not press books.

A. Gomes.
Best known actor in Portugal and Brazil, here to appear in motion pictures.

Realart's Sales Manager Arrives on Pacific Coast

J. S. WOODY, general sales manager for Realart Pictures Corporation, has reached the Pacific coast. His first port of call was Seattle, where he arrived on Saturday, July 19. This is familiar ground to Mr. Woody, as he made his headquarters in Seattle for several years while he was Pacific Northwest Manager for Mutual Film Corporation, and later Pacific Northwest general manager for Select Pictures Corporation.

Upon his arrival in the metropolis of the Northwest coast country, his first return there since he had been elevated to the position of general sales manager for Select, and, later, to his present position, grand and lofty doings were the order of the day.

Mr. Woody later departed for San Francisco, from where he expects to proceed to Los Angeles and then hit the trail back East.

Starting out the middle of June, Realart's General Sales Manager has visited the following cities and established exchanges there: Chicago, Kansas City, St. Louis, Cincinnati, Cleveland, Detroit, Minneapolis, Omaha, Denver, Seattle, San Francisco.

He also stopped over in Salt Lake City between Denver and Seattle in order to confer with George Mayne, of the American Theatre, George Carpenter, of the Paramount-Empress, and other friends.

St. Louis Theatres Take Music Back.

Practically all of the St. Louis picture theatres now have put back music as a result of the temporary settlement of the controversy between the Musicians' Union and the theatre managers. The present contract between the musicians and theatre men runs until September 1.

The question of whether a permanent settlement will be made with the musicians will be known within a week or ten days. If their demands are exorbitant, the theatres will refuse to sign new contracts but will take the music out of their houses.

Fred C. Quimby.
Aggressive director of exchanges for Pathe in a directorial mood.

"GRIEF" MEASURED BY GOLDEN RULE

Troubles of Picture-Showmen, Exchange Men and Home Office May Be Greatly Lessened if Everybody Would Do Their Full Duty by Each Other in Handling Film

By James B. Kelly

("Smiling Jimmy")

I PROMISED to give you a few remarks on the great indoor sport around a film exchange labeled "Grief," and although I realize that the greater share of this article always falls to a film exchange branch manager it is to be conceded that an exhibitor also has his share, but nine out of ten cases of "Grief" we also know are caused by some "bonehead" of some other exhibitor or one of his employes, even though the exchange gets the blame.

Right at the start allow me to prescribe a "cure" that will eliminate 90 per cent. of the grief in this industry. First, Mr. Exhibitor, don't leave the most important thing to some underpaid hireling—and the most important thing in this business is the prompt and intelligent shipping of films, either back to the exchange or to some other exhibitor. If those films have to go off on a midnight train attend to them yourself; and the extra hour that you have to stay up in order to see that films are properly shipped will be repaid to you tenfold some time by another exhibitor who ships your films at night and gets them to you in time for your matinee.

Do as You Would Be Done By.

If we would live up to the "Golden Rule" a whole lot more and not be so blooming selfish, it would save the industry in general much "grief." However there are many exhibitors who live on in a selfish way and don't care who gets "blowed up" just so they get their film. They leave the shipping of film to some boy, or jitney driver who has no interest in the business at all, and they never worry one bit when they fail to get the film off properly. But Oh, Boy! when they fail to get their own film, don't they howl and threaten suit and everything else!

To eliminate this, we should all pull together and be just as particular about the next man getting his film as we are about our own pictures arriving on time. Until we secure this co-operation from all exhibitors, there will always be grief around a film exchange.

Another big kick on the part of the exhibitors is the condition of poor film, and to thoroughly eliminate this it is going to take the combined co-operation of exhibitors, operators, exchange managers and home offices. I mention the latter, for in many instances the poor condition of film may be accredited to the lack of inspection caused by the home office not allowing the branch manager to secure enough competent help to inspect the films.

Blames Poor Inspection.

I have seen this great catastrophe in many exchanges, and although the film inspector is the least paid employe—around an exchange, the film companies try to crowd too much work on each inspector with the results that the films are poorly inspected and in the long run they lose a great deal more by having their positives wear out before their allotted time.

To properly inspect film a branch manager should have sufficient regular inspectors, and then have on a list three or four girls who possibly go to school in the morning that they can secure as extra inspectors by the day when they need them. He should apportion a definite number of reels a day to each inspector, and then instruct them to take their time and have every reel they inspect leave their hands in first class condition.

Make your inspectors take pride in their work, arouse their enthusiasm by competition, prizes, etc., and above all be sure and let them realize that they hold an important position with a great responsibility attached. Did you ever realize that a crew of ten inspectors could badly cripple an exchange if they were careless in their work? Several thousand feet of valuable film could be ruined before it could be found out.

Good Treatment Pays Dividends.

Treat your inspectors like human beings and employ enough of them and you will very soon reap the benefit that is coming to you. It is better to have one too many inspectors than not enough.

Careful routing of films, and bringing them back to the exchange after each booking for inspection also tends to increase the life of a film. Although your rentals will not be as large as if you worked the film every day, in the long run your gross rentals on the print in question will be a great deal more than if you allowed the film to work five and six days a week.

This feature is up to the branch manager, and any B. M. who allows his film to be worked more than three days a week is throwing his company's good money to the "birdies." Did you ever hear a B. M. brag that a certain film was being used five days a week? He seems to be proud of the fact, whereas the film he is talking about is gradually committing suicide.

Now I know some of the real wise boys will say that I am telling a lot of stuff that they have known for years; and they may have. But believe me, if I were in their place I would be ashamed to own up to it. They have not followed out this knowledge in a very intelligent manner, and on that account have a lot of junk back in the vault that ought to be in good condition and earning money right now.

Hints to Picture Showmen.

Mr. Exhibitor to "hop" on you, first of all I would make it the most important feature of your operator's job to inspect every inch of film that comes into your theatre before it is put on a machine. This very important precaution will eliminate many dollars' worth of trouble not only to yourself, but to other exhibitors.

Did you know, Mr. Manager, that one

Fannie Ward in "Our Better Selves" Believes Our "Selves" May Be Made Better by Brilliant Clothes.
These three dramatic glimpses of her newest Pathe feature show that the picture has a powerful story.

little nick in a film not one-quarter of an inch deep or one sprocket hole torn out will, in most cases, cause you to destroy from ten to one hundred feet of film? In some cases that little nick will cause a fire that might burn down your theatre; whereas if your operator had inspected the film he could have either cut the nick out with a pair of scissors or mended the film in fifteen seconds.

The trouble is, Mr. Exhibitor, you are paying too much attention to that "box office" and not enough to the condition of the film that you are making money with. Get wise to yourself and change your tactics if you expect to be a continued success in this business.

Praise for Good Operators.

If I were running a show an operator an operator who "knows his business," studies every angle of his work and takes a pride in the condition of his film, its projection, prompt shipments and above all good conscientious work that knows no "hours" and with one thought only, to give his employer and the exchanges who own the film full value for their money.

If I were running a show an operator of this kind would be worth double the salary that he ordinarily secures, as he is a real godsend to the film industry. Think this over Mr. Exhibitor!

I could write a whole book I believe on "Grief," but will sum matters up as follows: Home offices: Give your B. M. more leeway regarding inspectors and see that their inspection force is letter perfect.

Advice to Branch Managers.

Branch Managers: Watch your inspection closer; don't crowd your inspectors, treat them like human beings. Don't try to personally answer all the mail that comes into your office. Have an assistant or "office manager" to attend to the routine mail, and to also attend to the small details around your office.

Remember that in addition to being B. M. you are also Chairman of the Reception Committee, Publicity Expert, Sales Manager and City Salesman, and unless you shift the responsibility of the smaller matters on to some one else's shoulders and only attend to the real big things yourself, you are going to worry yourself to death with "Grief" and very soon your value to your company will be null and void.

Last Words to Exhibitors.

Two hours a day with the mail and dictation is an ample sufficiency, the other "six" should be spent with exhibitors, salesmen, publicity and sales promotion, and above all "knock off" at 5.30 p. m. and go home with a clear head and forget all about film until the next morning. Anybody that says this latter cannot be done is kidding himself.

Exhibitors: I have explained nearly all to you as above, but if you want to eliminate "Grief" to yourself, your brother exhibitor and the exchange, watch the condition of your film coming in; instruct your operator to watch his film every minute it is on the screen (very important item); see that the film leaves your theatre in even a better condition than when it arrived, and last, but most important, personally see that the film is shipped as per instructions from the exchange you are doing business with—your motto always being "The Golden Rule."

Don't Be "Hard Boiled."

Let's all get together folks. Afford each other as much co-operation as possible. You road men and exchange managers book your films to the exhibitor at "live and let live" prices. Make a special effort to see that the exhibitor gets a good print and that his advertising matter is shipped promptly. In return, Mr. Exhibitor, act like a human being at all times, get away from any "hard boiled" ideas, and you will find that you will receive better treatment from the film exchanges in the matter of both price and service.

Putting the Finishing Touches on a Street Scene for "The Hoodlum."
You will soon see Mary Pickford on this highway, which will be featured in her next picture for First National.

Equity Pictures Heads Start on Extensive Tour

HERBERT K. SOMBORN and Joseph I. Schnitzer, respectively president and treasurer of the recently formed Equity Pictures Corporation, will leave New York within the next few days on a tour of the important moving picture distributing centers of the United States and Canada. Upon their return there may be expected a detailed announcement of the plan of distribution and exploitation which has been devised by the Equity people and the important connections which have been made for the company.

The trip on which Messrs. Somborn and Schnitzer are leaving is intended to close a number of important contracts which have already been arranged but which can be most conveniently closed in territory outside of New York.

President Somborn is in constant touch with the Clara Kimball Young organization on the Coast, and is informed that the work on the first production to be handled by his company, "Eyes of Youth," starring Miss Young, is well under way. Pauline Stark has been engaged to play the sister in the bill, Vincent Serrano will appear as the yogi, Milton Sills as "Louis Martin," William Courtleigh as the impresario, Gareth Hughes as the brother, and Edmund Lowe as the "lead." Albert Parker is directing the production from a scenario provided by Charles E. Whittaker.

A research, publicity and advertising department has been established and exhibitors throughout the country are being asked to express themselves as to just how the film, which will be ready in October, ought to be handled to get the most money in their respective territories. Their attention is being called to the remarkable box office strength which the play has shown in New York and on the road.

Film On Care of Teeth for Army.

"Come Clean," a three and one-half reel picture designed to teach oral hygiene, shortly will be produced for the benefit of the Army by the Army Medical Museum. The picture was made under the supervision of Major Leonard G. Mitchell, D. C., and is the outgrowth of oral hygiene lectures delivered to officers and men.

Private Tom Merrill is being ridiculed for brushing his teeth. Some of his buddies hide his brush and a fistic encounter ensues after which Tom explains why he takes good care of his teeth.

Views of several wards at Walter Reed Hospital are shown, including cases of diseases with complications, growing out of the neglect of teeth.

The picture then takes up the scientific part, showing why and how infection from pyorrhea and abcessed teeth, reaches different parts of the body, producing various diseases, the infection being shown on its way by the use of animated drawings.

No lost copies, no delay, if you send $3 for an annual subscription to Moving Picture World. And you save $4.80.

DOING MISSIONARY WORK IN TEXAS

Bickel, Exchange Manager, Goes on the Road with Film and by Taking Money They Might Have Had Shows Small Town Exhibitors Error of Their Ways

DON'T try to talk to me about small-town exploitation," the exhibitor from Denison, Texas, was saying. "It won't work. The country people won't fall for that ballyhoo stuff. You fellows sit in your mahogany furnished offices and get up a lot of pipe dreams and expect us small-town exhibitors to carry them out with as much success as the big town exhibitors. You're all wrong, Bickel—entirely off on this subject."

"Yep, he's right," said the exhibitor from Sherman. "I've never tried any of this exploitation, but it stand to reason it won't work. It's logic. That's all there is to it. If I owned a house in a town as big as Dallas I'd exploit my pictures, too, but in a small town all the exhibitor can do is to announce his pictures and pray that enough people will come to pay expenses. I know! I haven't been an exhibitor for five years for nothing."

A Live Wire on the Wire.

Bickel, who is manager of First National's Dallas exchange, gave the exhibitors a pained glance. He began running his finger through the pages of a telephone directory, saying, "Well, if you fellows will give me thirty-six hours I'll refute your assertions by taking money from your own town.

A few minutes later Bickel was asking the telephone girl at the Old Mill theatre to let him speak to Mr. Saal.

"Who is Saal?" asked one of the exhibitors of Bickel.

"Saal is a twelve-cylinder red-headed Irishman who is going to help me convince you fellows that a small town exhibitor can become as wealthy as a big town showman," answered Bickel, waiting for Billy to get on the line.

A Business Proposition.

"Little business proposition, Billy," said Bickel when Saal finally got on the line. "Come right over. This is quick work."

The exhibitors listened mockingly while Bickel outlined a proposition to Saal. They winked at one another. Here was their chance to gloat over the failure of a big-town film concern, the Weisenheimers. They shook hands with Billy, wished him luck and went out of Bickel's office laughing. It would be almost as much fun to see one of the city-slickers fail as it would be to them to put something across, they figured.

"I've let you in for a real job," Bickel explained after the exhibitors had gone. "I tried to tell those fellows that showmanship will pay for exhibitors in the smaller Texas towns just as well, in proportion, as it will in Dallas, Austin, or any other city. They laughed at me. I don't like the idea of being a jester, particularly for the benefit of exhibitors who are asleep to opportunity."

Saal Rises to Occasion.

"It doesn't look so hard," Saal responded. "Tell you what I'll do. We've just concluded a mighty successful campaign here in Dallas on the picture you wanted them to book. I'll lift the entire exploitation, bodily, and take it over to Denison and Sherman. I'll use it, word for word, line for line, and sheet for sheet. Perhaps that will satisfy them that the stunts we do in Dallas, and the money we spend to pep up public interest, are just as good money-getters in the smaller towns."

That same afternoon Billy arrived in Denison. It was after union hours and business houses were closing. But it wasn't quitting time for Billy. He was just starting in. He hopped a taxi to the office of the local newspaper and found the editor occupied with the task of writing an editorial welcoming President Wilson back to America. Billy didn't stop to shake hands.

An Incredulous Editor.

"I want to contract for about three pages of advertising during the next four days," said Billy briskly, "I'll have my copy ready in an hour and my checks will—"

"Well, well," interrupted the editor, his eyes wide open, "are they going to have another Liberty Loan drive or something?"

"No, I'm putting on 'Auction of Souls,' a motion picture. Can you let me have that space?"

"Y-e-e-e-s," hesitated the editor, who also happened to be the business manager. "If you think you want it. And can pay for it," he added sharply. "You know this isn't a very large town and I'm a little bit afraid you're buying too much space."

A Deputy Publicity Man.

"Well, you let me worry about the

Showing What Is Meant by Ruts, Dust, Mildew. And How to Clean Up.

Telling the Home Office Folks the Old, Old Story. The H. O. F. Seem Fond of Encores.

financing of this picture and I'll appoint you my personal publicity representative to see that the columns of your worthy paper are chuck full of copy," replied Billy.

The editor promised to do his best to notify the citizenship of Denison that a truly wonderful motion picture was coming to their city. He began writing news announcements and was still at this work when Billy returned with ad copy and questions regarding the whereabouts of the local billboard owner.

"He's out fishing," replied the editor. "You see there hasn't been much business for him lately, so he's out trying to snag some trout. He'll be in day after to-morrow."

"Where's he fishing?" asked Billy.

Seeks the Billboarder.

And in fifteen minutes he was outward bound in a rented car to locate the man who had a corner of all billboard space.

"You want some billboard space," repeated the billboard man, after Billy had completed introduction formalities. "We-e-el, I got twelve. I guess you can use about the regular three, can't you."

"Three nothing," replied Billy. "I want all twelve and I'm going to help to glue the paper tonight."

"Aw, no," said the billboard man, and shook his head. "It'll be too late. It'll be ten o'clock before we can get back We can wait until tomorrow afternoon."

Billy insisted and the billboard man protested. Extra money was the winning argument and the billboards were soon covered with advertising matter heralding the coming of "Auction of Souls."

To make a short story shorter, the film scored the greatest success in the history of Denison. A two-night's showing in Denison resulted in clearing $350 over and above expenses.

Exhibitor Is Concinved.

The Denison exhibitor was astounded. He couldn't appreciate what had happened. Here was a Dallas man going away with $350 of Denison money which he might just as well have had.

But the Denison exhibitor wasn't alone in his grief. The same stunt was repeated in Sherman and another $350 clear profit was made.

By this time exhibitors throughout the state had heard of the exploitation success in the small towns and they besieging Bickel to provide prints of "Auction of Souls" for them.

But Herschel Stuart, manager of the E. H. Hulsey concern, was calling Billy back to his regular job.

"Those small town exhibitors will learn some day that exploitation will make them rich," Herschel told Billy. "The staff needs you too much right here in Dallas for you to be wandering around the country showing those fellows the light. You've done enough humanitarian work, anyhow."

Paramount-Artcraft Announces Second Annual National Advertising Week Starting in August

ANNOUNCEMENT is made by the Famous Players-Lasky Corporation that the second annual National Paramount-Artcraft Week will be inaugurated Sunday, August 31. Every city and town in the United States, no matter what its size so long as it contains a theatre, is provided for in the exploitation campaign which involves the showing of Paramount-Artcraft pictures every exhibition day in as many theatres as it is possible to supply.

The full page advertisement in the Saturday Evening Post last year announcing the week proved to be of such great value that another page will be used this year for the first formal announcement direct to the public. This advertisement, which will bear conspicuously the catch lines, "A Drive for Better Motion Pictures" and "Beginning the Greatest Motion Picture Season in the History of the Screen," will appear in the issue of August 30, on the stands Thursday, August 28. The line, "A Drive for Better Motion Pictures," will be the slogan of the campaign.

The newspaper advertising schedule provides for a full-page in about ninety of the largest cities of the country. The copy calls for a general top-page display with space beneath for a list of all the theatres in the city co-operating.

This year, however, the campaign calls for advertising in 375 other newspapers, in every city over ten thousand population in which there is a theatre to present properly Paramount-Artcraft pictures. In the larger of these cities the advertisements will be of half-page size, space being provided for the listing of theatres just as in the full-page advertisements in the largest centers. As in the former campaign, the exchanges will supply the names of theatres, plays and stars to the newspapers carrying the full and half-page ads, as far in advance as possible and will see to the proper okaying of this part of the advertisement.

In the smaller cities, the copy will be about 420 lines, probably five or six inches deep. No theatres will be listed with this copy, which will be placed on a contingent basis with the newspapers, that is, the Famous Players-Lasky Corporation will pay for the Paramount-Artcraft Week advertising, provided the exhibitor runs beneath it his ad, using equal space. The newspaper list for this advertising has been completed, mats and cuts have been prepared and the final details for the entire campaign are practically completed.

In towns under ten thousand population especially designed postcards will be furnished to exhibitors by the exchanges free of charge to send out to the exhibitor's mailing lists. In addition, a complete line of accessories has been prepared.

Writes Song for "Destiny."

Dorothy Philipps' latest picture, "Destiny," is to be given wider exploitation by the new song hit just issued by the Jerome H. Remick & Company, with the title "Destiny." The words were written by Alfred Bryan, well known song writer, and the music is by Herbert Spencer, known for his many songs in musical comedies and light operas.

Exhibitors throughout the country are advised to get in touch with a Universal exchange or a branch office of the song publishers and obtain slides which exploit the song and the picture.

"The Perfect Lover" Is One Who Spends Twenty-five Hours a Day at the Main Office.
So it would appear from these views of Eugene O'Brien in "The Perfect Lover," his first feature for Select.

Brown Discovered Power of the Screen When Movie Man Got Right on the Job

The following story of "The Power of the Screen" was written by an exhibitor who, as his tale indicates, has had experience in local as well as larger politics. The editor can vouch for the standing of the writer as a manager and among his contemporaries. The correct names of the town and persons concerned are known to us. The story will have interest for those who hesitate to employ their screen for other than straight entertainment purposes.

Alderman Introduced a Sunday Closing Bill—One Slide Brought About Withdrawal of Measure.

THE writer has heard that phrase, "The power of the screen," used by speakers, at movie functions, scores of times, and seen it in print hundreds of times during the past twelve years. On several occasions he has noted the effect of its power when intelligently applied, but regrets to note the innumerable cases where exhibitors miserably fail to utilize their legitimate weapon of self-defense.

They never dream of using the screen as an aggressive weapon; don't seem to realize it is the exhibitors' "Big Stick," where one application suffices for a long time in a given locality. But such is the case to my actual knowledge, as the following story will illustrate.

Bill Would Close Sunday Shows.

Ten years ago in a certain large city one of the city fathers introduced an ordinance to close the movies on Sundays. A movie manager with an operator cartoonist promptly threw on the screen:

This is a picture of Alderman Brown, who wants to close this place on Sundays. Tell Mister Brown what you think of it.

Brown, of course, was not his name, but it will suffice. It so happened he had "ran" the ward for years and had a strong faction against him in his own party headed by — we'll call him Green (though that wasn't his name).

The Movie Man knew nothing of this, having been there but a short time, neither did he know the primaries were due that week.

The slide went on on Saturday. It was a workingman's show of about a thousand capacity. This was what actually took place.

"Get the hook for Brown!" they cried. Catcalls and inelegant remarks showed the manager at once what the people thought of Brown. Now note this, you who would aspire to be a power in your ward politically.

Brown Wanted to See that Slide.

On Sunday about 7.30 Brown appeared, offered the manager a real cigar and (after explaining to the astonished Movie Man who he was) begged him to take the slide off. Brown said:

"I only introduced that ordinance for a preacher by request."

"That means that you are not the father of the child?" said the Movie Man.

"That's right," said Brown, "and what's more it's dead so far as I am concerned."

He expressed a desire, however, to see the slide, but the Movie Man wanted him to see its effect, so he shot the order up the tube and poor Brown turned all colors at what he heard and saw. The showman satisfied Brown by presenting him with the glass cartoon, assuring him that he was merely testing the sentiment of his patrons.

It was then poor Brown told of his fears of the results next night—primary night. Shortly after Brown's departure Candidate Green appeared, cigar 'n everything.

The Movie Man did not know him either. Green started with profuse thanks "for giving me a lift. I didn't have a chance till Brown made that break," adding, "Your big Saturday and Sunday crowds have carried it all over this ward and, by thunder, I owe you something, mister!"

But Movie Man Wasn't in Politics—No.

"Mister" modestly explained he was taking no part, intentionally, in politics and Green and his crowd retired very grateful.

The primary was a battle royal.

The issue was "Sunday Movies." Brown was swamped and the nomination was equivalent to election. The big show was packed that night—"on Green."

Green after his election took care of Brown as a "lame duck." Brown afterward thanked the Movie Man, and does to this day, his appointment being lucrative and permanent.

Green still makes a good city father and the movie man has more "influence" with both than any man in the "Bloody Sixth." Not only that.

The story of that slide is well known to every politician in that county and that particular movie man is always the spokesman for his fellow-exhibitors, and always successful. The "Big Stick" has never been used since.

Theodore Roosevelt's theory, in the writer's opinion, is easily applicable, but the man who talks about the "power of the screen," but will not "under any circumstances, no—never—run a slide," ought to forever hold his peace.

Detroit Film Censors Make Change.

Detroit film censors, Messrs. Baker and Potter, are now censoring pictures under the supervision of the Recreation Commission, and not under auspices of the police department, as heretofore. The commission will direct a campaign against lurid posters.

Reviews in Moving Picture World are written from the screen—not press books.

Beverly Bayne and Francis X. Bushman Have Lighted the Candle at Both Ends of These Scenes from "Daring Hearts." The fact that they are not afraid of the flame is responsible, in a measure, for the "Daring" in the title of their Vitagraph feature.

Rambles Round Filmtown

With William J. Reilly

WE'VE CAUGHT THE FEVER TOO—HERE'S THE NEW RAMBLES POLICY.

NOW that Walt Hill is rambling on his vacation up in Maine and staging a daily Keystone in a one-act bathing suit, the office gang is gona pull a Fillim President Act and announce a complete change of policy.

For this and the succeeding issue, Rambles will be strictly pro-Republican, strong for the Sinn Feiners, absolutely against prohibition, and sternly opposed to the matching of quarters. We'd oppose the League of Nations, but we don't want to take the support of Rambles from behind the President, fearing that such a move would be the opening wedge for the Bolsheviks.

Anybody who owes Walt Hill money can mail the check to "Rambles Round Filmtown" and we'll take care of it. Bills sent to the same department will be given the business interpretation of "immediate consideration"—that is, thirty days. Walt'll be back by that time.

—p o p—

"EVERYFILM," AN IMMORALITY PLAY.

Below is the cast of our own immorality play, "Everyfilm." Casting has been going on for some time. Press Agent wanted to take all the parts himself, even publishing a 13-page statement as to why he was fitted for the role of Vice and Truth, quoting himself personally.

The batting order—the order in which they speak—as finally decided upon, is as follows:

Reticence—Press Agent.
Modesty—Empy News.
Wisdom—J. A. Quinn.
Beauty—Film President.
Innocence—The Exhibitor.
Youth—The Infant Industry.
Happiness—Open Booking.
Conscience—Censorship Board.
Everyfilm—See the Film Salesman.
Passion—Wid's Daily.
Truth—Reviewer.
Flattery—House Organ.
Sloth—(Ask the Astor Bartender).
Envy }
Greed } —Say it yourself.
Bluff }
Pity—The Poor Rambler.

—2.75—

The classical owl on the M. P. W. staff was reading an advance story from the press agent of Aeschylus, father of Greek tragedy, the other night. The P. A. was working way back in the B. C.'s with a limited number of reference books, but he dug up a line that might be used by the boys who write that clever stuff for the trade papers. In describing a forthcoming release from the pen of Aeschylus, the enterprising P. A. styled it as "A rare study in love, fear, jealousy, hate, sympathy, pathos and revenge." Not so bad for a guy 'way back there, eh?

—r y e—

The Fewer Kinks the Better.

The Kink of Bavaria thought he was in a Brownsville rent eviction the other day. They grabbed a dozen or so of his castles and left him with only one. If he only were a film magnate, what a good story he'd give out for the trade papers! Something like this:

"This radical step is but another manifestation of the determination of the Bavarian Film Company to give the exhibitor the very best possible in screen entertainment. I have given over my castles to the various Bavarian producing units, and have placed a castle, with all its marvelous interiors and equipment, under the personal supervision of each one of my twelve directors. No expense will be spared.

"Personal sacrifice will be the keynote of Bavarian productions during the coming year." (See any "announcement" for the rest).

—b e v o—

What Part'll You Take? Elmer Pearson Says Take 'Em All.

Pathe press sheet warns exhibitors to "Look out for 'The World Aflame'—in six parts." Elmer Pearson, the Gold Rooster sales manager, says there isn't any division into **2.75 units about this picture!**

—o—

FOR TRADE PAPER EDITORS.

Fewer and Better Ratios.

—3 to 1—

WHAT HAPPENS WHEN GREEK MEETS GREEK? IT'S ALL GREEK TO ME, SAYS SYD.

The trade paper editors dined and 2.75ed Syd Chaplin, Friday, July 18, at the Claridge (No advt.). Syd was called upon to make a few goodbye remarks, in view of the fact that he was about to exit to the continent.

At the conclusion of a neatly framed speech, which Syd said was his first offense (barring one), he announced that his studio manager would pass around copies of the address which had been prepared in advance. Studio manager was more prompt in passing 'em around than Congressional printers engrossing a Lodge speech.

Ye editors opened their neatly bound booklets and found that Syd's remarks had been translated into Greek and printed on the front page of one of Manhattan's Greek newspapers.

"What's all this, Syd?" came editorial chorus.

"It's all Greek to me," was response.

It was then Mr. Chaplin rang for the ambulances.

—o—

Understand that Frank Hall's **"Sun-Up"** and Stuart Blackton's **"Dawn"** are both trying to arrange a big special first showing at the **Sunset** Theatre in Portland, Ore. Are they holding off for a **total eclipse** or the repeal of the **daylight saving bill?**

—s o d y—

MR. FORD! CALL FOR MR. HUGH FORD!

The London Daily Mail printed an interview with Al Kaufmann, on July 7, concerning the British producing plans of Famous Players-Lasky.

The article reads: "Mr. Kaufmann, whose official title is Production Manager (Right, Pete?), said: . . . 'I want to make our first film equal to the best in America. All the actors and actresses will be British, and we shall have no stars. **Hugh Ford is coming over to help me.'"**

—5.15—

The foot that rocks the Metro release cradle wouldn't get very far into a matrimonial bureau. Viola Dana's current picture is "Some Bride," to be followed by "Please Get Married."

—16 to 1—

Promoting the League of Trade Papers—Leslie M. to William J.

Says Leslie M. to William J.:

Say!
Tell me, pray,
How you come to get **that** way.
You've **run** an "ad"
My **lad,**
That makes me **merry,** makes me glad,
But puts your common **sense** in bad.
You stuck a **claim** in your swell sheet
That for a **joke** is hard to beat.
Some men are born
To **blow** their horn
From night to **morn**
And **claim** the earth
For all they're **worth;**
But what's the use
To go break **loose**
And poke your own **neck** in a noose
When by a **simple** little trick
From any **old** arithmetic
We all can prove **right** smart and quick
Your **boast** of beating, three to one,
All rival sheets is pure **bunk-um?**
Why, bless you, **son,**
I call you **pat**
And ask you what **you're** getting at?
Our books are open any day
To give the **laugh** to what you say.
And **hey!**
I prithee **heed,** good William J.—
The guy caught bluffing has to pay.
And the World moves calmly on.

E. W.

—a i l—

WALT HILL—PLEASE WRITE! (SOME MORE)

Some guys have got a crust! Some guys have got a crust that't make you think there was a whole string of union bakers in their ancestral line-up. This guy, Walt Hill, goes away on his vacation, taunting us poor birds cooped up here in the office about having to run his Rambles for two weeks.

And when he gets up in Maine what does the dude do but sit down in front of the first typewriter he meets and write us two pages of Rambles? Gee! Nerve like an ordinary film guy!

Well, we're gonna fool him! We're gonna print 'em and show him up. Here's what he wrote:

Sunday, July (What-is-it?)

Dear Pinch-Hitters.—May I intrude?

Alongside of the Bucksport tannery there is enough tanbark to revive the Forepaugh-Sells title.

P. S.—(This one for Tom North and other circus "kinkers.")

Met a man on the boat that used to live in Harlem.

"Whatever," said he, "became of that fellow Sam Rothapfel, who used to run the Regent?"

Bucksport has placed its new cinema near the wharf, where summer-folk from Boston, et al, may read the one-sheets.

The owner is in a constant contest of competition with himself.

He runs the Bill and "Dusty" Farnum pictures almost exclusively, as the boys were born here and helped the late Dora Wiley and Richard Golden make the town famous.

WALTHILL.

—o—

Want a full house? Try this one on your house organ:

Ace of Hearts (Biograph).
Ace of Diamonds (Domino).
Ace of Spades (Puritan).
Queen of Hearts (Fox).
Queen of Spades (Pathe).

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, August 2, 1919

"The Power of the Screen"

DON'T overlook that tale of the power of the screen which you will find somewhere in this issue. It was written by one of the old war-horses, old but in no sense decrepit. Far from that. He is up to the minute, aggressive, will fight at the drop of the hat for exhibitors individually and collectively when any right is threatened, and knows the officials of his home town well enough to call them by their first names. And he possesses as well a sharp tongue and a ready wit.

Here's one example: In the same large city where this exhibitor resides the city fathers had slipped over on the picture showmen an ordinance that would have taken out of the box office receipts something over $30,000 annually. Behind the movement were the churches. Our friend was as usual chosen as the spokesman for the exhibitors in an effort to have the obnoxious measure repealed—and it is no easy matter at any time to obtain a repeal. He secured from the exchanges a complete list of accumulated educationals, news weeklies and travel and kindred topics.

The spokesman asked of the opposing ministers if they could match such an "array of silent lecturers appearing before hundreds of thousands of the people of the state nightly." One of his opponents explained that this kind of pictures were not accessible because they were all "worn out." The spokesman clinched the argument and incidentally the repeal of the law by calling attention to the fact that the exhibitors had *worn them out* and delivered their educational messages to thousands who never went to church.

The exhibitor of whom we are writing asks if it is not possible to collate an array of releases similar to that which he found so effective and present it at Washington by a real pleader. "Are we ourselves forever to be merely referring incidentally to this redeeming feature of our business, when such a mass of educative and instructive stuff is being worn out weekly before the churches can get it?" he continues. "You will get nowhere by pleading from the dollar standpoint alone. We should take this angle in the tax fight, spring a big educational surprise, and supplement from the dollar standpoint, and we will win. Give the Congressman a chance to discriminate."

President Black in Fighting Mood

THE soft-spoken president of the Motion Picture Exhibitors of America is in fighting mood. Alfred S. Black's reply to the New York State exhibitors, printed on Page 645, bristles with defiance. While he admits the national body will not be financed and its organization perfected while controversies rage, he declares he will not remain passive under attack.

The national president charges the New Yorkers with bad faith in their statement that they never had acknowledged jurisdiction. He deplores the agreement between the old League and the Trade Review and says it was the cause of the animosity shown to the League by other trade papers and the most direct means of the former League's failure. He says Mr. Blumenthal personally is now paying League expenses upon the chance that later he will be reimbursed.

As to his personal relations toward the producers Mr. Black defies the New York organization to deny that while the present national executive was a member of the National Association of the Moving Picture Industry, he did not fight the producing interests whenever exhibitor problems in his opinion were getting unfair treatment and calls attention to the fact that he was active in precipitating the withdrawal of the League from the N. A. M. P. I.

The whole communication gives a new insight into the character of the man at the head of the national organization. The moving picture business never is dull, but it looks as if the exhibitor branch of the industry in the coming weeks will supply its full quota of lively doings.

"Every Cloud Has Its Silver Lining"

SO after all, as was predicted, prohibition is playing into the hands of the exhibitors of motion pictures. The lining of what many have looked upon as a cloud—and one considerably larger than a man's hand—is to the picture showman the added silver that flows into his cash drawer in the box office. Minneapolis and St. Paul have been heard from, in spite of the fact that prohibition as yet is but an infant industry.

Already in Minneapolis four of the five theatres that represented the last of the "nickelodeons"—and what a disagreeable sound that word always has had—have gone the way of John Barleycorn. They are not out of business, but have progressed to the class of ten-cent admissions. It is well. Theatres of the Twin

Cities report a far greater business in the month of July, the first month of the "great drouth," than during the corresponding month a year ago.

Just listen to Frank Smoleski, proprietor of the Mazda, one of the houses that raised, that doubled if you please, its price of admission: "Prohibition is the greatest thing that ever could have happened to the moving picture game. We have raised our admission prices and the audiences are larger than they were in June, despite the heat. I have noticed an increase in the number of men attending the shows. It has not been a great increase, but just the same it's an increase in the face of higher prices."

"Father is paying more attention to the family than to the bartender now," says Harry Billings, general manager of Ruben & Finkelstein's twenty-one houses. "He takes out the missus and the kiddies to see a wholesome moving picture show."

And so goes the testimony down the line. We'll hear a lot of this sort of talk in the next few months, if this story from the Northwest is any criterion. And if we do we may be sure there will be gold as well as silver to decorate the lining of the Cloud.

Macnamara Had Finger in That Pie

IN our issue of last week, in speaking of George Loane Tucker and "Traffic in Souls," the Moving Picture World was made to say that Mr. Tucker wrote the scenario of this great melodrama himself. We'll wager a cigar that somewhere between here and Los Angeles there is speeding eastward a letter from Walter Macnamara gently chiding the editor for letting the just-mentioned statement "get by." And Walter will be absolutely right. For he had much to do with the writing of "Traffic in Souls." If we recall correctly, at the time the subject was released there was no question that the always entertaining Irishman was the author.

And another word about "Traffic in Souls." In the story referred to there was an allusion to the "first million-dollar American picture." The sum mentioned must have to do with the money the production made for its distributors. The cost was roughly between five and six thousand dollars—a figure not without interest in these days of the high cost of film.

Good Luck to Sydney Chaplin

SYDNEY CHAPLIN is on the Atlantic, on his way to France to make pictures. His small party forms the vanguard of the friendly "American invasion," and it is probable he will have many followers. Mr. Chaplin stated before his departure that his brother and Douglas Fairbanks were much interested in the outcome of his trip and that the idea of making pictures abroad appealed strongly to both of them. Unquestionably it will to many others.

Mr. Chaplin admits the question of locations is a matter of concern in Los Angeles. To an American producer abroad that will be one of the least of his troubles. It is likely that just now one of the larger elements militating against him will be the matter of transportation—across country and between countries. But as to locations—these are practically endless. Americans never will tire of looking at American backgrounds so long as these are chosen with even average discretion, but the foreign settings will add the charm of variety and the fascination of viewing scenes associated with the romances of yesterday. The wide world is the camera's empire. The drawing power of the foreign scenic is conceded. Why should not the lure be many times multiplied if these locations are employed for dramatic—or comedy—productions?

The Motion Picture Is Not a Joke

A NUMBER of the daily newspapers in the larger cities have devoted considerable space to the misstatements given out by an exhibitor from California who has been telling a lot of New York clubwomen and other well meaning but poorly informed persons that "the motion picture as it stands today is the biggest joke in the world." As to the reliability of such an assertion a moment's intelligent thought will settle the matter on the negative side. The man who made the assertion may drop out of sight but the industry will go on improving its product without his aid or that of any other reformer perhaps not oblivious to the lure of the limelight. A list of the worthy pictures given to the public during the last three years is all the proof that is necessary to refute this exhibitor's statement.

The really regrettable part of the whole affair is that some of the newspapers have published articles upholding the stand this exhibitor has taken. The following extract from an article in the Pittsburgh Sun is the right view of the case:

> The progress made during the last few years is earnest that picture plays will continue to become better. But the people, who are good judges, are pretty well satisfied that in the films offered them now they are getting all that could be reasonably expected. The photography is excellent; the stories, though overdrawn, generally amusing; and the acting satisfactory.
>
> As for the stars, it is true one will not find on the screen today actresses of the caliber of Sarah Bernhardt, Ellen Terry, Charlotte Cushman, Maude Adams, Julia Marlowe; but it must be remembered that there are no such tragic and classic roles in the picture plays as gave the women named their fame. The film stars are mostly called upon to play the part of charming American girls, and they do it with surprising cleverness.

The best brains in the industry are constantly striving to make the best pictures possible. They know more about the difficulties in the way than any person outside the business. They do not need any urging from any outside source. They are very much alive to the advantage of making the best pictures possible, and their actual experience in making such pictures is the only practical way to learn how to make them.

Dual Role Kills Realism

MR. WALKER, manager of two theatres in Dartmouth and one in Imperoyal, N. S., enters in this issue a complaint against the dual role. He suggests that the appearance of a player in a dual role is advertised as a wonderful feat, but insists that not one in a thousand picturegoers is interested in any performance in which this illusion-killing device is a factor. He says truly that the playing of two parts by one person takes out the realism. He is not quoting his own opinion; he points out that he is expressing the views of his patrons.

We agree with Manager Walker. Once in a while, a great while, we see a picture in which a dual role may add to the novelty of a subject. But one swallow does not make a summer. The number of subjects in which we have had two brothers or two sisters played by one person is legion. The number of these that have been successful, that really have been satisfying, have been comparatively few. There was a time when the dual role was a novelty. That was a long time ago.

Personals, Wise and Otherwise

By Sam Spedon

THE Keeney Theatre, of Kingston, N. Y., has been taken over by O. S. Hathaway, owner of an extensive chain of theatres in central New York.

* * *

For several months the Vitgraph distributing organization at 1600 Broadway has been subject to many film thefts. Detectives have been trailing the thieves for some time and recently have placed under arrest two or three persons employed in the same building.

* * *

The Metropolitan Theatre of Brooklyn has been purchased from Louis Traub by Samuel Grossman.

* * *

A new director has been appointed by the Capellani Pictures Corporation to produce "The Right to Lie," featuring Dolores Cassineli. The "Right to Lie" was written by J. Murfin and the theme sustains the right to break the eighth commandment under certain circumstances.

* * *

The Exhibitors Mutual has refurnished and redecorated its New York projection room in cool tones, giving it a summer garden atmosphere. The walls have a trellis effect with artificial roses entwined. Somebody suggested serving iced teas and lemonade during the showings. It was unanimously indorsed by the reviewers.

* * *

St. Swithin, according to one exhibitor in New York, hasn't been so inconsiderate after all. He says the rainy spell has filled his house every night and he hopes it continues a little longer. We would mention his name but we wish him to be happy while the rain falls.

* * *

Jacob Fabian, of the Regent, Paterson, N. J., has signed for the Exhibitors Mutual program for one year.

* * *

Harry Newman, proprietor of the Victoria Theatre, Ossining, N. Y., has appointed his former organist, Charles D. Wagner, as manager of the Victoria. Mr. Newman found that the selection of his program required all of his time. On Saturdays he shows five acts of vaudeville, and beginning September 1 he will introduce vaudeville in connection with his feature picture Friday and Saturday. Another innovation he has made is the employment of women ushers.

* * *

J. L. Reardon, representative of the Famous Players-Lasky, has just returned from Cincinnati and vicinity, where he has been on official business. He is contemplating a trip to Washington, D. C.

* * *

Albert Capellani, on his return from Europe in the fall, will start work on a big production featuring Marjorie Rambeau.

* * *

Billy Brandt is some stuntster. While showing the "Man Who Turned White" at Feltman's, his Coney Island house, he had a man costumed as an Arab, his face painted half black and half white. He carried a spear and rode a dapple-gray horse. The man rode through the streets in the neighborhood and rode back to the theatre, where he pointed with his spear to a forty-eight sheet poster, announcing "'The Man Who Turned White' now showing inside—Don't Fail to See Him."

* * *

R. N. Abbey, the dean of moving picture salesmen, has joined the Pathe feature staff at Minneapolis. Mr. Abbey has been selling features for over twelve years. He has traveled all parts of the world and while sojourning in Paris in 1895 saw the first public exhibition ever given a Pathe film.

* * *

The inspection of a number of special features of the First National brought the First National directors to New York. M. Finkelstein, of Minneapolis, representing the firm of Ruben & Finkelstein, was the first to arrive, followed by Robert Lieber, president of the First National and owner of the Circle Theatre of Indianapolis; Seymour Tally, of Los Angeles; E. V. Richards, of the Sanger Amusement Company of New Orleans, and George W. Rendel, general manager of the John H. Kunsky interests of Detroit.

* * *

Phil Ryan, assistant feature sales manager for Pathe, has spent a week at the home office in New York, preparatory to arranging an extraordinary exploitation campaign on "The World Aflame." Mr. Ryan will leave this week for Detroit, where the campaign will be launched.

* * *

Miss Gladys E. McIntyre, one of the Salvation Army doughnut sisters, who will apppear in one of the Bloxbe American Series of two-reel pictures, was married to Lieut. Russell A. Harmon of Company C, 104th Regiment of the 26th New England Division. Mr. and Mrs. Harmon will make their home in Richmond, Va.

* * *

Leon Netter, from the Cleveland office of the Masterpiece Film Attractions, with George D. Jacobs, his associate, drove into New York in an automobile on Saturday, July 19. They returned to Cleveland Wednesday, July 23. Mr. Netter says: "Ohio is ripe for big features at the present time and I have more than I can do in anticipation of the fall trade."

* * *

Peter J. Schaefer will pass this coming winter in California. He will have had a cool summer in the wintry climate of Alaska and a warm winter in the summery climate of the Coast.

* * *

William G. Schmidt, branch manager of the Exhibitors Mutual distributing organization, is now the branch manager of the same organization at Albany.

* * *

The Select Pictures Corporation is establishing new offices at 679 Broadway, Albany, N. Y., occupying the entire building.

* * *

Willard Bradley has resigned as editor and staff of the "White Way" magazine. He is now engaged in special press and scenario work.

* * *

The Paramount Theatre, Newark, N. J., Putnam and Jacobs proprietors, has contracted for entire output of the Exhibitors Mutual for one year.

* * *

Allan Rock, publicity director of the Capellani Pictures Corporation, probably will announce his entrance into the producing field in the fall. He has under consideration the production of a series of two-reel subjects.

* * *

Mr. Fennivessey, general manager of the Strand and the Trojan theatres in Troy, N. Y., owned by Harry Hall, is contemplating a change in his activities.

* * *

Fred Elliott, of the Clinton Square Theatre, Albany, has purchased a new automobile which he christened by using it in the collection of contributions for the use of a fellow film man in defraying his expenses to Denver, where he is obliged to go for his health. Mr. Elliott is to be commended for the ready response he gave to one in need and we will gamble that no one begrudges Fred his new car. We hope it gives him much pleasure and carries him to still greater happiness and prosperity. All branches of the industry in Albany and vicinity were so pleased with Fred's example, that they generously responded to his call and a considerable sum was raised to meet the needs of the friend in question.

* * *

Frank de Lorenzo, branch manager of the Metro in Milwaukee, has resigned and has been appointed branch manager of the Exhibitors Mutual in the same city.

* * *

Frederick F. Hartick, branch manager of the Vitagraph at Syracuse for four years, has joined the Pathe exchange as special representative of the feature department at Boston.

* * *

John Dromey, for several years associated with the legal department of the Exhibitors Mutual, has been appointed purchasing agent of the company.

* * *

Leo Landau has resigned from the sales force of the First National and is now associated with the New York sales force of the United Artists Distributing Corporation.

* * *

Ralph Proctor, general sales manager of the United Artists, is in Los Angeles, from which point he will visit the different cities in which the United Artists exchanges have been established. The circuit of exchanges is now complete and Mr. Proctor will give them the "once over" and assist in their organization. His trip will keep him away for about six weeks.

* * *

B. Amsterdam, of the Philadelphia office of the Masterpiece Film Attractions, was seen breezing through the lobby of the Hotel Astor, New York, on Wednesday, July 23. Nothing slow about those Philadelphia fellows.

ROBERTSON-COLE AND MUTUAL IN COURT

Distributing Firm Seeks Injunction to Prevent Termination of Contract with Producing Concern

THE Exhibitors Mutual Distributing Corporation filed an action in the United States District Court on July 19 against the Robertson-Cole Company to compel the latter to carry out a contract executed November 18, 1918, under the terms of which the Mutual became the distributing agency for Robertson-Cole releases for a period of two years.

The Mutual alleges in the complaint filed by Wing & Russell that the Robertson-Cole Company notified the officials of the distributing company on July 18 of its termination of the contract and a copy of the letter is embodied in an affidavit subscribed to by William J. Clark, president of the Mutual, filed with the bill of complaint.

Desires Contract Termination.

In the letter contained in the affidavit the Robertson-Cole Company assigns as the reasons for the termination of the contract the claim that the Mutual company is insolvent, that the Mutual has failed to perform certain terms of the contract and that the distributing company has discriminated in exploiting films owned by its officials. Excerpts from the letter follow:

"You have wholly failed to comply with your obligations to intensively and energetically solicit and procure contracts for the exhibition of our motion pictures, and to procure the best prices therefor obtainable, and in no event to accept a price less than the minimum specified by us, and have failed to properly exploit and distribute the same.

"You improperly arranged that the Chaplin re-issues should be acquired by your officers personally, instead of by your company, and are preparing to distribute and exploit same in violation of the terms and conditions of the agreements between us."

Insolvency Denied.

Both in the complaint and in Mr. Clark's affidavit an emphatic denial of the allegation as to the insolvency of the Mutual is set forth in no uncertain terms and Mr. Clark embodies a copy of the company's last financial statement issued last May which shows the assets of the corporation to be $1,874,263 with liabilities of only $167,663 in his affidavit to refute the allegation.

"Plaintiff is not insolvent and has not been insolvent at any time since the execution of the contract of November 18, 1918," the papers recite. "Plaintiff is in all respects a solvent going concern with a large and growing business."

Figures Quoted.

In support of the contention that the business of the Mutual is on a sound basis and is expanding rapidly the papers set forth that the company has negotiated contracts with over three thousand motion picture exhibitors and that its income has increased from $30,000 weekly in January to $64,000 in May, but unless the enforcement of the Robertson-Cole contract is directed by the Court the business of the distributing company will be destroyed it is alleged.

"The films owned and to be acquired by defendant (Robertson-Cole Company) are the productions of a number of high class artists, whose services are unique and which are exclusively controlled by the defendant or persons producing films for it and the said productions cannot be acquired except through defendant," the complaint recites.

Wants Contract Upheld.

If the Robertson-Cole Company is permitted to terminate the contract the Mutual company alleges its business will be seriously crippled, if not entirely destroyed, and the company will be laid open to damage suits by exhibitors with whom it has contracted to furnish films on a rental basis.

The Mutual company asks that the Robertson-Cole Company be enjoined from publishing announcements in the trade of its termination of the contract or circulating statements that the Mutual is insolvent and that the defendant be enjoined from making other arrangements for the distribution of its films and compelled to carry out the contract which is the subject of the suit.

The trial of the issues involved in the suit, which was expedited by the court in the interest of both parties, commenced before Judge Mack on July 23.

Press Representatives Guests at Fox Luncheon

ARTHUR JAMES, the newly appointed supervisor of advertising and publicity for the Fox Film Corporation, was the host at a luncheon given by the company Wednesday, July 23, to about twenty representatives of the trade publications at Rector's Cafe de Paris.

The luncheon preceded the first of a series of showings which will extend over three days, covering three features, as well as shorter subjects which are now ready for the exhibitor but which will not be released for two months. Mr. James explained that it will be the policy of the Fox company to continue to have pictures ready for showing at least eight weeks in advance of release and that exploitation details are being worked out now on productions, some of which will not be distributed for six or eight months. This will be done in order to assist the picture showmen in preparing their own advertising and exploitation campaigns well in advance of exhibition.

Mr. James also introduced to the guests Merritt Crawford, the new director of publicity; J. M. Lufboro, who will be in charge of special exploitation, and Tom North, in charge of the Fox short subjects.

Stahl to Direct Mollie King.

After running its first production, "Greater Than Love," starring Mollie King, Walter Niebuhr, president of the American Cinema Corporation, has signed John M. Stahl to direct the next five productions with Miss King. Work on her second picture will begin within two weeks. Title and author of her next picture will be announced shortly.

Anita Stewart Would Evidently Have the Kingdom Supplanted by a Democracy in "Her Kingdom of Dreams."
Tom Santschi beards the bearded one at the right in this scene from the Anita Stewart Production for First National.

Well, Goodbye, Jim—Take Keer Yourself

Is What Insurance Man Will Say to Jim Corbett When James Starts On Features After Completing "Midnight" Serial.

*Round 21.—This round was short. Sullivan was visibly distressed, but he assumed the aggressive. He attempted to rush, but received Corbett's left in his face with terrific force. It staggered him and the big fellow backed to his corner. Corbett was now like a tiger. He delivered blow after blow * * * . Corbett swung his big right hand to the point of the chin and that lick made him the hero of the day and the world's champion.*

THE lights go down. The stage is in roaring blackness, and the scene shifts with amazing rapidity. The ringside at the Olympia in New Orleans, gripped by the cholera scourge of 1892, becomes the ringside at Rector's on New York's little own Broadway, clutched in the grip of the prohibition of 1919.

Corbett is not now crouching like a waiting tiger over the form of the dethroned Sullivan. Twenty-six years, ten months, twelve days and nine minutes have elapsed since the moment John L.'s rugged strength fell before the speed and science of the marvelous young Corbett. Gentleman Jim, instead of being like a bit of cork in the trough of the waves of yelling humanity at the New Orleans arena, is surrounded by a quiet little group of press representatives at Rector's and is ordering sliced peaches as the opening round of a midday grapple with the demon hunger.

A Different Kind of Grapple.

The luncheon grapple was taking place only a few doors below the offices of the Clipper, from whose pages the above account of the final round of the Corbett-Sullivan conflict was taken.

The setting was perfect. Jim Corbett, having completed his serial, "The Midnight Man," for Universal, was in New York for a vacation, and Lowell Cash of the Big U publicity staff had co-starred with St. Swithin in getting a black, midnight-like hour as an appropriate setting in which to ensconce this meeting with "The Midnight Man" himself.

St. Swithin was supporting the publicity man with barrels and bucketfuls of talent. It could not be seen which was predominant, the barrels or the buckets. But, anyhow, the weather was wuthering in that sheetlike formation of rain which made so many congratulations pour into St. Swithin headquarters last week. And the clouds were many and of the blackest hue. And the thunder was supplying the incidental music for the occasion and leaping from one Broadway canyon to another in tone deafening enough to remind the listener of Byron's "Childe Harold."

Ebony Setting for "Midnight."

The only appropriate, surrounding circumstance which the publicity man had overlooked, was the fact that the meeting with "The Midnight Man" had not been called at the moment of midnight. It was probably out of deference to the ladies present, however, that Mr. Cash had put this thought out of his mind.

But such was the dark and lowering setting for the meeting with Gentleman Jim Corbett, "The Midnight Man." He

By William J. Reilly

was the center of the occasion last week just as his physical beauty and the graceful force of his body made him the cynosure of eyes at the New Orleans battle over twenty-six years ago. At 52 there is not a gray hair in his head, which is still crowned by the same hirsute adornment which many, many days ago won him the soubriquet of "Pompadour Jim."

Jim Corbett is still the big, straight-as-an-arrow, well-proportioned man he was a quarter of a century ago. He has taken on weight, and his nose-glasses give him the air of a college professor of social survey. But undeniably there is still that athletic poise about him which made the Clipper representative at the New Orleans ringside write:

"Corbett, tall, straight and shapely in

"Gentleman Jim" Corbett
Hasn't lost his smile, pompadour, pep punch or poise in Universal's serial, "The Midnight Man."

every line and curve looked the ideal of the artist. Every muscle was gracefully cut and laid in place with artistic accuracy, and each curve had the ideal length and radius. His proportions everywhere appeared to absolute artistic perfection. His movements were graceful, but there was a power behind them that spoke volumes for the tremendous force wrapped up in that graceful exterior."

Will See Same Old Jim.

Such was the Jim Corbett of yesterday. And such, plus a few units of avoirdupois, is the Jim Corbett of today, the Jim whom the serial fans and the Corbett admirers will see in "The Midnight Man," the first of whose eighteen episodes will be released in September.

Jim's favorite gesture, as shown at the luncheon, is a motion approximating no other like it does that of a trained boxer assuming a defensive attitude with his hands. His ring experience is responsible for that, of course, but the habit has been encouraged during the past six months more than ever. For it is during the past six months that Jim has been working, every day, on "The Midnight Man," and it safely may be assumed that no battling bets were overlooked in any episode.

Not one of the eighteen chapters goes by but Jim wages fistic war on the villainous hordes of the picture, collectively or individually. And the fights are none of the rolling-on-the-ground, chair-throwing, punch-pulling kind. They are of the stand-up-and-take-what's-coming variety, each one a classic in feinting, footwork, ducking, and all the other arts of the ring.

Corbett Has Many Admirers.

Jim personally conducted the writer and several other representatives of the press through two episodes of the picture in one of the Universal projection rooms, so the above is not conjecture. It was all Sam Zierler, Big U exchange manager, could do to keep his entire office force out of the projection room in which Jim was commenting on each trick of the villain and each punch delivered into the anatomy of some serial brutish one. And a lot of exhibitors who had come to book Big U pictures and who met Corbett, undoubtedly went home with a mental reservation to pounce on "The Midnight Man" when he makes his debut in September.

Jim is not new to the acting game, as he has been on the legitimate stage and in vaudeville ever since he won the laurels of the world's best fighter under the Marquis of Queensbury rules. His big following of admirers, including those who knew him in his ring days, those who followed him on the stage, and those who read "Corbett's Corner" on the sporting page of many large dailies, will be augmented when his first serial starts its circuit through the country in the fall.

Will Make Five-Reelers.

And in the fall the big Californian is going back to his native heath to make five-reel features at Universal City. The first item on his working calendar will be a visit to his insurance office.

After writing out a few odd extra thousands of insurance for Jim, the agent, mindful of all the villains who are still nursing bruised ribs and reflectively stroking fatal chin points at Universal City, will wipe away the tears from his eyes, wring Jim's hand (and have his own arm pumped off) and say:

"Well, good-bye, Jim. Take keer yourself."

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then try it.

COMMITTEE PASSES SHIPMENT BILL

Measure Soon to Come Before House Provides Return or Forwarding of Film Consignments

THE House Committee on Post Offices and Post Roads, on July 21, instructed its chairman, Congressman Halvor Steenerson, to make a favorable report to the House of Representatives of his bill authorizing the return to the sender or the forwarding of undeliverable second, third and fourth class mail matter.

It develops that this legislation, which will mean much to the industry, was suggested by Harry Sigmond, general counsel for the Northwest Film Board of Trade, of Seattle, who secured also the assistance of Congressman John F. Miller, of that State. The Post Office Department has expressed its approval of the proposed legislation and, in fact, suggested the wording therefor.

Exchanges Now Deprived of Rent.

Under existing law matter other than of the first class which cannot be delivered at the post office to which it is addressed, may not be forwarded to the addressee or returned to the sender at another post office until the postage for its forwarding or return is first prepaid. This procedure necessitates the holding of such undeliverable matter at the office of original address pending notification of the addressee or the sender and the receipt of the required postage for its transmission to its ultimate destination, and the delay which necessarily is involved frequently causes inconvenience, loss and hardship to the sender or addressee, or both. In the case of parcels containing motion picture films, the owners are deprived of the rental for the films during the period they are being held for the forwarding or return postage.

Matter to Bear Pledges.

The Post Office Department informed Congressman Steenerson that under the circumstances it is believed that provision should be made for the prompt forwarding or return of undeliverable perishable matter and also for the return of other undeliverable fourth-class matter and that of the second and third classes bearing the pledge of the sender to pay the return postage, the collection of such postage to be made upon delivery of the matter. This would expedite the handling and disposition of such matter in the mails and would relieve the postal service of the labor and expense of sending notices that the matter is held and will be returned on receipt of the postage.

"In view of these facts and the widespread demand for this postal facility as evidenced by the numerous communications concerning the subject received by the Department," said Postmaster General Burleson, "I am heartily in favor of the forwarding and return of mail under the conditions indicated and to this end recommend the enactment of legislation as follows:

Wording of New Bill.

"That hereafter, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value which is of a perishable nature may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and is undeliverable to the addressee it may when such matter of a perishable nature be returned to the sender charged with the return postage: Provided, That other undeliverable matter of the second, third, and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery: Provided further, That when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused."

Feminine Sphere in the Field of Movies Is Large Indeed, Says Clara S. Beranger

OF all the different industries that have offered opportunities to women, none have given them the chance that motion pictures have," says Clara S. Beranger, scenario and continuity writer.

"In every department of the industry women have shown an aptitude that has earned for them the appreciation of their superiors in the form of substantial salaries.

"If women had shown that their sphere was limited in pictures then the number employed outside of purely clerical positions would have been no greater than what holds in other commercial lines. But women have scored as directors. They have shown a marked value in the creation of scenic ideas and artistic stage settings. It is also true that women who have invaded the hitherto sacred precincts given over to men of handling exchanges, have more than succeeded.

Women Hold Reins in Fiction Field.

"In passing judgment on the value of pictures for foreign markets, women are now being employed and so down the list. But in one particular branch women are more than holding their own and in many instances proving that the female angle is worth serious consideration and that is in the contriving of situations in building up a continuity. It is also true that women are the equal of men in writing original stories just as it is true that women today in the field of fiction are holding the reins. No man among the current successful authors has a larger following than Mary Roberts Rinehart or Gertrude Atherton.

"In the writing of picture stories women seem to have the call and just why this should be is easily understood. The largest proportion of motion picture 'fans' are women. Women writers know better what pleases their sisters than men for has it not been true since time immemorial that men never understood women but the baby girl just beginning to toddle knows men?"

Figures Do Not Lie.

"Measured" by this view of Vera Stedman, Rainbow-Universal comedy girl, the old adage is still good. Vera is "figuring" on a new kind of dive.

Films on Sericulture Are Needed by Chinese Trade

THE United States "commerce report" for July 11 gives the information quoted below on the possibilities for American educational films in China:

The following letter has been received by this office from the British Chamber of Commerce of Chefoo, China:

With a view to fostering the pongee-silk industry in this district and to enlighten the Chinese as to the possibilities in the development of the scrub oak and cocoons, this chamber is desirous of exhibiting cinema pictures demonstrating the process of cultivation from the silkworm to the finished article, and my committee would deeply appreciate your services in putting us in touch with some one who could supply such pictures, especially those taken from the Chinese field of operation, which we feel sure would intensify the interest.

As American mills are the principal users of the tussah silk reeled in this district, the importance of this educational movement from an American standpoint will be readily appreciated.

[Firms who can supply motion pictures on this subject are requested to communicate with the American consul or direct with the British Chamber of Commerce, at Chefoo, China.]

Anita Stewart in Vitagraph Film.

Vitagraph announces that it is soon to release an Anita Stewart feature, "Shadows of the Past." As the title would indicate, the story has to do with the efforts of three ex-convicts to tread the straight and narrow path. As the sympathy of the spectator is with them throughout it follows naturally that they were not guilty in the first place. But the fact remains that they are jailbirds and the prey of those who would do them harm.

RUBBERNECKING IN FILMLAND

Mix Has His Waterfall, Banty His Doughnuts, and May Allison Her Make-Up That Wanders

By Giebler

A FAIRLY quiet week, but a week in which much of moment has happened and in which a burning question has been settled in a manner that fills Filmland with joy and knocks the props from another of the preposterous presumptions of a town in the northern part of the state.

D. W. Griffith is not going to arise and depart from our fair city, as has been reported. Here are Mr. Griffith's own words:

"I'm not going to San Francisco to make pictures, and I'm not going to locate in the east, although there is a chance that I may go there for two stories that I have in mind."

Dave Isn't Frisky At All.

None of us took the San Francisco stuff seriously; we knew that Frisco could not frisk us for our Dave, but many of us feared that Gotham might get him.

Tom Mix, Charlie Murray, Bobby Vernon, Fatty Arbuckle, Kathleen Clifford, Fred Niblo, Houdini and Will Rogers helped put over the benefit at the Mason Opera House on Sunday night that brought in seven thousand dollars for the Actors' Fund. And every car owner of the colony is throbbing with expectancy as he looks forward to the coming of the day when all speed feuds will be settled at the Auto Classic race to be held at the Ascot Speedway—also an Actors' Fund benefit.

Players who heretofore have never been able to show what they could really do with their cars because of an unfeeling attitude on the part of the speed cops, are going to open her up, step on it and otherwise show how fast they can go when that happy day arrives.

Cecil De Mille and Eddie Hearne are going to stage an auto airplane race. Mr. De Mille will take the course in the air while Hearne covers it on the ground, and Hal Roach, Charles Ray, Donald Crisp, Tom Mix and several others will tear up the track in their efforts to hang up a record.

Clothes, Melody, and Doughnuts.

Clara Kimball Young is back with ten trunks full of new clothes.

Fatty Arbuckle has written a song—an Irish song called "Molly Malone."

I did considerable Rubbernecking this week, called on the Metroites, and spent part of a night on a Tom Mix location, watching Tom ride his horse through a waterfall, and eating Banty Colwell's doughnuts.

Tom is making "A Hard Boiled Tenderfoot," a play that calls for one of the most unusual scenes ever used in the films. Tom wrote the story and is directing himself, and you can always trust him to figure up something different.

The Tenderfoot is trying to locate the lair of a gang of bandits, and one moonlight night when he is riding Tony, his trusty steed, down a mountain trail, he comes upon a beautiful waterfall.

While Tom is getting an eyeful of the sylvan beauty of the scene, the curtain of water that falls from the racks high above is disturbed, and a rough and rude looking person wearing a wide hat, a ferocious look and a brace of guns, rides through the waterfall down the bosky dell and away.

The mystery of the bandits' rendevous is solved; the Tenderfoot rides up the bed of the stream, straight through the falling water, down a long passage into the bandits' cave and and hornet's nest of trouble.

Oil Paintings 'n Everything.

The bandits, who have been robbing trains with especial attention to the sleeping cars, have got the cavern fitted up with Pullmanesque luxury, ranging from paper drinking cups to colored porters.

Of course the bandits all "pack" guns, and Tom has a terrible time, but he outwits the Pullman pirates, saves and wins the "gell," played by Eva Novak, and makes a typical Mix mix-up of mystery, thrills and massive moments.

Tom hurts himself again—I say again because he manages to get bunged up in nearly every picture he makes. This time he rode too close to the wall in the passageway leading to the bandits' cave and cut a two-inch gash in his left knee when he struck the sharp edge of a property rock. If Tom doesn't stop being so reckless with himself, people will be referring to him as the late Mr. Mix one of these days.

The waterfall was a remarkable example of the ingenuity of the Fox technical department. It reminded me of the story of the Irishman, who upon seeing a monkey for the first time in his life, scratched his head and sad, "Well, well, what will the Frinch do next?" Looking at the waterfall made me ask myself "What'll the movies do next?"

The whole thing was man-made, as of course it had to be. Neither waterfalls nor caves are hard to find; any location man will lead a director to a dozen of each on short notice, but the combination of a nice roomy robbers' cave with a tame waterfall acting as a front door is rare.

A Fire Engine Waterfall.

The mountainside was made of real-looking rocks and boulders tastefully decorated with vines, bushes and other vegetable matter used by Mrs. Nature in her best moments.

The opening that led to the cave, wide and high enough for a man to ride through on horseback, was completely screened by thousands of gallons of water that tumbled over the rocks twenty feet above. Two fire engines were used to keep the waterfall going, and water enough to float a battleship was used.

We had quite a little party on the location. Sol Wuertzel, manager of the studio, Mrs. Wuertzel, Howard Sheehan, brother to Winnie, of New York, who has just come to the coast as western district manager for Fox films, Mrs. Sheehan, and Mrs. Tom Mix, who used to be Virginia Forde, were all there.

Along about ten bells we all went over to the chuck wagon and staged an attack on the coffee and doughnuts. The chuck wagon, which belongs exclusively to the Tom Mix outfit, and follows Tom wherever he goes on location, is the real thing, and Tex Graham, the captain and J. D., his brother, as first mate, have covered many miles of the western cattle range with the outfit before it went into the movies.

Tex surely knows how to make coffee. He does not use percolators or any fancy doings; the coffee is boiled over a long trench in the ground filled with blazing greasewood and sage brush, and the coffee is as black as ink and as strong as a mule, but ye gods! how it does warm the cockles of the heart.

Making S. A. Lassies Jealous.

The doughnuts were by Banty Colwell. Banty's doughnuts are as popular around the Fox lot as Tom Mix's films are with the fans.

Banty is a character actor and was working as one of the bandits the night

May Allison Is Well Suited and Bert Lytell Adds It's Just a Question of Form.
At the right are Jack Comway, director; Bert Lytell, star, and Maxwell Karger, director-general, who say that "Lombardi, Ltd.," Bert's first "fewer" Metro, has unlimited possibilities.

we were presented to his pastry, but that is merely a side line with him—doughnuts are Banty's real mission in life.

Banty does all the work on his doughnuts personally, story, continuity, direction, hot grease, hole, everything; and when they are done they are as tender as a hero's heart and as seductive as a vampire's glance.

The day after the Mix location I went out to the Metro camp and saw three films on the fire at once. Viola Dana was making "Please Get Married," with John Ince as director, Antrim Short as lead, Margaret Campbell and Harry Todd in the father and mother parts, and Ralph Bell, Emmett King and Thomas Ricketts in support.

Director Harry Franklin was putting Hale Hamilton through a scene of "The Four Flusher," with Ruth Stonehouse, Harry Holden, Effie Conley as a Spanish girl, Frederick Malatesta, Louis Fitzroy and young Robert Badger as assistant interpreters of the action.

Nothing Limited About Bert.

Bert Lytell was deep in the throes of "Lombardi, Ltd," and from the looks of things he's going to put the piece over on the screen just about as big as it went on the stage. He's got Jack Conway for a director, Alice Lake for a leading lady, Juanita Hansen, Anna May, Vera Lewis, Joseph Kilgour, Jean Mendoza and George MacDonald as support, the cutest little mustache you ever saw, and Maxwell Karger lending his personal supervision.

I've heard a lot about this personal supervision stuff, and I have often wondered how one man could lend anything more than the most perfunctory attention to two or three films all in course of production at the same time.

Here's how Karger manages it.

Usually a director rehearses a scene two, three, or a dozen times, then takes it. Then he rehearses another scene and takes that. By this method it sometimes requires two or three hours to shoot two or three scenes, with an actual shooting time of only a few minutes for each.

The Metro method is to rehearse as many scenes as can be done in a morning or an afternoon, get them letter perfect, and then Karger comes along and watches the final rehearsing and the shooting, which takes only a very short time.

The players all like the new plan.

A Wandering Make Up.

May Allison, who was working in "Fair and Warmer," under Director Henry Otto, was enthusiastic.

"Here we are," she said, "working away on a number of scenes on a hot day. We get all tired out, but it will never show in the finished picture because this is only rehearsal. We'll get a number of scenes all ready to shoot and then go home, get a good night's rest and come back in the morning fresh as daisies, ready for the final taking. And the best part of it is that we can rehearse without make-up. Make-up has an aggravating habit of moving around on the face in warm weather. On many occasions, under the old system, I have found the make-up that I put on my forehead in the beginning had maved down to my chin long before we were through."

Manager Walker Wonders Why Producers Feature Dual Roles

H. R. WALKER, manager of the Royal and Classic theatres in Dartmouth, N. S., and the Princess in Imperoyal, N. S., makes the following timely criticism of the habit producers are at present indulging in of casting their stars in dual roles:

Why are so many stars playing a dual role? is the question Mr. Walker asks. This, he points out, is advertised as a wonderful feat, but whom does it interest?—perhaps the stars and directors, but certainly not one in a thousand picture fans. It only gives the impression that there are not enough players in the company to take the parts—something after the fashion of the old-time traveling shows when three or four players would have to take a dozen parts because there were not enough in the company to put on the play properly.

A Blow at Realism.

Very few, if any, theatre patrons care a cent whether Pearl Prunella or Sapphire Whoosis can carry two or three roles. It does not interest them in the least, but rather tends to decrease their interest in the story. Patrons of the silent drama like to get as much reality out of the pictures as possible. They like to think of it as something that really could happen, and one person, particularly the star, playing two parts takes the realism out of the play for most people. Surely the star can show off his or her accomplishments to advantage in a single part rather than in a dual role.

Showmen Could Tell Them.

I keep in close touch with my patrons, and think that I am in a position to judge from their comments. If producers, directors and stars themselves would condescend to consult the exhibitor near at hand regarding their plays, they would certainly learn much to their advantage. The exhibitor does not know it all by any means, but he certainly has learned by experience the likes and dislikes of moving picture patrons. After all, it is the wishes of the public that makes the picture industry.

The "Gripping" Scene.

Then again, my patrons have often asked me about these long drawn-out scenes where some person is supposed to be driven crazy through grief or fear. Their expressions and actions always arouse an outburst of laughter from the younger people, who look upon it as a bit of comedy introduced for their amusement. This kind of acting may indicate that the star is a wonderfully accomplished person who can truthfully portray the actions of a crazy person, but to whom does insanity make any sort of appeal, I wonder?

Two Chance-Takers—Tom Mix and Tony.

Tom's about to ride through a waterfall and take a fall out of some Pullman robbers for a Fox feature.

Hodkinson Announces Six New Exchange Managers

F. B. WARREN, vice president of the W. W. Hodkinson Corporation, announces the appointment of the following new managers:

Chicago—Sidney J. Goldman, for a year the manager of the Chicago Goldwyn office and more lately division manager for Jewel productions, has become the Hodkinson manager, succeeding E. C. Fielder, who has gone with another company.

New York—Marx Nathan has been promoted to the managership of the metropolitan exchange, succeeding Geo. F. Lenchan, who joined another company.

Cleveland—J. J. Mooney, of Cleveland, is made the Hodkinson manager succeeding Carlos E. Moore, who goes elsewhere. Mr. Mooney is a brother of Paul C. Mooney, long time division manager in the central states and Pacific Coast for Fox Film Corporation.

Omaha—R. H. Allan has taken over the Hodkinson management, succeeding A. J. Huesman. Mr. Allen was brought into the Hodkinson organization from the Pacific Coast.

Albany—H. E. Thompson has been made the Hodkinson manager, succeeding H. R. Wimsatt.

Oklahoma City—J. C. DeWalt has been appointed Hodkinson manager at this point.

Melville Shauer Back from Europe.

The motion picture industry is welcoming home another of its representatives with the A. E. F. in France in the person of Lieutenant Melville A. Shauer, formerly assistant studio manager of the New York studio of the Famous Players-Lasky Corporation, and the son of Emil E. Shauer, assistant treasurer of the corporation. Lieutenant Shauer served for more than a year as a member of the intelligence section of the 309th Infantry of the Seventy-eighth division. After a brief rest he will return to the Famous Players-Lasky Corporation

Chicago News Letter

by Jas. S. McQuade

MEMBER OF PROMINENT FIRM MARRIES

P. J. Schaefer, of Jones, Linick & Schaefer, of Chicago, Is Wedded to Mrs. Clara Arnold

PETER J. SCHAEFER, of the firm of Jones, Linick & Schaefer, Chicago, and nationally known in the trade by his active interest in matters pertaining to the exhibiting of moving pictures, was married to Mrs. Clara Arnold, also of Chicago, on July 16.

The marriage ceremony was held in the French room of the Blackstone Hotel, which was tastefully decorated for the occasion, American beauty roses predominating in the attractive scheme. Judge Joseph Sabath, who has been the fidus Achates of Mr. Schaefer for many years, officiated. The affair was exclusive, as only immediate relatives were present in addition to Mr. and Mrs. Aaron J. Jones and Mr. and Mrs. Adolph Linick.

Dinner was served in an adjoining room after the ceremony, and at 6:30 p. m. the bride and groom left for a wedding tour of the Canadian Rockies. They will continue their tour to Alaskan points from Vancouver, B. C., on July 26, where it is expected they will spend several weeks. On the home trip they will visit Yellowstone Park and spend a week at the Broadmoor Hotel, Colorado Springs. They will afterwards sojourn at Hot Springs, Va., and will spend the winter in California.

Bride is Popular in Society Circles.

The bride, formerly of Oak Park, is well known and popular in North Shore society circles, and, like her husband, is a golf enthusiast. She has been prominent at the Country Club horse shows, is an accomplished equestrienne and is conceded to be one of Chicago's most beautiful women. She has closed her former residence at Bittersweet Place.

Mr. Schaefer is well known in club circles and has made his home at the South Shore Country Club for the past three years. He is also a member of the Chicago Athletic Club.

In view of his marriage Mr. Schaefer recently resigned as president of the Motion Picture Exhibitors Association of America and also as president of the Allied Amusements Association, of Chicago.

The Moving Picture World takes advantage of this occasion to wish Mr. and Mrs. Schaefer a long and happy married life.

Fienberg Buys Fern, Milwaukee.

E. Laugmack, owner of the Colonial, Milwaukee, and David Fienberg, owner of the Fern, in the same city, were visitors in Chicago last week. Mr. Laugmack recently sold the Fern to Mr. Fienberg, who has been connected with the Saxe Bros. enterprises for the past twelve years, resigning on June 1.

Mr. Laugmack stated that the past year has been a banner year for Milwaukee exhibitors, the hot weather of the last few weeks causing the only exception to the rule. He has been an exhibitor since 1911 and has prospered. The Colonial seats 860 and the Fern 800 persons. Both theatres use the product of Metro, Goldwyn, Select, First National and the World. The admissions are 11 and 17 cents, war tax included.

Peter J. Schaefer.

Rights to Sennett Comedy Purchased for Illinois

F. L. BROCKELL and C. E. Elliott, associate managers of the Greater Stars Productions, Inc., with headquarters in the Consumers Building, this city, announce that they have secured the exclusive Illinois rights to "Yankee Doodle in Berlin," Mack Sennett's successful comedy. The deal was closed in New York during the week of July 7, with Sol Lesser—who owns the rights to this picture for the entire United States, Messrs. Brockell and Elliott having gone on to New York for that purpose.

Messrs. Brockell and Elliott will handle the comedy as a road show attraction, and it will be rented to moving picture and dramatic theatres on a percentage basis only.

The Chicago opening will be given at the Ziegfeld Theatre July 28, and the run will be continued at that house as long as it proves a paying proposition. "Why Bathing Beaches Are Popular," in one reel, will precede the Sennett comedy at all presentations, and Mack Sennett's famous bathing girls will repeat in Chicago the great success won by them in New York and other large cities. They will accompany the picture in all the larger Illinois cities and possibly in some of the smaller ones.

Messrs. Brockell and Elliott, very deserving young men, are favorably known to the trade in Chicago and Illinois. Mr. Brockell was manager of the Chicago office of Famous Players-Lasky for a number of years, while Mr. Elliott was sales manager. They announce—without revealing the figure—that a high cash price was paid for the Illinois rights to this attraction, and admission prices will be fixed by them accordingly.

Fox Chicago Office Makes Enlargements to Its Staff

THE first half of the week, July 14, was devoted by Division Manager Eckhardt, of the Fox forces, to a get-together meeting in the Chicago office, of the salesmen in Chicago and tributary territory, for the purpose of becoming thoroughly familiarized with the new fall policies of the company.

Mr. Eckhardt has added Joe Lyons to the Chicago sales force, as he is intimately acquainted through long experience with all the leading exhibitors. To the road forces he has added Howard Boyle, just returned from the Great War, in which he served for four years, in the British aviation service. He will represent Fox in Indiana and eastern Illinois territory. John Ploner, recently with Universal, has been assigned territory in southeastern Wisconsin, which was formerly covered by M. Whitmoyre, who has been transferred to central Illinois. Salesman Parker will retain his former territory in western Illinois, including the Iowa river towns.

Rents Additional Space.

Mr. Eckhardt informed me that the increased volume of business had necessitated the renting of 1,000 square feet of additional space in the Mallers Building. The added space is on the fourth floor, the main offices being on the fifth.

Mr. Eckhardt had just returned from a holiday trip in northern Minnesota, where he traveled 1,500 miles by auto, and looked fit to undertake the most strenuous tasks. He is at present negotiating principal runs for the Fox product in Chicago, Milwaukee, and in the important key cities, in Chicago territory, along the lines of the fall policy,

which he announces is being well received by many already interviewed.

To quote Mr. Eckhardt: "Our fall line-up appeals to the smaller as well as the larger theatres. I expect to be in a position to announce first run houses in Chicago within the coming ten days."

Chicago Picture Thieves in Clutch of the Law

CHICAGO film circles have been much perturbed by the recent revelations in the matter of film thefts in the city. It is exceedingly difficult to write anything definite at the time about these thefts, owing to the natural inclination of exchange managers to keep all information sub rosa, and to the enforced reticence of those specially engaged in the work of investigation for the theft committee of the N. A. M. P. I.

Morris Titus, shipping clerk of the Unity Photoplays Co.; Izzy Cohen, shipping clerk of the Goldwyn exchange; Morris Kline, owner of a film exchange and vendor of raincoats, and Albert Leavinson, who carried the stolen films from the Goldwyn offices to the Morris Kline store, were arrested around July 2 and locked up. They were released on bail and their trial set for Wednesday, July 16, before Judge Trude, in the Chicago Avenue Police Court. The trial was postponed, however, until Thursday morning July 17.

At this trial Cohen and Leavinson confessed that they were induced by Morris Titus to engage in the unlawful business as he showed them that considerable easy money could be made. Judge Trude held the four men for the grand jury, in bonds of $1,000 each.

Goldwyn Films Recovered

The Goldwyn films have all been recovered by Manager Ike Van Ronkel. The list includes "Freedom of the World," "Thais," "The Manx Man" and "Oh, Johnny!"

Izzy Cohen has worked in Chicago for a number of years as shipping clerk. He has been with Goldwyn for two years and prior to that was shipping clerk for the World and the Central Film Company for several years. He was always honest, so far as known, until he made his recent, great mistake. Leavinson also, so far as known, has been straight until this time.

Very mysteriously has been the disappearance recently of three Chaplin films, owned by the Exhibitors Mutual Distributing Corporation. One of these, "The Cure," disappeared about two months ago, on the way from Freeport, Ill., where it was shown at the Strand Theatre by Proprietor Dittman, and afterwards shipped by him to the Mutual office in Chicago, by express. Another Chaplin disappeared on June 2, after it was shown at the Oak Theatre, in Chicago, and another disappeared about June 10. The night shipper states that this third film was checked in at the Mutual office, but he may have been mistaken.

About a month and a half ago "His Birthright," featuring Sessue Hayakawa, disappeared from the Mutual offices. The shipper reported to Manager Levey that he found the film and that it was in the vault. Next day it had disappeared. Manager Levey believes that the shipper likely made a mistake regarding this film also.

Exhibitor Placed Under $2,500 Bond

A short time ago Manager Levey was given the tip that "The Cure" had been shown in a certain Chicago theatre. He immediately got busy and succeeded in securing the film. The exhibitor inculpated was placed under a bond of $2,500 Saturday, July 5, for his appearance. Within the next few days (from the time of writing) he will be given a hearing before the District Attorney when the date of his trial will be set.

At the Magnet Exchange, this city, where it is said films are unlawfully handled, it is held that "The Red Lantern," "The Heart of Humanity," "The Carter Case," "The Red Glove" and also features of Fairbanks, Hart and Mary Pickford had been offered recently.

Within the week of Monday, July 14, it was given out by reliable authority that a large number of Sidney Drew comedies, owned by Metro, were missing and that the State's Attorney had several of them in his possession. At the trial for stolen Goldwyn pictures, held July 17, in the Chicago Avenue police court, my informant says that the State's Attorney had several of these Drew comedies in the courtroom at the time and that he had seen them there.

Author-Creators of Three of the Forthcoming Serials on Pathe's Program.
Left to right: Frank Leon Smith, author of "Bound and Gagged"; Gilson Willets, who wrote the scenario for Ruth Roland's serial, "The Adventures of Ruth"; and Bertram Millhauser, author of the scenario for "The Black Secret," from the story of Robert W. Chambers.

Indiana Operators Get Charter from I. A. T. S. E.

ERNEST STELLINGS, operator at the Grand Theatre, Washington, Ind., furnishes the information that operators of his city recently received charter number 554 from the international office of the I. A. T. S. E. and Moving Picture Machine Operators of the United States and Canada.

Following are the officers of the new Washington local: President, Will C. Long; vice president, Harry M. Bray; secretary-treasurer, Ernest Stellings, and financial secretary, Harry Palmer. The other members of the local are Maurice Whetsell, Robert Babrick, Virgil Grubb, Palmer Miller and Roy Queen.

Mr. Stellings sent P. M. O. for the latest handbook, which he prizes as his bible on projection matters.

Venus Amusement Company Formed at Gary, Indiana

A. J. OBRESHK and Nick Bikos, leading exhibitors in Gary, Ind., have combined their business and formed the Venus Amusement Company, Inc., of which Mr. Obreshk is president and Mr. Bikos vice president.

This company controls a chain of seven theatres, which includes the Star in Whiting, the Indiana, Venus, Gem, Lyric, Cosmo and Royal in Gary, and the Hegewisch, in Hegewisch, Ill. The Gem and Lyric, in Gary, were purchased since the incorporation of the company. Messrs Obreshk and Bikos have adopted the policy of showing only the best pictures at reasonable admissions.

Catherine Calvert Goes to Ince Studios.

Catherine Calvert passed through the city last week on her way to the Ince studios, where she will begin work on "Americanism," a Famous Players-Lasky feature, under the direction of Mr. Ince. This is the first of a series in which she will play the lead, under the direction of Mr. Ince.

Vivian Martin Pleases

Vivian Martin in "Louisiana" drew good business at Orchestra Hall during the week of Monday, July 14. This is considered her best work on the screen, and she won quite a following from Orchestra Hall patrons. The comedy, the "Unmovable Guest," with Flora Finch, in two reels, was an added attraction for the week of July 21.

Fielder Joins "Big 4" Forces.

E. C. Fielder, who has been division manager in the Middle West for the W. W. Hodkinson Corporation for a year, will resign that position to take up the duties of sales manager and assistant manager for the United Artists Corporation in the state of Ohio. His resignation takes effect July 26. He was appointed to his new position by Ralph O. Proctor, assistant general manager of the "Big 4." His headquarters will be in Cleveland.

Rupert Hughes Off to Culver City.

Rupert Hughes stopped in Chicago, between trains, July 17, on his way to Culver City, Cal., where "The Cup of Fury," adapted from his story of that name, will be produced for Goldwyn by the Eminent Authors' Pictures Corpora-

tion. Mr. Hughes will co-operate with the director in the production of the story.

Siler Wanted in Chicago.

Detectives are on the trail of E. E. Siler, a Chicago broker, who is wanted on a warrant charging him with defrauding Theodore F. Brett, of the firm of Brett & Lenham, this city. Mr. Brett charges Siler with having failed to account for the 200 shares of stock in "The Birth of a Race" picture, which were placed in his care for sale. Siler has left the city and was last heard of in Indianapolis.

At the Randolph and Ziegfeld.

Clara Kimball Young in "The Better Wife," showed to good business at the Ziegfeld last week. The next attraction at this house will be Norma Talmadge in "The Way of a Woman" (Select.)

"The Woman Thou Gavest Me" drew so well at the Randolph Theatre last week that it has been held over for the succeeding week.

Haas Is Head of Art Branch of Famous Players-Lasky

J. N. NULTY, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has announced a change in the personnel of the art department, necessitated by the departure for Europe of Richard Murphy, formerly director of the art and technical department of the Famous Players-Lasky studios in New York and W. C. Menzies, his assistant, who have gone to join the staff of Al. Kaufman, in charge of production with the Famous Players-Lasky British Producers, Ltd.

Robert M. Haas has been placed in charge of that department and is assisted by W. E. Keller in architectual work. Associated with Mr. Haas is O. O. Cecil, interior decorator and William Reilly, chief property man. Mr. Haas is a graduate of the University of Pennsylvania, School of Architecture, and had a number of years' experience in designing and art work before becoming connected with the Famous Players-Lasky Corporation.

Daniel Carson Goodman
Author and director of "Paradise Annie," a Pathe Feature with Alma Rubens, seen across the page.

MAY SELECT CENSOR COMMITTEE SOON

W. P. Capes, Secretary of Mayors' Conference, Hopes to Announce Personnel Next Week

WTHIN the next two weeks Mayor Walter Stone, of Syracuse, will be in a position to announce the make-up of the committee which will have within its province the settling, at least for the time being, of the sort of censorship which in their opinion should prevail in New York State, and the recommendations along this line which will be made to the next legislature.

W. P. Capes, secretary of the State Mayors' Conference, today stated that he already had some eight or ten names which had been submitted to him for consideration as members of the committee. Mr. Capes hopes to receive more names within the next week. He will submit the list to Mayor Stone, who will choose the personnel of the committee.

According to Mr. Capes, the State Mayors' Conference will go no further than to name the committee and place before it the situation so far as censorship exists in this State. It will make no suggestions to the committee as to whether or not censorship is needed, and if needed, the kind which should be recommended to the legislature.

Cities Are Now Own Censors.

Mr. Capes himself is a member of the National Board of Review and has taken a rather active attitude along censorship matters for the past two or three years. Three years ago there was adopted in this state a provision which gives the cities the individual right to censor pictures shown within their own borders. Syracuse and Rochester are doing this now, according to Mr. Capes, through their commissioners of public safety, who view any picture in the respective cities before it is shown, providing that there has been any protest made against this picture, or in case that it has not been approved by the National Board of Review. The scheme is said to be working out in a satisfactory way.

Questions Before Committee.

Just where the proposed committee will hold its first meeting is a matter that will rest entirely with Mayor Stone. Three questions will be put up to the committee. These will be:

"Is the National Board of Review covering the situation today in a satisfactory manner, and if not what betterment is suggested? Are the penalties against salacious pictures severe enough, and if not, to what amount should they be increased?

"Is there need of a state board of censorship in New York, and if so, how large should be its personnel and what should be the limitation of its powers?

"Should the question of what constitutes a morally good or bad film be left to the community itself to decide, without regard to any previous attitude on the part of the National Board of Review?"

Mayors Are Undecided.

Some members of the State Conference of Mayors recently expressed themselves as being well satisfied in leaving well enough alone, saying that they did not believe a state board of censorship was advisable on account of the politics which would be sooner or later injected, and which would work a distinct hardship against the film producer as well as the exhibitor.

It is apparent, however, that the present agitation is either paving the way toward the introduction of a censorship bill at the next legislature, or of clearing the atmosphere for the next few years to come, by recommending to the legislature that present day pictures are not in need of further censorship and that the producers themselves, wise to the situation, will see to it that the pictures which are turned out do not merit criticism which would eventually bring the hardships of censorship.

Mr. Capes returned to his office in this city today. To a representative of the Moving Picture World he stated that with the exception of Corning, which has enjoyed Sunday shows for some little time past, and which through its common council a few days ago decided to give official approval of their continuance. There has been little or nothing doing among the cities in settling for themselves the question of authorizing Sunday shows.

GRANT.

Fire Marshal Installs Projector.

H. H. Friedley, Indiana fire marshal, with offices at the state house in Indianapolis, has purchased a projecting machine for the use of his department.

Plans are being completed for a series of illustrated lectures on fire prevention before schools, teachers' institutes and other public gatherings in the fall.

Several films devoted to fire prevention subjects will be added to the equipment. Officials connected with the department will deliver talks in connection with the exhibitions.

Alma Rubens
Who will be "Paradise Annie" in the Pathe production of that name written and directed by Daniel Carson Goodman.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Amendment to California Law Lengthens Life of Actors' Contracts to Five Years

AN announcement that will be of interest to members of the moving picture profession has been made by Albert J. Kidder, Jr., a Los Angeles attorney, regarding an amendment affecting employment contracts in California, which went into effect on July 21.

Heretofore, according to Attorney Kidder, an employment contract in California has only been enforceable against a player for a period of two years from the date of commencement of employment.

This, however, was changed by the forty-third session of the legislature, held in 1919, and an amendment increasing the period from two to five years went into effect on July 21.

Mr. Kidder says that the effect of this new law has made valid a considerable number of contracts of players who continued in their employment beyond the date of the 21st that otherwise would have been void, or if not void, voidable and unenforceable if action to void them had been taken before the date the new amendment began functioning. For instance, a player who has made a contract for two years, with an option on his services for three years all in one contract, and who continued his employment after July 21, can be compelled to finish the full term of five years.

Players executing contracts in the future should take into consideration the effect of the amendment and give careful thought to any contract whereby their services are to be required for more than two years.

City Asks Removal of Old Sets.

A movement has been started by the City Council of Los Angeles to have old sets that have been erected for motion picture purposes removed by order of that body. The set erected on Sunset Boulevard in Hollywood and used by D. W. Griffith in filming scenes for "Intolerance," which is no longer in use and which has become unsightly, will be the first to be ordered demolished if the suggestion is adopted.

Lehrman's Diffuser System

Henry Lehrman is equipping his new studio at Culver City with an ingenious diffuser system that gives perfect protection to the diffusers without the necessity of a covered stage. Above the center of the stage is a small A-shaped glass roof, under which all the diffusers are pulled in case of rain, or when work is finished at the end of the day. The system is made up of two sets of diffusers meeting in the center, all made so that they may be pulled in either direction, so that light may be admitted to any desired spot on the stage and nowhere else. To keep out undesired streaks of light, each diffuser is hung at a slight angle and overlaps its neighbors for about a foot on each side. The result is a stage covering that is absolutely light-tight. The system prolongs the life of a great expanse of diffuser canvas, and other studio heads on the west coast are considering plans for using the system on their open stages.

Players' Union Gives Dance.

At a dance given by the Players' Union at the old Horsley studio at Main and Washington streets last Saturday night for the benefit of the striking telephone workers, more than a thousand members of the union and others were present. The affair was designated as an informal western dance, where conventional evening clothes was not required. The Horsley studio is at present occupied by the Motive Motion Picture Company, which is making a big railroad feature.

Movie Dogs at Santa Barbara Show.

Among the famous movie dogs that will probably be seen at the Dog Show to be held in Santa Barbara on August 1 and 2, are Keystone Teddy, owned by Mack Sennett; Killarney, Charles Ray's terrier; Roscoe Arbuckle's Luke, and many others. Some of the film folk who own dogs that are eligible for trophies are Bessie Barriscale, Pauline Frederick, Tom Mix, Wallace Reid, Vivian Martin, Margarita Fisher, Douglas Fairbanks and W. S. Hart.

Ince To Build Aviators' Lighthouse

Thomas H. Ince, whose recent prize offer for a trans-Pacific air flight has caused much interest in flying circles, has set aside the sum of $5,000 to build a lighthouse for aviators. The lighthouse will be erected on the Venice field and will be sixty feet in height and surmounted by a globe sixteen feet in diameter. Three thousand 10-watt lights will be used in the illumination, which will be visible for many miles around. A nautical pennant at the top of a 112-foot pole will be flown to show the prevailing air currents, as a further aid to aviators.

Major Beith Leaves West

Major Ian Hay Beith, noted English author, lecturer and soldier, left Los Angeles last week for New York, where he will immediately sail for London to

Panoramic View of the New Lehrman Studios in Los Angeles.

report to military headquarters. During his stay on the west coast Major Beith assisted Jeanie MacPherson in picturizing Sir James M. Barrie's "The Admirable Crichton" at the Lasky studio. Major Beith hopes to secure his discharge from the army so that he may be free to devote at least part of his time to motion pictures.

Horne to Direct Pathe Serial.

James W. Horne, who has just recently completed the James J. Corbett serial for Universal, has been engaged to produce a serial at the Astra studio in Glendale for the Pathe program with Warner Oland, Olga Grey and Eileen Percy as the featured players.

Quinn Returns.

J. A. Quinn, proprietor of Quinn's Rialto Theatre, on Broadway, who has been in the east for several weeks in the interests of an association for better pictures, returned to his home in Los Angeles on July 12 to remain only a few days, when he will again depart for New York to complete the organization of a company that will produce pictures according to the standards of the promoters of the better pictures movement. After his return from this trip, Mr. Quinn will travel through Canada on a similar mission to the one that now takes him east.

Visitor From Kansas City

Nugent C. Flynn, owner of the First National Exhibitors Circuit franchise in Kansas City and surrounding territory, has been a visitor at several of the Los Angeles studios during the past few weeks.

Seymour Tally Off to New York

Seymour Tally, son of T. L. Tally, vice-president of the First National Exhibitors, left on July 15 to attend the directors meeting of the First National Exhibitors that will be held in New York on July 21.

Cosmo to Build New Studio.

The Cosmo Pictures Corporation has announced, through a representative, that a new studio will be built in the near future for the company in Los Angeles, on a site not yet decided upon. While the studio is in course of construction, Jules Ratzkowski, vice-president and director of the company, will take a number of his players to Palestine and Egypt, where he will film a special production. Mr. Ratzkowski left last week for New York, accompanied by his wife and daughter. Miss Ratzkowski has played in various pictures produced by French and Italian companies before France and Italy were plunged in war, and she will play an important part in the production to be filmed abroad. The company expects to sail August 1 and to remain away five months.

Stone Films Scenes in Wyoming.

Fred Stone, with his director, Frank Borzage, and several members of his company, including Vola Vale and Josie Sedwick, made a trip to Cheyenne, Wyoming, last week to participate in the annual Frontier Day Celebration held in that city from July 23 to 26. Scenes of the various events in which Stone took part will be incorporated in his current film production.

Studio Shots

MARY PICKFORD entertained a party of friends at a preview of her newest picture for the First National Exhibitors, "The Hoodlum," at the Brunton studio one evening last week.

Vera Lewis is taking the part of Molly in "Lombardi, Ltd.," now being filmed at Metro.

Mabel Normand started work last week as a circus waif in a new Goldwyn production.

Among the film players who attended the Seattle motion picture convention were Bessie Love, Fay Tincher, Frank Keenan and Wallace Reid.

Art Acord, who was recently divorced from Edith Sterling, was married last week to Miss Edna Nores, of Pasadena.

Louis King, who has been playing in Fox productions, is now a member of the Gale Henry Model Comedy Company.

Bessie Love will begin work on an Irish story written for her by Gerald C. Duffy, immediately upon her return to Vitagraph from the Seattle convention.

Mrs. Alma Fern Carey has applied for a divorce from Harry Carey, Universal star.

Henry Walthall will soon be working in "The Kentucky Colonel," his next National production following "The Confession."

The film rights to "Overland Red," by Henry Herbert Knibbs, have been secured by Goldwyn for Will Rogers.

Production on "The Pleasant Devil," the first of the Lew Cody productions for Pathe, began at the Louis Gasnier studio in Glendale last week.

Al Green, of the Marshall Neilan staff of directors, will direct Peggy Hyland in a Fox feature during Mr. Neilan's absence in Europe.

The Universal City baseball team defeated the Thos. H. Ince nine in a score of 5 to 4 at Vernon last Sunday.

George Beban is making preparations to begin production on his second independent venture.

Christine Mayo is playing an important role in "Fair and Warmer," in support of May Allison.

Charles Hochberg has been appointed film editor of the forthcoming Lehrman comedies for the First National Exhibitors.

Rupert Hughes is expected at the Goldwyn plant in Culver City within a few days to supervise the filming of his story, "The Cup of Fury," the first picture to be made by the Eminent Authors Pictures, Inc.

Jack Mower, Eileen Percy, Doris Pawn and Kathleen Kirkham are cast in important parts in the new Lew Cody picture for Pathe.

J. Warren Kerrigan's second picture under the Robert Brunton management has been given the title of "The Joyous Liar."

Tom Geraghty has severed his connection with the Louis B. Mayer Company, to accept an offer on the editorial staff at the Lasky studio.

A son was born to the wife of Bernard McConville, scenario writer, on July 10.

Earle Williams began production last week on a new Vitagraph feature entitled "On The Black Gate," from the story by Hilliard Booth.

Thomas Meighan has gone to Pittsburgh to visit his mother, who is seriously ill.

Marguerite Clark and her husband, H. Palmerston Williams, spent last week-end at Catalina.

Kathlyn Williams will play an important part in Marguerite Clark's new picture, "A Girl Named Mary," now being filmed at the Morosco studio.

Sarah Y. Mason, of the Brentwood scenario department, has organized a feminine Ping Pong club, which she hopes will become a formidable rival of Brentwood's masculine golf club.

Clara Kimball Young returned from New York last week, and is getting

They Will Be Operated as a Community Production Center.

ready to film "Eyes of Youth," at her new studio in Glendale.

Winifred Westover is spending a vacation in San Francisco since finishing her work in the recent William S. Hart picture.

Harvey Thew, photoplaywright and continuity writer, has become a free lance.

Larry Semon, with Lucille Carlisle as his leading lady, is producing "A Heap of Trouble," a new Big V comedy.

The Mary Pickford Company, in charge of Director Sydney Franklin, has gone to Big Bear to make scenes for "Heart of the Hills."

Eugene Pallette has been signed up by Metro to play with May Allison in "Fair and Warmer."

Eddie Flannagan and Neely Edwards will soon begin on the fifth of the Hall Room Boys series of comedies at the National studios under the direction of Harry Edwards.

Geraldine Farrar and her husband, Lou Tellegen, spent last week-end in Santa Barbara, going by motor from Culver City.

Vivian Martin, who has just finished "His Official Fiancee," at the Lasky studio, has departed for New York on a vacation.

Frederick Malatesta, of the Metro company, is one of three candidates for the appointment of consul in Los Angeles by the Italian government.

Wallace MacDonald will play opposite Marguerite Clark in "A Girl Named Mary."

W. Christy Cabanne will direct Lew Cody in his first Astra-Pathe picture, "The Pleasant Devil."

Peggy Wood will return to New York to fill a stage engagement as soon as her work in the Will Rogers picture for Goldwyn is completed.

Louis J. Gasnier is planning to start a serial early in August in which Olga Grey, Warner Oland and Eileen Percy will be featured.

James Kirkwood, who has been directing pictures for the past two or three years, will play one of the principal roles in a coming Allan Dwan production.

Nat H. Spitzer, of Bulls-Eye, will go to San Francisco in August, to look over the Bay city with the idea of possibly building a studio there.

William Farnum and his company have returned from a three week's location stay at Catalina Island. After a few days' work at the studio the company will go to Balboa Beach to make shipwreck scenes for "The Wings of the Morning."

Hal Rosson, former cameraman, just recently landed in New York with the overseas forces from France, has been engaged as cameraman by wire for Allan Dwan.

Jay Mulhauser, formerly with Cohen and Harris, is now writing titles for Bulls-Eye productions.

Opens Atlanta Exchange for Realart.

Like a home coming was the return on July 17 of Ben F. Simpson, field manager for Realart Pictures to Atlanta. Four years ago and for some time previously, Mr. Simpson represented George Kleine in the Southern territory. The result was that his arrival last week took him back among many friends.

After several days in Atlanta establishing an exchange for Realart and installing a manager, it is expected that Mr. Simpson will return North.

Up to this time, Realart's field manager has established exchanges at Boston, Buffalo, Pittsburgh, Washington and Atlanta.

Reviews in Moving Picture World are written from the screen—not press books.

Arthur Loew and Mildred Zukor, Whose Engagement Was Recently Announced.

Arthur Loew is the son of Marcus Loew, and Miss Zukor is the daughter of Adolph Zukor. Two great houses—one an exhibiting and the other a producing corporation—will soon be represented under the same roof.

Buffalo's Academy Theatre Sold to Western Syndicate

THE Academy Theatre, Buffalo, one of the oldest theatrical institutions in New York State, has been sold to a Western syndicate, represented by S. Levy, of Detroit. The first theatre on the Main street site was called the Metropolitan and was built in 1864. Five years afterward, it was named the Academy of Music. The building burned September 1, 1895. It was rebuilt and housed melodrama until the Mark-Brock interests took it over ten years ago. Under the new management the Academy will be a burlesque house showing plays on the second Columbia wheel.

At present the house is presenting feature motion picture plays and stock musical sketches. The house for the past several years has been managed by J. H. Michael who came to Buffalo from Detroit.

The Academy will close Sunday night, July 27, for a two week period, during which it will be redecorated and renovated and will reopen August 23. It is possible that the Mark-Brock interests may move their Academy shows to another downtown house, but nothing definite has been decided on this proposition.

Universal Resumes Use of Studios in New Jersey

UNIVERSAL is once more to produce in the East. This announcement was made the week of July 20 at the Universal home office.

Tarkington Baker, Universal's general manager, who made the announcement, states that the entire studio is to be overhauled and re-equipped with all modern appliances, including a new heating plant. It has been some time since Universal produced at the Fort Lee studio, which is one of the largest in the East.

The plan of producing at the Fort Lee studio has been under consideration for some time by Universal officials. The plans as outlined now are to produce a number of short features there, especially comedies, which will be made under the supervision of Tarkington Baker.

Work on the new comedies is expected to start this week and further details of the new comedies to be made there will be made known within a short time.

In opening the Fort Lee studio again Universal will have studio space to let for any other producing company that may wish the use of an Eastern studio.

Krows Joins Vitagraph.

George Randolph Chester, Vitagraph production editor, has by special arrangement enlisted the services of Arthur Edwin Krows, who will adapt for the screen several literary works purchased by Vitagraph.

Mr. Krows was for a number of years associated with Winthrop Ames at the Little Theatre. He is the author of several works dealing with the theatre and the screen. His first work for Vitagraph is the screen adaptation of "The Winchester Woman," a magazine story, now being produced under the direction of Wesley Ruggles, with Alice Joyce in the stellar role.

FOX TO HAVE STRONG FOREIGN POLICY

Visit of Firm's Heads to Europe Convinces Them World Looks to America for Entertainment

THE strong foreign demand for American-made motion pictures is illustrated by the world-wide policy of distribution which has just been adopted by Fox Film Corporation. This policy is the result of requests for Fox pictures from all parts of the globe.

William Fox, head of Fox Film Corporation, and Winfield R. Sheehan, general manager, recently went to Europe to survey the foreign situation. They found that the return of peace had left the entire civilized world looking toward the United States not only for food and other supplies, but for entertainment.

Seventeen Foreign Offices.

Investigation made by Mr. Fox and Mr. Sheehan caused them to arrange for important extension of their foreign service. Sixteen branch offices were opened abroad and three in Canada. Thus the Fox corporation was put in touch with practically every corner of the globe, and thus the Fox plan for contact with exhibitors all over the world realized. Eight men at present are handling the Fox foreign interests, under the supervision of Mr. Fox and Mr. Sheehan. They are Abraham Carlos, general representative of Fox Film Corporation and supervisor of the foreign exchanges, headquarters Paris; Ernest Reed, managing director for the United Kingdom; Fred W. Lange, foreign manager for Fox Film Corporation; Joseph R. Darling, foreign representative; Joseph P. Ryan, district manager for South America, headquarters Buenos Aires; Alberto Rosenwald, manager for Brazil, headquarters Rio de Janeiro; Aquileo C. Calve, manager for Central America, headquarters Mexico City; Sidney E. Abel, foreign representative.

The Fox foreign chain is to be further increased. The new offices will be established in addition to the sixteen just added and all will be based on the idea of direct contact with the exhibitor. William Fox, who is a pioneer in the foreign field and who from the first has adopted the policy of dealing direct and cutting out the middleman, has found that this policy is more satisfactory.

New York Department.

In New York the Fox foreign department carries a corps of seventy-six, of whom forty-six are experts on foreign relations in motion pictures and thirty have a command of foreign languages. In the new Fox building which is to opened at Fifty-fifth and Fifty-sixth streets and Tenth avenue, special emphasis will be placed upon the foreign department. A large section is to be set aside for foreign interests in motion pictures, and here will be reference rooms, desks for foreign visitors, and stenographers to take dictation in any language. This department will be conducted as a special feature of the Fox service for foreign buyers and exhibitors, so that their visits to New York may be made as agreeable as possible.

In two special projection rooms attached to the foreign department will be shown pictures titled according to the languages of the countries in which the Fox interest intend to feature them.

All United Artists' Sales Managers Now Appointed

THE seventeen sales managers to head the distributing depots of United Artists Corporation have all been appointed. This week Hiram Abrams named the last three lieutenants still required to round out the "Big Four's" sales organization and the entire staff is now in operation through the company's seventeen offices.

J. E. Luckett goes to the Dallas office, J. F. Brett goes to Minneapolis and M. C. Coyne to Atlanta.

Mr. Luckett, who goes to Dallas, is a native of Richmond, Va. He was originally a newspaper man in Washington, D. C., and then became owner and manager of the Columbus Theatre in that city. For four years he has represented D. W. Griffith in the handling of the Griffith productions.

Mr. Brett has actual theatre experience as a basis for the handling of film rental. For seven years he was general manager of the South Side Theatres Company, Chicago, managing as well as owning the Monroe, Marlowe, Windsor Park, Independent, Victoria, Rich, Ellis, Apollo and President theatres. Leaving the theatre field Mr. Brett embarked as a film salesman and advanced to managerial positions in several of the larger companies.

Atlanta will have a native of the South in charge of its "Big Four" office, in the person of M. C. Coyne. For eight years Mr. Coyne was in the theatrical field doing advance work and looking after the business interests of a number of the largest companies in the "legitimate" field. He operated an independent film exchange for a time and later became D. W. Griffith's representative in the south-eastern territory.

Holt Does Thrilling Stunt in Robertson-Cole Film

CALIFORNIA'S society leaders who gather at the Midwick Country Club near Pasadena are accustomed to thrills but none has ever equalled the sensation that was their's recently when Jack Holt, during the filming of "The Woman Michael Married", a Robertson-Cole feature distributed by Exhibitors Mutual, staged a fall from a fast traveling mount during a game of polo.

The death-defying fall was recorded by three cameras, so that picture audiences will receive the same thrill that was conveyed the elite of California at the Pasadena club when Holt slipped from his pony, crashed to the ground and was nearly crushed under the feet of the mounts racing down the field in pursuit of the white ball.

Henry Kolker directed the picture.

North, South, East, West Fall Within the Distribution Compass of the Corps of Fox Film.

Here are some of the men who represent the various fields: Top row, left to right: Albert Rosenvald, manager in Brazil; Joseph R. Darling; foreign representative; Fred W. Lange, manager foreign department; and A. Carlos, general representative, Paris. Bottom row, Joseph P. Ryan, South American district manager; Ernest Reed, managing director, United Kingdom; Sidney A. Abel, special representative; and A. C. Calvo, special representative, Mexico City.

GOLDWYN HAS BIG EXPLOITATION CORPS

Fourteen Field Service and Publicity Men Are Engaged with Seven More Shortly Joining Staff

RECENT announcement by the Goldwyn organization has been followed by the appointment of fourteen exploitation and publicity men who are already at their desks in the Goldwyn branch offices. By July 29 seven more will begin work, and the entire staff will be under the general direction of Charles D. Isaacson, who has appointed Morton Blumenstock to assist him in keeping the men in the field informed of the plans of the organization and to supply them with publicity and exploitation matter for the various Goldwyn productions.

Force Is Co-ordinated.

According to the ideas outlined by Mr. Isaacson, the duties of the men in the field will, on the one hand, bring them in personal contact with Goldwyn exhibitors, and on the other, with the newspaper and other advertising and publicity mediums in their particular districts. Besides consulting with the individual exhibitor as to the best method to pursue in exploiting a particular picture, the individual press and service men will be equipped to offer to the exhibitor the experience of every other Goldwyn press man in the organization

Regular Reports.

A series of daily and weekly reports, embodying suggestions and plans has been instituted whereby the home office will receive a constant stream of information from the branches regarding the feasibility of publicity stunts, advertising methods and other material which will be of interest to a Goldwyn exhibitor anywhere. This matter will come to Mr. Isaacson, who will pass it on to all the men in the field with suggestions for local application. In this way the press and service man will be the personal representative of the Goldwyn office among local newspapers and magazines, and the personal advertising and publicity adviser to the individual Goldwyn exhibitor.

Distribution of Material.

The plan of the home departments which will take care of the men in the field is so organized that service and exploitation matter will be furnished by the present service department, under the direction of Hunt Stromberg, who will give his material to Mr. Isaacson.

It will then reach his assistant, Mr. Blumenstock for final distribution to the service and press men in the branches. In a similar way, press material arising in the home editorial office, which is under the directorship of Ralph Block, will be sent to Mr. Isaacson, who will distribute it according to the plan outlined.

Bret to Title Lee Kiddies Comedy.

Tom Bret has been engaged by Lou Rogers, president of the Rogers Film Corporation, presenting Jane and Katherine Lee in a series of two-reel comedy playlets, to write the titles for the entire series of pictures. Mr. Bret has had a long experience in this angle of the business.

Big "U" Filming Roche Novel.

With an all-star cast headed by Ora Carew and Darrel Foss, Arthur Somers Roche's melodramatic mystery novel of crook life is now being made into a six-reel underworld feature by Universal.

Francis Ford Has a Few Sharp Remarks Addressed at Him in "The Mystery of '13'."
This one wasn't so well directed, but it might have been worse—in this scene from the Burston serial's fifth episode, and she doesn't look like a "cutting" kind of a girl, either.

Scandinavia Builds Five Motion Picture Houses

THE scores of motion picture palaces erected throughout America in recent years to provide the proper sort of presentation for motion pictures have encouraged foreign exhibitors to compete with their American brothers in providing artistic theatres.

This is especially true in the Scandinavian countries.

One of their finest examples of modern motion picture theatre is the Balladian of Stockholm. This magnificent picture house is controlled by Lars Bjorck, one of the leading exhibitors of Sweden, and the Scandinavisk Film Central. It has a seating capacity of 1,200 and was erected at a cost of 3,000,000 kroner, or approximately $850,000 in American money. Here Paramount and Artcraft pictures are shown regularly, each week's program consisting of a Paramount or Artcraft feature, an assortment of short subjects.

Another modern motion picture house is the Palads Theatre of Copenhagen, which shows Paramount and Artcraft productions frequently. The World Cinema, Circus Variete, of Copenhagen is also one of Denmark's most sightly and attractive motion picture theatres. Paramount and Artcraft pictures are exhibited there practically every week.

Hampton Picks Strong Cast for Blanche Sweet Picture

NO sooner had Joseph D. Hampton signed the contract with Blanche Sweet to appear under his management, and with Pathe Exchange, Inc. for distribution, than he selected a strong supporting cast.

Miss Sweet's initial production as already announced will be "A Woman of Pleasure," from the London melodrama by James Willard, and selected particularly on account of its tense dramatic values, unusual plot and stirring action. Wallace Worsley directs the feature under Mr. Hampton's supervision.

Wheeler Oakman, Wesley Barry, Wilfred Lucas, Walter Perry and Carmen Phillips, will be in the supporting cast.

Briggs Supervises His Comedies.

So that he will be sure the atmosphere which he has made famous in his cartoons will be preserved in his motion pictures, Clare A. Briggs, the cartoonist, supervises every one of the Paramount-Briggs Comedies, which are screen adaptations of the stories told in the Briggs cartoons.

Mr. Briggs spends part of every working day at the Ideal Studio, in Hudson Heights, N. J., where the Paramount-Briggs Comedies are produced, working in the closest co-operation with John William Kellette, director of the pictures.

Major Beith Returns to London.

Major Ian Hay Beith, noted British author and playwright, has deserted the Los Angeles film colony and is now en route to London, where he will report for military duty. During his stay in southern California, Major Beith has been a member of Cecil B. De Mille's literary staff in the production of "Male and Female (Created He Them)."

GRIFFITH'S "THE FALL OF BABYLON"

Novel Combination of Screen and Stage Forms Entertainment Which Includes Dancing and Singing and Reveals Impressive Replica of Early Civilization

By Edward Weitzel

THE production at the George M. Cohan Theatre, Monday evening, July 21, of "The Fall of Babylon," marked the second number of the D. W. Griffith repertory season in New York. The theatre was crowded by a body of spectators made up of prominent film representatives and the usual first nighters that are to be found at the principal Broadway openings. There were none of the special decorations, attractively costumed ushers and smell of incense which greeted the spectator during the engagement of "Broken Blossoms;" but the management had promised a style of entertainment that was entirely new, a combination of moving pictures, singing and dancing which should help to interpret the story shown on the screen. The program gives the synopsis of the entertainment as follows:

Act I.

ON THE STAGE
Introduction.....Betty Kaye
ON THE SCREEN
Babylon—"The glory of kingdoms, the beauty of the Chaldees' excellency."
ON THE STAGE
Shawl Dance.....KYRA
ON THE SCREEN
The High Priests conspire with Cyrus to overthrow Belshazzar.
ON THE STAGE
Duet—"Love, Love, Love"...Margaret Fritts and Samuel Critcherson
ON THE SCREEN
The hordes of Cyrus descend on Babylon.

INTERMISSION OF TEN MINUTES

Act II.

ON THE STAGE
A Hall in Babylon. Ensemble.
Song—"The Mountain Maid"..Margaret Fritts
ON THE SCREEN
Persian Army is repulsed by the Babylonians.
ON THE STAGE
Dance of Undulation.....KYRA
ON THE SCREEN
The Feast of Belshazzar is at its height when Babylon falls.

It is generally known that "The Fall of Babylon" is an amplification of the Babylonian episodes used in the Griffith spectacle, "Intolerance." The curtain rises on a totally dark stage. Out of the gloom a globe representing the earth gradually appears, the figure of a woman typifying ancient Babylon, showing among the clouds above it. Upon this globe is thrown a series of moving pictures illustrating the life of today in the greatest city of the western world. This scene—the introduction of the program—fades from view and is followed by the first screen episode of the Babylonian story.

Fidelity in Ancient Settings.

The mighty city on the Euphrates, in the year 539 B. C., with its varied activities of peace and war which has been reproduced with such marvelous fidelity, is contrasted with the civilization of the twentieth century, and is the scene of the love of the Mountain Girl for Prince Belshazzar after he has saved her from being sold in the Marriage Market. The jealousy of the great High Priest of Bel because the Babylonians worship Ishtar, Goddess of Love, is also disclosed.

During a feast given by Belshazzar to his favorite, Attarea, the action is transferred from the screen to the stage by a clever arrangement of the lights, and the dance which follows seems an appropriate part of the story. It is called the shawl dance, and, as performed by Kyra, is a remarkable exhibition of grace and dexterity.

Mountain Girl Fights with Men.

The second screen episode shows the camp of Cyrus, King of the Persians, and reveals his determination to overthrow Babylon with the help of his army. Then comes a love scene between the mountain girl and a young poet, whose suit was looked upon with favor by the girl until the prince won her heart. The two are sitting by the side of the road during the scene as the action is again changed to the stage, and a duet is introduced, sung by Margaret Fritz and Samuel Critcherson, made up as the characters just shown.

This effect is not as successful as the dancing, the singing not blending properly with the feeling engendered by the shadow drama. The closing episode of the first act is full of movement and interest, as the army of Cyrus attacks the city of Belshazzar and the soldiers on both sides fight with the greatest bravery. The massive walls of Babylon are lined with troops and the enemy brings up battering-rams, towers and other engines of destruction, and hurl stones and arrows at the defenders of the city. The Mountain Girl takes her place near the Prince and fights equally with the best of his men. The act ends with the defeat of the Persians.

Kyras Dance a Big Feature.

When the curtain rises on the second act, the stage represents a hall in a Babylonian palace in which a number of handmaidens assist in a characteristic dance led by Betty Kaye. A solo is also introduced in the same surroundings. The other stage number is the "Dance of Undulation" given by Kyra. This is even more remarkable than her first exhibition, and it received the heartiest applause of the evening. It is a weirdly fascinating performance, the dancer's imitation of the movements of a pair of serpents being realistic enough to make some spectators more reconciled to the dry laws.

Rush of Army of Cyrus.

The remaining screen episodes show the Feast of Belshazzar, the sending of the poet with a message to Cyrus by the High Priest that he will open the great gate, the mad race of the Mountain Girl in a chariot after the poet, that never-to-be-forgotten onrush of the army of Cyrus (the greatest spectacular effect ever devised), the entrance of the Persians into the city, and the overthrow of the Babylonians. Contrary to the ending of the original version, the Mountain Girl is not killed, but accepts the love of the poet and

A Glimpse of the Pagan Power and Beauty in "The Fall of Babylon."
Alfred Paget is seen here as Belshazzar in the D. W. Griffith production, the second on his repertory schedule at the Cohan Theatre.

goes with him to her old home in the mountains.

Romance Does Not Strongly Grip.

Separated from the other stories of "Intolerance" and the character of the Mountain Girl built up into a star part, it is now possible to get a correct line on the human interest in "The Fall of Babylon." Like most stories in which the spectacular predominates, its romance does not take a very strong grip on the spectator. Its theme is the fall of Babylon, and the fate of a nation is what fills the mind, not the outcome of a single love affair. Just how far such a combination of screen and stage in the telling of a story may be carried in the future it would be foolish to conjecture; but there is still room for improvement.

The novelty of the method will commend it, and D. W. Griffith is to be applauded for his willingness to try something new and to add to the scope of the screen. The atmospheric backgrounds he used with sub-titles and scenes in "Broken Blossoms" have been utilized in this picture, and again demonstrate their artistic value.

Constance Talmadge Delights.

Constance Talmadge, as the Mountain Girl, improves on being reintroduced. The new version gives her considerably more to do and she does it all with that delightful independence and charm of person which won her so much praise when she was first seen in the part. Tully Marshall as the High Priest, Elmer Clifton as the poet, Alfred Paget as Belshazzar, Seena Owen as Attarea, and George Stegmann as Cyrus, also benefit by better acquaintance.

It is interesting to find among the minor names of the cast those of Alma Rubens, Mildred Harris and Pauline Stark.

FAY TINCHER LEADS SEATTLE PARADE

Accompanied by Squad of Horsemen She Opens Northwest Convention with Revolver Salvos

RIDING through the main streets of Seattle on a fiery pony and accompanied by Chief of Police Warren and a squadron of his mounted officers in wild Western garb, Fay Tincher, Christie star, fired the opening gun of the convention of the Northwest Film Trade Board by her spectacular entry into the city.

Miss Tincher was met at the train by the Chief of Police and his escort; Jack Lannon, of Greater Features, Inc.; L. O. Lukan, president of the Northwest Film Board; W. J. Drummond, director-general of the convention; Teddy Hanson, son of the noted Seattle mayor, Ole Hanson, and a long parade of automobiles containing the leading exhibitors and film men of the Northwest. The Tincher parade passed through the streets of Seattle with the chief of police and Miss Tincher firing dozens of cartridges and "putting the show on wild."

Train Held Up.

On the eve of the big convention, the Christie star was entertained by Jack Lannon, J. T. Sheffield and W. W. Kofeldt, officials of Greater Features, and on July 17 by Alexander Pantages, in an impromptu party on the stage of the home office theatre of his circuit.

Miss Tincher was given a great send-off from Los Angeles on the northern trip when her train out of Southern California was held up at the Newhall Tunnel, where forty of her own cowboys, still on location completing the remaining scenes of her newest Christie Special, "Dangerous Nan McGrew," roped the star on the observation platform and presented her with a diamond horseshoe pin.

The balance of the trip north was completed under difficulties. A wreck near Ashland, Ore., was the first hold-up, followed by the quarantine of the train at Portland, when a case of smallpox was discovered on board.

Miss Tincher was featured at the closing affair of the convention when she led the grand ball with Governor Hart of the State of Washington. This signal honor came as a surprise to the star, who was completely overwhelmed by the ovation given her by the film men of the Northwest.

Before leaving the territory to return to the Christie Studio in Los Angeles, Miss Tincher will make personal appearances at the Clemmer Theatre in Seattle, and will also stop in Portland, Tacoma, San Francisco and other large cities along the Pacific Coast. Completing her tour in San Francisco, Miss Tincher will go to Sacramento, where she will be taken to Los Angeles in an airplane of the Syd Chaplin Aircraft Corporation, piloted by Lieut. Howard Wells.

Change Title of Vitagraph Film.

The title of Gladys Leslie's next Vitagraph feature has been changed from "Belinda Puts Her Hair Up" to "The Girl Woman." The play was taken from the story by A. Van Buren Powell, under the title of "Belinda Puts Her Hair Up," but Vitagraph felt that the original title, attractive as it was, did not fit the picture as it had a tendency to convey the idea of a light comedy. The play, quite the contrary, is serious drama.

Universal Sells Supply.

The entire supply department of Branch K, Universal Exchange, 118 West Second street, Oklahoma City, has been sold to the Kelley Theatre Supply Department, 7 North Dewey street, of that city.

Alma Rubens in "Paradise Annie."

Alma Rubens, in "Paradise Annie," will soon be released by Pathe. Dan Carson Goodman has written the story.

"Calling Up a Fog— a Moonlight Night"

—And "a series of scenes as thoroughly English as the chimney-pots of Portman Square."

It's not very often you get a chance to follow a director through a production from rehearhal to final cutting.

"Watching Fitzmaurice in Action" is just what you want—a story by Edward Weitzel on the making of Elsie Ferguson's "A Society Exile" (on page 683).

Governors' Testimonials Aid Cleveland Tax Repeal

THE expressions given by thirty-five governors of states concerning education value of the screen on the occasion of the recent visit to America of Charles Pathe, was a big factor in defeating the proposition to tax the motion picture theatres of Cleveland.

Strong opposition, to which a number of clergymen were energetic contributors, developed to the plan to take the tax of the film theatres, but the committee representing the exhibitors went ahead with the argument and won. In repealing the tax ordinance, the Cleveland City Council went on record in recognizing the screen as a powerful instrument in the education of all classes and of all ages.

Governor Cox, of Ohio, was among the executives who gave expression of the high regard with which they held the cinema, saying: "The remarkable development of motion photography has been given no better exposition than in the portrayal of world events in the making."

In a letter of appreciation to Paul Brunet, vice-president and general manager of Pathe, Sam Bullock, executive secretary of the exhibitors, says: "Our sole plea, prepared as above stated, and supplemented by governmental testimony regarding our screen value in educational war work was, 'You cannot legally tax an educational institution.' Regardless of the strong opposition of a number of clergymen, the Cleveland city fathers went upon record and repealed the ordinance, thus recognizing the educative value of the sometimes despised movie.

"Your roster of some thirty-five United States governors attesting the screen's value in this respect is a 'knock-out.' We should go to Washington upon this basis for a repeal of movie taxes. No other business can make such a plea."

Universal Makes Plans.

Five Universal stars will be featured in at least thirty-four special attractions within the coming year is the announcement made by Carl Laemmle, Universal's president, late last week.

The announcement states that there will be four Monroe Salisbury attractions, eight pictures in which Mrs. Sessue Hayakawa (Tsuru Aoki) will be featured, six attractions with Mary MacLaren in the leading role, eight dramas starring Harry Carey, the Western star, and selected pictures for James J. Corbett, who recently completed his first serial production.

Constance Binney to Begin Screen Work

Constance Binney will attempt to "steal" time enough from her appearances in "39 East," the current stage success now playing at the Maxine Elliott Theatre in New York, to make her first production for Realart. She will make the start by beginning work on "Erstwhile Susan," a picturization of the successful stage play of the same name, which served Mrs. Fiske as a starring vehicle for a few seasons ago.

Production will be started at her New York studios on Monday, July 28, under the direction of John S. Robertson.

Neglected Opportunities Abound in Undervaluing the Press Book

By Walter K. Hill

WE find in the press books furnished to exhibitors by Famous Players-Lasky as series of "Questions Often Asked" that are so pertinent that we are reproducing some of them here and now for the benefit of picture-showmen who do not receive them direct from F. P.-L.; and because they are of sufficient importance to the general promotion of the business of exhibiting photoplays that the space occupied would seem to be well employed. Famous Players-Lasky declare their purpose to revise these lists of questions frequently.

The very question that is on your mind may be answered in some of the following paragraphs. If you have any questions to ask, send them along, and Moving Picture World will provide you with an expert answer and full explanation. Not every exhibitor of pictures possesses the proper initiative to get the most for his advertising money out of the local paper in which he announces his attractions. The newspapers are of such great importance that every picture-showman should consider the matter as of vital moment in getting the greatest possible number of people into his theatre.

Here Are Some F. P.-L. "Q's and A's."

Q.—What is the press book for? A.—To show you how to make a larger profit on the picture it exploits by means of publicity and advertising.

Q.—How can I get publicity for my theatre? A.—By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space, (b) by convincing him that his people want to read news about motion pictures.

Q.—How can I convince him on that? A.—Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q.—Will he want anything but the publicity stories? A.—Yes. He will want good cuts to illustrate them with. Ask him whether he wants them in electro or mat form.

Illustrations Are Very Important.

Judge for yourself—are you not personally attracted by the presence of illustrations in a news story or novelette that your eye strikes upon in the papers you read? So will it be with your patrons who see "stories" about the movies in the papers they read. Scene cuts, personal pictures of stars and prominent players and illustrations will first catch the eye and then center attention on the printed matter accompanying the pictures. On this point F. P.-L. press books have this to say:

Q.—What is a mat? A.—A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q.—What is an electro? A.—An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q.—Do editors want long or short stories? A.—They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Attend to Your Own Publicity.

There is every reason why the picture-showman should attend to the handling and placing of his own publicity with local papers. Some picture-distributors maintain a large and expensive system of "firing" pictures, mats, electros and stories of all sorts broadcast to the photoplay editors. **This amounts to the same thing as the much vaunted "national advertising" some distributors talk so much about. The elephant hunt is conducted with birdshot rammed into the weapon of "destruction."**

Communities of only a few thousand (sometimes as limited as 2,000) have daily papers; and the semi-weekly is not unusual in smaller towns. And there are usually two or three publishers to contest for the subscriptions of their fellow-citizens. In some of these newspaper offices can be found a bright young chap with imagination and ambition who would be glad to handle the matter of advertising and publicity for the small-town showman—and give his intelligent service and produce results.

Find the Right Young Man.

The compensation this young chap might require would surely be modest, and his employment would unquestionably mean increased attendance at the theatre where he is employed. He could do your work "on the side" and interfere in no way with his main occupation as a newspaper employee.

There is no picture-showman in any town, no matter how small his community, who cannot thus afford a press agent; and there is no picture theatre that does not require a press agent. With the work of advertising removed from the responsibilities of management, the house-owner or manager can devote himself to keeping his place clean, bright and attractive. After the press agent "gets them in" the manager or owner of the theatre is responsible to himself and his public.

Soap and water; fresh paint and fresh air; courtesy and conveniences; cheerfulness and ambition—and the greatest of these is soap and water! Hire a press agent—if you can only afford a few dollars pocket-money for some bright young newspaper chap—and then make your theatre realize all that he may claim for it. The press book is wasted paper if it is not used—and used to the fullness of its possibilities.

Watch your own business. Know what the opposition is doing, but don't worry about it. If you can't keep your mind off the other fellow, sell out before the sheriff sells you out.

Your lobby is your show window whether you dress it or not, but the good merchant not only dresses his windows but makes frequent changes.

As Indicated Above, There Is Much of the Picturesque in "The Man in the Moonlight," with Monroe Salisbury.
His transition from haughtiness to abject submission is seen in its three stages from left to right. The moonlight did it, as the moonlight often does in pictures and in life.

BAY CITY NOW LOS ANGELES SUBURB

Neilan in Taxiplane Reduces Running Time to Four and a Half Hours and Saves a Lot of Money

FOLLOWING the completion of some exterior scenes for "In Old Kentucky" at Santa Cruz, Cal., which did not require the presence of Anita Stewart, Marshall Neilan received a wire telling him his sets were all ready and his star awaited the taking of some interiors at the studio. This wire was received late Sunday night and the earliest time Mr. Neilan could arrive in Lon Angeles by train was six o'clock the next day. Having read what he considered the rather boastful claims of an aviation company that it was running an aerial taxiline he decided to give it a try, so he phoned the home office of the company at Los Angeles, and said with affected nonchalance: "Send me a taxiplane to San Francisco the first thing in the morning." Not to be outdone in the matter of nonchalance the man at the other end of the wire merely said "Yes, sir."

In San Francisco the company keeps several planes for just such emergencies, and the driver, Lieutenant Pikup, pulled Mr. Neilan out of bed at 6 o'clock the next morning with the news that the taxiplane awaited without. At 6.30 the lieutenant and his fare got off, as you might say, to a flying start, and at 11 o'clock they hovered over and landed near the Anita Stewart Studios, and at 11.15 Mr. Neilan, still preserving his nonchalance, walked on the set and said "All ready, Miss Stewart. Camera!"

By the use of the taxiplane, which cost $500, it is figured by the business manager of the Stewart Company that Mr. Neilan saved several thousand dollars which would have been lost had the company remained idle during the remainder of the day.

A Prophecy About the Next President of Exhibitors

IF their friends have any influence there will be two candidates from the South for presidential honors when the Motion Picture Exhibitors meet in annual convention at Ocean View, Va., next year. These will be Jake Wells, of Richmond, Va., and Henry B. Varner, of Lexington, Ky. Neither of the men has been interviewed on the subject, and it is presumed that neither will be anxious for the office. However, it is thought that the fact of the convention being held in the South for the first time should be incentive enough to bring candidates from below the Mason and Dixon line to the front, and it is known that Varner and Wells are two of the most popular, influential and powerful showmen of the South.

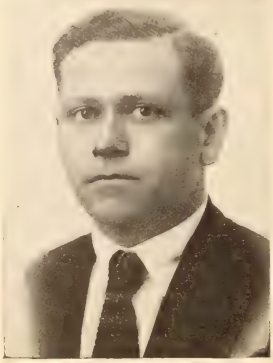
Varner, who started the first exhibitor organization in North Carolina and has steadfastly fathered it for five years, has recently become somewhat discouraged by the inertia displayed by his supporters, in fact he declared against acceptance of an office in the state league at the annual convention in June. However the secretaryship was forced upon him. Varner, it is known, will not want the national presidency. His first experience in motion picture politics at the farcical convention in Chicago two years ago, embittered him against the national organization. But it is believed that his friends can persuade him to stand for a run.

Jake Wells has taken an active interest in the national organization during the past three years and was instrumental in bringing the next convention South. He is well known throughout the country, and is a powerful figure in the trade; it is therefore believed that he will be forced into the race for the presidency of the new association.

Hollander Heads Realart at Minneapolis Branch

HARRY L. HOLLANDER, who has been engaged in the selling of photoplays for the past five years, has been appointed manager of the Minneapolis exchange of Realart Pictures Corporation by J. S. Woody, general sales manager. He started in his new position on July 14.

Starting with Fox, with whom he remained three years, Mr. Hollander has been associated with some of the biggest motion picture companies. In the sales organization of Fox, he was connected with the New York exchange, later being transferred to Minneapolis. Mr. Hollander's next affiliation after his long term with Fox, was with Select, where he remained for a year as a sales representative, operating from the Minneapolis branch. Prior to joining forces with Realart, he was connected with the First National Exhibitors' Circuit.



H. L. Hollander
Goes to Minneapolis as exchange manager for Realart.

As Mr. Hollander has spent the major portion of the time he has been an active member of the photoplay profession in Minneapolis, the territory which he will handle for Realart is familiar ground.

Offices have been established in the Film Exchange Building at 16 North Fourth street, where Mr. Hollander will be glad to meet his many friends among exhibitors and acquaint them with the productions and plans of Realart.

Retain Original Title of "Her Kingdom of Dreams"

AFTER weeks of discussion as to the advisability of changing the title of the next Anita Stewart Production, it has been definitely decided to keep the original title of the story on which the production is founded, namely "Her Kingdom of Dreams."

Numerous other titles were suggested, but none of them seemed adequate until Mr. Mayer hit upon "The Way of the World." This title was considered not only appropriate, but also conveyed the idea of immensity which characterized the production. This title was sent to the New York office, and to say that it caused a shock is putting it mildly. A complete advertising campaign had been planned on the original title of "Her Kingdom of Dreams," Miss Stewart had already written a song to be used in connection with the exploitation of the picture, and exhibitors generally had come to expect the production under the title of "Her Kingdom of Dreams."

Mr. Mayer sent the following telegram in reply to this contention:

"You are wrong on title "Her Kingdom of Dreams." Production too big for whimsical title. It is a great tremendous story from life, and needs a tremendous title. This is not for publicity, but a fact. I'll stake everything on the production, and my opinion is shared by all who have seen it. Absolutely do not release it until the first week in September, as it is too big and expensive to take any chances."

At this point the copyright office at Washington announced that the title which Mr. Mayer wanted had been copyrighted and used. When informed of this Mr. Mayer bowed to the inevitable, and the next Stewart production will be known by its original title of "Her Kingdom of Dreams."

"The Gray Horizon" Has Mountain Cloud Effect

THE latest Sessue Hayakawa film "The Gray Horizon" is one of the most artistic photoplays ever made by Robertson-Cole and distributed by Exhibition Mutual.

The greater part of the production was made out of doors, and it has as its background the splendor of the Sierra-Nevada Mountains. The entire locale is located in the hills, and every advantage was taken of the extraordinary light and cloud formations that at times take place in these famous mountains.

To get the desired effect in some of the scenes, the entire company had to be transported by mule packs through the narrow mountain trails to an elevation of nearly 5,000 feet. It is at this height in the early hours of the morning that the cloud banks are found, and it was the good fortune of the Haworth players to get one scene that was so necessary to convey the full meaning of the name of the story. This is used as the opening scene and is followed by many that are colorful.

Reviews in Moving Picture World are best used as press work in your papers.

Letting Film Advertising Profits Slip Through Fingers Is Charity from Showmen, Says Chamberlin

EXHIBITORS of the country are going to do some "editing" of films if producers continue the practice of accepting fat advertising fees from outside interests without consideration for the medium that makes this source of revenue possible, is the opinion of Dan Chamberlain of Minneapolis, members of the ways and means committee of the Motion Picture Exhibitors of America, Inc.

Will Act in September.

Home from the St. Louis convention of the national exhibitors, Mr. Chamberlain, together with the other members of this committee, Chairman Jake Wells of Virginia, Alfred Black of Maine, Harry Lustig of Cleveland and Marcus Loew of New York, is working on plans to see that the exhibitor gets a square deal from the producer in this advertising proposition.

According to Mr. Chamberlain, a meeting of the committee will be called in New York by President Black, probably in September, when the advertising proposition will be put squarely up to the producers.

Large Amount Involved.

"During the last year the producers netted $3,000,000 from the advertising of various products of outside interests in scenes that appeared in moving picture plays," said Mr. Chamberlain. "It was a neat graft the way it was worked and was thrust upon the exhibitor without his consent or without consulting him. Scenes were filmed so that a billboard or some other medium advertising a cereal, a brand of shoes, chewing gum or some other product would appear in the background. Many of the exhibitors did not realize what was done, but the matter was taken up at the national convention and we are now working out a campaign to see that the exhibitor gets a square deal.

Must Split Fifty-fifty.

"If the producers are to continue slipping in these advertisements, most of which are harmless enough and do not detract in any way from the value of the screen subject, they must split fifty-fifty with the exhibitor. These advertising scenes have been artfully slipped into the pictures. They are a part of every day life and perhaps lend to the atmosphere of realism at times, but the exhibitor is entitled to his share of this revenue. The only problem remaining is how this advertising money should be apportioned between the producer and exhibitor. That is what we are working on now, and we will be prepared to make more explicit demands later.

Scenes May Be Cut.

"If the producer insists on hogging it all, then the exhibitor is going to do a little editing of the films. He is going to cut out the scenes which carry these advertisements. The ways and means committee will notify the advertiser that the exhibitors have not been consulted about these advertisements and that inasmuch as no arrangements have been made to carry them the advertising scenes will be cut out of the picture. This would effectively kill the graft of the producers. Realizing that the exhibitors would no longer run these scenes, the advertisers would withdraw their advertising.

"It would be legitimate business to run these scenes if the producer would only play fair with the exhibitor, and we propose to make him do that very thing.

A Case of Free Advertising.

"Who ever heard of a newspaper running an advertisement for which an outside party received the payment for its publication? Who ever heard of a first class newspaper printing a news story with a strong advertising angle to it? The newspaper editor who knew his business would perhaps run the story with the advertising angle eliminated. And so the exhibitor will show his film, cutting out all advertising scenes unless they are paid for.

Hopes for Settlement.

"There is absolutely no reason why this practice should be allowed to continue without any renumeration for the exhibitor. It has gone along too far already and now is the time to act."

With the exhibitors of the United States back of the national association in its demands Mr. Chamberlain said he felt certain some satisfactory adjustment of the matter would be made with the producers.

Left: A Group of Members of the Miami Valley Exhibitors' League, Dayton, Ohio, and, at the Right, Their Officers. The executive group at the right reads from left to right: A. F. Kinzeler, secretary; John Siefert, president; and Bert Fiala, treasurer. The League now has members in four states, Ohio, West Virginia, Kentucky and Indiana.

WOULD SUPPRESS UNDESIRABLE FILMS

Congressman Walsh Introduces Measure in House Whereby Certain Pictures Will Be Denied Mails

CONGRESSMAN WALSH, of Massachusetts, one of the most ardent motion picture fans in the House of Representatives, has introduced a bill to amend section 245 of the penal code of the United States so as to give jurisdiction to the Government over obscene films.

In an interview with the Moving Picture World correspondent in Washington Congressman Walsh declared that the motion picture business has reached the stage where it has become necessary to prohibit unscrupulous producers and exploiters from dealing in a type of pictures that "should never be permitted to be exhibited."

Not Many Bad Pictures.

"The exploiters of obscene, indecent, filthy pictures are very much in the minority," declared Congressman Walsh. "We cannot be too careful, in view of the millions of people, including such a vast number with immature minds—children—who attend these motion pictureture exhibitions, to safeguard them from exhibitions of such films. The legislation proposed would impose a penalty upon the shipper of obscene, filthy and improper motion picture films as is now imposed upon still pictures, books and other similar matter. When the law was written, motion pictures were not thought of and my bill is to amend the law so as to include them with these other things.

Limit of Government Interference.

"I think that this is as far as the Government ought to go. In prohibiting the shipment of indecent films through the mails or by common carriers, with the law properly enforced, the Government would make unnecessary national supervision in the way of censorship. I believe that the matter of censorship should be left to the police power of the several states."

Mr. Walsh is a member of the House Committee on the Judiciary, to which his bill has been referred. This fact practically insures its adoption by the lower branch of Congress, and it probably will meet with no opposition in the Senate. LINZ.

Alice Brady Will Tour and Act for Film at Same Time

FOR the first time in the history of the amusement world a star of both the stage and the screen will make photoplays while touring the country with her last season's Broadway success. This innovation will be initiated by Alice Brady, star in Realart Pictures, when she goes on the road in the early fall in "Forever After."

Miss Brady will make a number of pictures during the summer in New York. This work will be in the nature of a vacation as compared with what she will do on the road later on. When that happy time comes, she will have to travel, work at pictures by day and on Sundays, and appear in "Forever After" at night. This will mean "on the jump" from before eight in the morning until after eleven at night.

The route of "Forever After" will take Miss Brady to Boston, Philadelphia, Chicago, Los Angeles and other large cities. There are well equipped photoplay studios in all the cities mentioned, with the exception of Boston, where exteriors can be made and special arrangements made for interiors. Miss Brady's contract calls for her appearance in eight Realart productions the coming year. Four pictures will be divided between New York and Los Angeles, and four among Boston, Philadelphia and Chicago.

Miss Brady's entourage will include not only the players and staffs connected with the stage play, but also all the principal people associated with her motion picture productions, including her director, his assistant, supporting players, cameramen, business and technical staffs.

The appearance of Miss Brady in "Forever After" will have the effect of personal appearances for the photoplays which are being shown at the same time in the cities where the stage play is scheduled to appear.

Moore Postpones Regular Bill to Accommodate Four-Hour Return Date of "Daddy Long Legs"

SUSPENDING his regular program, Tom Moore, manager of the Rialto Theatre, Washington, D. C., arranged a four-hour return date for "Daddy Long Legs," starring Mary Pickford, and released by First National Exhibitors' Circuit, in honor of a recent visit of Mrs. Charlotte Pickford, Mary's mother, to Washington.

Performing some lightning work, Moore arranged for the afternoon newspapers to carry his ads notifying patrons of the change in arrangements and also that the mother of Mary Pickford would be a guest at the Rialto.

Congressman Joseph Walsh.

"The regular program will be resumed tomorrow," Moore's advertisement read, "and the above arrangements meeting the desire of Mrs. Pickford to personally witness the Rialto's presentation will also afford opportunity to thousands who missed this attraction which broke all attendance records in America."

By box office figures "Daddy Long Legs" played to nearly 100,000 upon its first presentation in Washington at the Rialto.

New House for North Carolina.

A new motion picture theatre, to be one of the most modern in the state, is rapidly nearing completion at Wilson, N. C., and it is expected to open within the next few months. It is being built by interests of which H. R. Mason, of Goldsboro, and H. F. Stallings, of Kingston, are leaders, and will give this town three active theatres, although there is some local opinion that two houses are sufficient for the population. It is expected the battle for business will be keen once the new house is opened.

Pathe's Washington Head Is Assaulted by Negroes

E. R. CHAMPION, Washington City manager for Pathe, Inc., is receiving congratulations from his friends in the industry upon his narrow escape from death. After calling upon Manager Davis, of the Jewel Theatre in Southwest Washington recently, Mr. Champion, who is not very well acquainted with that section of the city, started to walk toward the capitol. He had not proceeded far when he was approached by a young negro who asked him if he wanted to buy some "likker." The film man replied in the negative and walked away. The negro was persistent and after both had gone a short distance, asked the same question again.

Mr. Champion realized that he was in a bad section of the town and so turned down another street with a view to reaching a car line. He had walked but a very short distance in this new direction when the negro put a gun in his face, commanding him to move his hands skyward and not to make an outcry, while two other huskies stepped from behind a tree and started to "frisk" him.

The film man grasped the gun in his left hand, punched one of the big fellows in the vicinity of the knock-out spot and then hit the third man over the head with a heavy cane he was carrying. In the meantime, he held on to the gun. The little negro was a bad customer and before Mr. Champion could do much to him, the gun exploded and he received the charge in his hand, mutilating two fingers. With the report of the gun, the film manager, who had put the two others hors d'combat, made a hasty getaway. One of the men recovered and started to chase him, whereupon the heavy cane was again brought into action, there came a report as wood hit flesh and bone, and Mr. Champion hurried to a drugstore for first aid and then to a hospital. He may lose one of his fingers as a result of the scrimmage.

What "Heff" Did with Picture Section Blazed Trail for Michigan Writers

AFTER two years of effort successfully applied to convincing the populace of Detroit and the editors of every newspaper in Michigan that the screen deserves the same serious consideration that is given to the legitimate stage, Harold Heffernan—known as "Heff" to every exhibitor and newspaper reader in the state—and acknowledged by his employers to be the highest salaried man in the United States for the position he has held—has resigned as motion picture editor for the Detroit News to become director of exploitation for the First National Exhibitors' Circuit exchange in that territory.

Beginning his fight for an intelligent recognition of motion pictures with a column published semi-weekly in the Detroit News, Mr. Heffernan has gradually forced the industry upward in the estimation of the men who control the publicity channels of the state by methods and tactics which established his department as one of the best in the country, until today there is not a representative newspaper in Michigan which had not been encouraged to follow the lead of the News in removing restrictions from the amount of space devoted to screen news.

Exhibitors Men of Consequence.

Convinced that exhibitors are men of public consequence, Mr. Heffernan has proven that this is an essential viewpoint for the editor of any motion picture department in a daily if that space contribution to public interest in the industry is to become valuable and influential.

Today this section of the Detroit News is composed of from four to eight pages of original material in the Sunday editions, and space without limit in the daily issues. Screen comment has become as regular and important a part of the daily contents of the News as is the stock market reports, Washington dispatches and stories about the progress of the Ford libel suit.

As in all other territories, editors of the smaller newspapers in cities and towns throughout Michigan are guided to an extent by the editorial policies and important featured departments of the biggest paper in the state. The situation in the newspaper game is identical with that in the film business, whereby exhibitors are guided largely by the bookings of the big first run accounts in the principal city in each territory.

Other Motion Picture Editors Influenced

True to the practice, the effect of Mr. Heffernan's work as motion picture editor of the Detroit News soon began to have its effect in various parts of the state. Shrewd exhibitors, who knew the rating local editors gave to the News, used Heffernan's department, with its gradual increase in size, as an argument for a local recognition of the screen. One by one Michigan editors followed the lead set by "Heff."

Then, because screen news in the smaller cities and towns was not prolific enough to warrant appreciable space, the editors turned to the Detroit News motion picture section for the additional material necessary to make up a department of respectable size. Heffernan's stories about stars, his feature articles on the trend of the industry, his practice of writing things about the business side of the screen as well as the entertainment side, were clipped bodily and reprinted, with credit given to "Heff," in scores of dailies.

Built Up a Reputation.

Mr. Heffernan purposely accomplished one thing, and unconsciously succeeded in another, by his policy of editing his department up to a standard instead of down to an ad. He won not only local recognition for the motion picture, backed by the power and influence of the Detroit News, but he won state recognition for it in ultra-conservative papers whose editors figured that whatever the News did must be in accord with public interest. The reprinting of his stories and reviews, with his name used as the credit, gave him a reputation which grew without his knowledge.

Harold Heffernan
Formerly of the Detroit News, sometimes called "The Michigan Thunderer."

Exhibitors throughout the state long since have made it plan to film salesmen and exchange managers that any production which had earned "Heff's" approval was a release they wanted to book, and that any attraction which went below the Detroit News' Standard for screen entertainment was less useful to them than a lemon in orange juice.

Will Aid Michigan Exhibitors.

Harry Scott, manager of First National's Michigan exchange, created the department of exploitation and finally induced Mr. Heffernan, whose resignation becomes effective August 4, to accept the important post.

An office already has been added to the suite which form the Detroit headquarters of the First National, which Mr. Heffernan will occupy immediately upon leaving the staff of the News. When an exhibitor books a First National attraction, Mr. Heffernan will have a detailed knowledge of the production's value in exploitation and an equal knowledge of every condition surrounding the exhibitor. Then when called upon he will offer suggestions containing the proper punch and if necessary personally direct a campaign of exploitation designed to show the real worth of the attraction.

Reader Returns to France; to Sell Vitagraph Films

DONALD A. READER, formerly at the head of the Vitagraph Company in Paris, has sailed for France, where he will open a number of sales offices for the renting of Vitagraph films in that country.

While abroad, Mr. Reader will make an exhaustive study of post-war conditions in the picture field, not only in France, but in England and other countries. He is thoroughly conversant with the European field, both as it concerns the native and the American-made product.

In addition to a general office in Paris, Mr. Reader will open offices in Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon and possibly other French cities.

The foreign field for motion pictures having been made practically sterile at the outbreak of the war, Mr. Reader returned to this country after a residence in Paris of several years. He has since been business manager at Vitagraph's Brooklyn studio.

Lee Kiddies Start Second Picture.

With the completion of their first comedy playlet, Jane and Katherine Lee have started their second picture. No titles has yet been selected for the first production. Tefft Johnson will direct.

"Exhibitors will be greatly assisted by the publicity campaign which will be given to Jane and Katherine Lee," said Lou Rogers, president of the Rogers Film Corporation, "and as it will be one direct to the public, it should increase their popularity. Though the youngsters have not worked for several months prior to this, still the flood of 'fan' letters come pouring in with queries of their next picture."

Beck Signs Stuart Holmes.

Another motion picture star to be added to the list contributing to the production activities of Arthur F. Beck is announced in Stuart Holmes. The features starring Holmes will be released on the Pathe program. Mr. Holmes' contract is for two years.

Inspector Make Surprising Statement About Conditions in Salt Lake Projection Rooms

OPERATING rooms in the moving picture theatres of Salt Lake were inspected this week by J. L. Chattron, factory inspector for the state industrial commission, and Dr. T. B. Beatty, state health commissioner. In some of the houses conditions have been said not to be up to the standard requirements and the inspection was made in order to call defects to the attention of the theatre managers. Mr. Chattron reports that about 28 per cent. of motion picture operators are tubercular and that many work under such conditions that when they leave the operating rooms they are almost unable to walk for from twenty to thirty minutes.

[The report of J. L. Chattron, factory inspector for state industrial commission, Salt Lake City, Utah, that 28 per cent. of projectionists—presumably of Salt Lake City—are tubercular is quite possibly true; projection room conditions in many theatres are still such that tubercular trouble is fostered. But Mr. Chattron's statement—if he actually made it—that many projectionists work under such conditions that when they leave the projection room they are almost unable to walk is pure bunk, and absurd to the point of being ridiculous.

Projection rooms should be amply ventilated by the circulation of fresh air from out of doors. Lack of such ventilation is, as the projection department of this paper has time and again pointed out, little less than a crime. The California state board of health made an exhaustive examination of projection room conditions of that state about two years ago and reported that conditions therein were, except for the properly ventilated ones—a relatively small percentage of the whole at that time—decidedly unhealthful and that such conditions made for tubercular trouble.

Just what percentage of projectionists have such trouble I do not know. Undoubtedly the percentage is high, because until of late years projection room ventilation existed mostly in imagination. The best available statistics, published in the projection department some time since, placed the annual death rate of projectionists in this country and Canada at between 600 and 700, if I rightly remember. The report credited to Inspector Chattron contains nothing unreasonable except the last half of its last sentence.—F. H. Richardson.]

New York Strand President Books Film After Midnight

STEWART EDWARD WHITE'S "The Westerners," the first of the Benjamin B. Hampton productions for Great Authors Pictures, Inc., and distributed exclusively by the W. W. Hodkinson Corporation, has been booked by the New York Strand and will be presented for the week beginning August 10.

Moe H. Mark, president of the Mark-Strand interests in the East, is virtually commuting between three big eastern cities, owing to the building activities of his firm which is now rushing to completion houses in Brooklyn and Albany. He arrived in New York from Buffalo, the headquarters of his organization, at midnight, held a showing of film after 1 a. m. and signed his contract as 2:15 a. m., displacing one picture entirely and setting back two others.

The following morning the print was placed in initial rehearsal with the Strand orchestra under the direction of Carl Edouard and Jack Eaton.

Cohen Is Appointed Head of Select's Denver Branch

BEN S. COHEN has been appointed to the position of manager of Select Pictures Corporation's Denver exchange. Mr. Cohen took charge July 21 and in the future will divide his time between the Denver office and the high spots in the Denver territory. Oren F. Woody, who formerly held the position of branch manager at Denver, is being retained in the Select organization.

Before the organization of Select, Mr. Cohen was affiliated with President Lewis J. Selznick when the latter organized Selznick Pictures, Incorporated. He was the first Selznick manager at Philadelphia. Later he was transferred to a traveling position and organized several of the Selznick exchanges throughout the west. He was also at one time manager of the Denver exchange for Selznick.

Weaver Writes for Goldwynner.

Jay W. Weaver, artist for the New York Strand Theatre, whose lobby decorations have been copied by theatres in every section of the country, and whose experience in theatrical display advertising covers a period of ten years, has begun a series of monthly articles devoted to the details of his craft. They will be published in the Goldwynner, the magazine which the Goldwyn Pictures Corporation supplies to its exhibitors.

The first of Mr. Weaver's articles, printed in the July 15th number of the Goldwynner, is devoted to suggestions to architects and builders of motion picture theatres.

Who Will Win It?

Bud Fisher is offering this nifty cup to the Fox salesman who puts over the greatest amount of business on the Mutt and Jeff Cartoons. They're off!

Rialto Drummer Designs Sound Effect for Cartoons

PROBABLY the queerest musical score ever devised has been prepared in conjunction with the Mutt and Jeff Animated Cartoon production release by William Fox. It is really a "sound sheet," since it applies to noises rather than to music. It has been developed for Mr. Fox by Max H. Manne, trap drummer at the Rivoli Theatre, New York.

Mr. Manne virtually makes Mutt and Jeff live and talk. There is not a sound, human or otherwise, that he cannot produce from the amazing medley of traps he has invented. He has a laugh-making contraption to accompany every motion on the screen, and so interpret for the ear what the eye is registering.

In getting Mr. Manne to write the "sound sheet" for the Mutt and Jeff Animated Cartoons, William Fox seeks to give audiences throughout the country the same delight as those at the Rivoli experience. On his part, Mr. Manne generously agreed to reveal the secrets of his traps to other drummers, because of the enthusiasm with which his efforts have been received.

"Much, of course, will depend upon the adaptability and interest of the individual drummer," says Mr. Manne, "but if he tries conscientiously he can add much to the amusement of his audience. Personally I study the picture on Sunday and figure out what instruments must be used to fit the antics of these drawn puppets. By Monday I have my store down pat and thereafter it is a case of concentrating on the picture and taking my sound cues."

E. Roth Shows "Sahara" to California Shriners

EUGENE ROTH, who guides the destinies of the California Theatre, San Francisco, contracted to run "Sahara" for the week of August 3 and took time by the forelock by giving a special invitation showing to California Shriners on July 10, their annual day for merrymaking in their Temple auditorium.

This event was staged at midnight following the final performance at the California, thus allowing Mr. Roth the services of his forty-piece orchestra for the delectation of the Masonic organization.

Mr. Roth's special audience numbered 500, among them some of the best known men in the civic, professional and industrial life of the Golden State. Many of the Shriners were accompanied by their wives, and, though the program was not concluded until the wee hours of the morn, they kept their seats until the end, the desert scenes making a strong appeal.

"SKINNAY" ANSWERS CALL OF SCREEN

The Kid Born in Briggs Cartoons Becomes Principal in Screen Comedies That Tell Stories of Boyhood Days and Childhood "Love" with an Appeal That Reaches the Heart

By Walter K. Hill

IT may not be generally known, but it is a fact that General John J. Pershing has been indirectly responsible for millions of chuckles, thousands of miles of smiles and unending "footage" of inundations athwart the rotund midriff of our most distinguished citizens. While Pershing's soldiers have won victory over the Hun, the off-hand remark Professor J. J. Pershing made to a student in the Nebraska State University has resulted in joyous victories over the forces of General Grouch and Field Marshal Blues.

Underdone eggs and overbaked cantaloupes have failed to register their full effect at the world's breakfast-table, because "Prof" Pershing said to Clare A. Briggs, off-hand:

"Briggs, stand aside. You don't know anything."

Out of sixty students in a class of geometry, Pershing, then the teacher of mathematics in the State University at Lincoln, Neb., had picked young Briggs to give a blackboard demonstration of what he knew about signs and symbols. Briggs drew a lot of impersonations of half-moons, cheeseboxes, gables, triangles and zig-zags that meant nothing to Professor Pershing and called forth the military order to let somebody get at the blackboard who could trig, geom, fraction and figger according to the Hoyle of mathematics.

P. A. Says the Professor Was Right.

Such a deep impression did Professor Pershing's remarks make upon Briggs (who at the time was "carrying a route" for the Nebraska State Journal), that Briggs put the same scrawls, flashes and zig-zags into the screen comedy he lately turned out—decorating the blackboard in a school-room scene exactly as he had chalked up the fateful scrawls that caused "Prof" Pershing to take his mathematical measure in one sentence. Charles E. McCarthy is an expert "fractioner," and he said (after seeing the Briggs comedy—which the same McCarthy is press agenting for F. P.-L.) that Pershing was unquestionably a good judge of poor mathematics.

But all this is getting off to a bad start on what is intended to be a clarion call to the youth and maturity of our land to "stand by" for something good that is coming their way via comedies made from the Briggs cartoons—"When a Feller Needs a Friend." Newspaper readers who "take" any one of nearly a hundred and fifty dailies in which the Briggs cartoons are "syndicated," know all about Skinnay—the kid who is a real kid; hundred per cent. kid; regular kid and just all kid.

Skinnay Going Into Pictures.

Clare Briggs is "putting 'Skinnay' into pictures." Famous Players-Lasky will distribute them to exhibitors starting early in September. They will be two-reelers. They have only been shown two weeks at the New York Strand—as a "try out" on the audience.

It is recorded that "being the goat" was a happy occupation for the crowds that saw Skinnay at his tricks and watched that blissful disease, love, take the kid into thralldom when "Her"—THE girl—came into his young life and, by a process cruel to imagine, sent him to the woodshed as consort for father, who swung a strap idly at his side.

In those two weeks Briggs found encouragement to go on with his picture venture. The other day the World man sat with Briggs—and McCarthy and with Yokel—in the Paramount projection room and watched Skinnay act out upon the screen. McCarthy, as we have said, is a publicist, and Yokel, here mentioned, is the showman who led Briggs into the way he should go as a picture creator. Yokel proved that he was nothing of the sort in picking out Briggs and bringing his cartoon ideas to the screen.

For, be it remembered, these are not cartoon pictures at all. They are stories introducing Skinnay, his best girl ("Her"), his pal, Bud, and his joyously youthful and appealingly natural "goings on" in school and out. They are amplifications of the ideas Briggs has drawn in cartoon designs for newspapers—reduced to the nth degree of entertainment, with smiles, chuckles and midriff inundations carried irresistibly through the narratives. While youth remains youth, these comedies will appeal—and when youth grows up, those priceless memories of by-gone days will be recalled with all the mellow joy c reveries borrowed from the misty past.

Real Life—Kidhood—Not Acting.

Briggs and his producers have done a common sense thing in taking children as their principals and turning them loose to do natural things. Young men made up to appear as "kids" are not in the ensembles. The grown-ups are there only to enact their necessary roles—father, mother, the school-mam, doctor. "board of education," and others who simply provide the proper atmosphere.

John Stephen and Rosemary Carr are the principal "kids"—and they act the role of "kids" without any artifices. It's the naturalness of the juveniles that will make Briggs' comedies "go over"—unless human nature does a complete somersault and "flops" into a new and unheard-of poise.

The author of the ideas is a country-town product—from a place so small that he simply said "born in Wisconsin" when he was asked whence he came. "I've also lived in Illinois," Briggs added, "—and in Nebraska."

But his majority years have been spent in big-town newspaper offices drawing cartoons—in creating "Skinnay" and demonstrating the thousand and one occasions "When a Feller Needs a Friend." His fame is fixed for "movie fans"—and his comedies will come as a wholesome breath of refreshing entertainment into any program where they may land.

Exchange Board Meets.

The Detroit board of exchange managers, at its recent annual meeting, re-elected all of the old officers, which means J. E. Flynn, Goldwyn, president; J. M. Duncan, vice-president, Vitagraph; J. C. Fishman, Standard, treasurer. In re-electing these officers, the members complimented them very highly for the efficient work they performed during the past year. J. E. Flynn read his annual report reviewing the work of the association, since its organization in June, 1918.

Present Plunkett with Platinum Watch.

In appreciation of his services as managing director of the Strand Theatre, New York, Joseph L. Plunkett, resigned, was presented with a handsome platinum watch by the Mitchel H. Mark Realty Corporation.

John Carr ("Skinnay"), Rosemary Carr ("Her"), and Clare A. Briggs (Himself).

Clare A. Briggs, creator of the Briggs cartoons in the Tribune and Paramount-Briggs comedies, is seen here with the two principals of his pictures.

THEFT COMMITTEE KEEPS ON THE JOB

New York Broker Is Held at Syracuse Pending Action by Grand Jury—Bail Placed at $5,000

DEVELOPMENTS in the case of Hans Frohman, New York film broker, who was held at Syracuse on July 16 for action by the Grand Jury in $5,000 bail, followed the recovery in June of $80,000 worth of films, which, it is charged were stolen in transit and received by him at greatly reduced prices. John R. Van Arnam, former Syracuse University football star and now under bail, is awaiting action by the Grand Jury, accused of acting with Frohman.

National Association Active.

Frederick H. Elliott, executive secretary of the National Association, was present at Frohman's hearing before Justice Benjamin J. Shove, of the Court of Special Sessions, accompanied by John J. McInerney, of Rochester, attorney. The two detectives who gave testimony, Charles P. Jordan and Irving I. Brown, will remain upstate for the moving picture interests, to follow leads furnished by statements of the men in the alleged plots.

Among the film companies' representatives present at the hearing at Syracuse, last week, were E. H. Goldstein, New York office of Universal; F. S. Hopkins, Buffalo manager Universal; Robert C. Fox, Buffalo manager Famous Players-Lasky; Charles P. Jordan, manager inventories, Famous Players-Lasky; B. M. Moran, Albany manager, Pathe; Mr. Dobson, sales department, Famous Players-Lasky; and G. M. Blackman, Syracuse representative of Universal.

Future Thievery Discouraged.

Aside from its importance as a specific deterrent of further alleged illegal activities, the film theft committee of the National Association is certain that the result of the present action, when added to previous arrests and indictments of film thieves, will advertise to such persons the determination of the National Association to stamp out this traffic entirely. The extent of thefts may be estimated from the statements made by motion picture officials that thousands of films, most of them good prints, have been stolen from July 1, 1918, to May 1, 1919. They were taken from offices, trucks, elevators, and in some cases, delivery wagons, the total value being given at over $250,000.

Syracuse has been named as "fence" office for a ring of thieves whose activities extended to other cities and states, including Albany, Rochester, Buffalo, Harrisburg and Wilkes-Barre in Pennsylvania.

The film theft committee of the National Association, composed of H. Minot Pitman, chairman (Famous Players-Lasky); Bert Adler (Inter-Ocean Film); E. L. Franconi (Pathe Exchange, Inc.); Tarkington Baker (Universal Film Manufacturing); Samuel Eckman, Jr. (Goldwyn Pictures); and William Wright (Vitagraph, Inc.), has done sterling work during its brief existence.

Those Incriminated.

In addition to the cases of Frohman and Van Arnam, just held, the committee's investigations have resulted in the following arrests: William Burns, New York, for larceny of a five-reel feature from Universal; Frank Dolan, New York, for larceny of a film belonging to Famous Players-Lasky; H. W. Fowzer, New York County, indicted on bench warrant issued for arrest; W. R. Casterline, attorney of Wilkes-Barre, Pa., arrested and held on bail for action of Grand Jury; Davis Film Exchange, Lee Park, Pa.—there were recovered from this concern one Pathe feature, three Universal features and two World features; S. A. Huffman, Syracuse, arrested for receiving stolen films in Chicago—by co-operation with the State Attorney's office and aided by four city detectives, the committee recovered from a local ring many stolen films and secured the arrest of four of the ringleaders.

The committee has assured the executive committee of the National Association that this is only a beginning. They want it understood by friends and foes alike that they are "on the job" until film thieves throughout the country realize thoroughly that the occupation is unhealthy.

George LeGuere and Lucy Cotton Render Tribute to the Sunrise in "Sun-Up."
"Sun-Up" is the attractive title of Gerald Bacon's first production for release by Frank Hall through Independent Sales.

Pathe Opens Exchange at Little Rock, Arkansas

FRED C. QUIMBY, director of exchanges for Pathe Exchange, Inc., now on a tour of the United States, has opened a new branch office for Pathe in Little Rock, Ark. The Little Rock territory will consist of Arkansas, the northwestern part of Mississippi and western Tennessee, and Dunklin and Pemiscot counties in the southern part of Missouri.

"We have opened this office," said Mr. Quimby, "with a view to giving better service to the exhibitors in the State of Arkansas and the surrounding territory. We have taken part of the territories away from the St. Louis, New Orleans, Dallas, Oklahoma City, Kansas City and Atlanta branches. This will now constitute the territory served by Little Rock. This office makes Pathe's thirty-first in the United States."

V. H. Hodupp will be appointed manager of the Little Rock office. He entered this organization in May, 1914, as a salesman for the Pathe News in Jersey City. Later the same year he was appointed salesman in the Syracuse office, and, after several months' service in this capacity, he was appointed branch manager of the Pathe Syracuse exchange.

In 1915, Mr. Hodupp was appointed branch manager of the Chicago exchange, remaining there over a year. He was later called to the home office and appointed special representative. Recently he has been visiting the various Pathe exchanges to promote better service for exhibitors.

Union Contract Expires Soon.

Will the Portland theatrical unions make any new demands upon the theatre owners when the contract between these parties expires about the first of September?

The reason for the speculation is that in the past at the expiration of the contract periods new demands by the unions were invariably objected to by the managers.

As far as the exhibiting end of the theatrical business is concerned, it is not believed that the unions will have much cause for complaint as to treatment received during the past year. Theatres have been classified by the unions and operators are getting as high as $55 a week in the best class of houses.

Up to date Portland picture theatres have succeeded in putting on their shows without the use of orchestras. Organists are being featured and usually receive wages far above the union scale so that the Musicians Union will have few if any claims to make on the first of September.

WATCHING FITZMAURICE IN ACTION

Methods of the Director of the Next Paramount-Artcraft Picture for Elsie Ferguson Are Studied While He Rehearses, Assembles and Edits "A Society Exile"

By Edward Weitzel

UP to the present no moving picture producer in need of a London fog has been enterprising enough to import one. But the producer hasn't gone without his fog, for the good and sufficient reason that his director is able to create a perfect imitation of the real article without leaving the studio. Sounds like a bit of magic, but after watching Director George Fitzmaurice call up a fog, a moonlight night on one of the canals of Venice, and a series of scenes that were as thoroughly English as the chimney pots of Portman Square and all within the confines of the Famous Players-Lasky studio on Fifty-sixth street, New York, I was reminded of the cigar salesman who explained his ability to undersell his rivals by remarking that he had a brother in New York who made a fine imported cigar.

The Magic Rain Storm.

A trip to New Jersey with this same wizard of the screen revealed another marvel. The objective point was a country residence of the perfect English manor type. The scenario called for such an exterior but stipulated that it should be shown at night while a storm raged and the rain beat upon the roof and drove against the latticed window-panes.

Atmospheric conditions were just the reverse. Not a cloud in the sky and not a drop of rain—until the master magician had rehearsed the actors in their part of the business. Then, at the word of command, the torrent broke and one side of the house was enveloped in storm and darkness, while the other side stood out against the moonlight and gave no hint of the sinister scene that was being enacted on its west front.

Rhearsing "A Society Exile."

It is not my intention to disclose how any of these mysteries were brought about, but to give a slight suggestion of the manifold duties which fall to the share of a moving picture director and the extent of the information he must have on any and all subjects relating to the story he is transferring from the scenario to the film.

With this object in view I haunted the Fifty-sixth street studio during the making of the Elsie Ferguson picture, "A Society Exile," and improved every chance to accompany the director when "on location" became the order of the day. The picture, which is adapted from a stage play by Sir Henry Arthur Jones, called "We Can't Be As Bad As All That," opens in Venice and then moves its scene of action to England, social life in town and country forming the background of the story. Ouida Bergere made the screen version.

The Local Color Test.

The man who is given a scenario and held responsible for its production has one test which must be applied to every character and to every object, animate and inanimate, in the story—namely, local color. Less favored mortals always have been given to understand that "the correct thing" is the first commandment in the book of laws which regulates the lives of those whose names are to be found in the English social register. The reproduction of "the correct thing" is the chief aim of a moving picture director when working on what is known on the stage as a society drama. Past experience enables George Fitzmaurice to keep all details of architecture, landscape effect and social usage belonging to the kingdom of George V. eminently proper and absolute good form.

There is one series of scenes in the home of the English nobleman who marries the American girl, played by Elsie Ferguson, that shows a reception hall adjoining a drawing-room which is entered by mounting a short flight of steps. The rooms are not only impressive in themselves, but are singularly well adapted to the action which is here the most dramatic in the picture. The method by which the action is shifted from one room to the other without slacking up the tension is admirable and illustrates the care required to spread the movement of the characters over two large spaces and keep the tempo of the situation up to the mark.

George Fitzmaurice.

An Unwelcome Freight Train.

Arriving at a location which called for an exterior swimming pool, Director Fitzmaurice noted the elaborately carved marble work that railed it in and the fine sweep of its surface; then stepped back and surveyed the surroundings of the pool. As he did so the satisfied look left his face.

"Won't the place do, Mr. Fitzmaurice?" asked the location man anxiously.

"Not if we shoot it from this side," was the reply. "Those buildings in the background are altogether too American to belong on an English estate."

"How about the other side?"

An inspection revealed nothing to shatter the correct atmosphere if the "shot" were taken from one certain spot. But the unexpected often happens to upset a director's calculations: The top of a Jersey Central freight train showed above a cut in the distance just as the camera man started to grind, and the scene had to be taken over again.

The "Getting Ready" Process.

And so it goes constantly during the making of a picture. Eternal vigilance is the price of correct detail of every description. A stranger visiting a studio for the first time would be more than likely to come away with the impression that a director and those under him spend hours getting ready to do a minute's work. In reality "getting ready" is almost the whole thing. To watch Director Fitzmaurice go over a scene with Elsie Ferguson and a member of her support and explain certain changes he wants tried makes one feel like an eavesdropper. It is all so quiet and confidential that it seems a bit of private conversation. But when the director says, "Try it, please," and the star turns to William P. Carleton with tears in her eyes and shows that her heart is breaking at the thought of losing his love, you note how much more effective the scene is this time and you are quite sure Mr. Fitzmaurice is going to give the signal to the cameraman to take it. But he doesn't. He walks quietly over to the tall officer in the British uniform and the beautifully gowned woman at his side and resumes his confidential manner and his pleasant little chat. Later on, when he's satisfied, the thing is done.

Up in the cutting room where "A Society Exile" was assembled, George Fitzmaurice gave another exhibition of his many-sided profession. Surrounding him were the strips of film, 638 in number, which had been taken for the picture. On the winding table lay the working scenario. An assistant helped him to select the strip he wanted next. The rapidity with which this was done and the ease with which the director was able to recall the scenes that had been taken, without consulting the scenario, was a source of wonderment to the onlooker. A quick glance at a strip, its length was as quickly determined upon, the piece of film torn off, pinned in place and wound on the reel.

Inspecting the First Run.

A few days later I sat in the studio projection room in company with the director and his assistants and watched the picture run off for the first time. I had expected to find the continuity rather disjointed, but it proved to be surprisingly smooth when the circumstances are considered. Changes were ordered in the way of cuts, new titles and tinting of scenes during a running fire of comments.

"How do you like the picture?" asked Director Fitzmaurice, when the last reel came to an end.

"The interest is held all through, and it never for an instant gets out of its class," was my reply.

"It came precious near it the day that Jersey Central freight train poked herself into the background," laughed the director.

MOVIES NOT INJURIOUS TO EYESIGHT

Oculist Says Eyestrain from Viewing Films May Indicate Ocular Trouble, Not Poor Projection

By Frank H. Madison

OCULISTS are advertising "Good Eyesight—Good Movies." How recently was it that the only oculists who broke into print were those who declared the moving picture was blinding the nation!

A prominent New York firm of oculists and optometrists are emphasizing the delights of watching the screen's most famous comedian as one of the reasons why people should see if their eyes need attention.

"If your eyes become tired from constant focusing on the screen," says this firm's advertising, "or if you are inclined to have a headache after an evening at the theatre, it is a fair indication that you need glasses."

There is little doubt that in days gone by a great many persons discovered when they went to a picture show their eyes could hurt them.

Then the pictures could rightly be blamed, since projection "'n everything" was at a low standard. But now, if you go to a legitimate moving picture show and your eyes hurt you, it is better to worry about them and not about the projection.

The Eye at Fault, Not the Pictures.

In fact, George T. Hills, of Youngstown, Ohio, writing in the Optical Journal and Review of Optometry says: "With the picture shows at the standard that they are kept in most places, the care in seating, mechanism, screen and films and the science of photography in its present state, we find the eye more often at fault than the pictures."

Furthermore he says that if a picture under favorable conditions has caused "annoyance, fatigue or pain, the show has called attention to pre-existing ocular defects that have heretofore passed unnoticed." And he adds that the majority who complain of discomfort really have defective vision of which they had been unaware.

Evil in "Gripping" Pictures.

If all patrons had been in consultation with this eye specialist, exhibitors might lose business by advertising pictures as "gripping"; for he points out that focusing the eyes sharply is tiring to them. Such focusing is occasioned by viewing pictures in which interest is intense.

In discussing the effect of moving pictures on the eyes he shows that the physical, mental or nervous make-up of the person may cause a condition that will interfere with the enjoyment of a show but may be only a sign that the individual should consult an oculist or optometrist.

Comfort a Big Factor.

Among the conditions which would contribute to eye annoyance are several that could be remedied by the manager—and these conditions are seldom found in the progressive house. Comfort is a big factor—comfort as provided by proper seating which allows the spectator to relax and by ventilation that permits normal breathing and keeps the blood circulating normally. The illumination too is important—poorly placed wall or ceiling lights may contribute no little discomfort.

With the present standard of projection and films, the average theatre has few things to guard against. Poor projection machinery or scratched films are cited as really injurious. If the spectator has any defect of vision the flickering film is declared to be "distinctly harmful." And such a film is also pronounced annoying to persons with normal eyes. The proper recommendation in this case is that the individual hunt up a better picture show.

Thirty Films a Week Uninjurious.

If patrons worry as to whether seeing the new bill every night is going to result disastrously to their eyesight, exhibitors might quote this optical authority to the effect that if their vision is normal they can easily see thirty reels a week and be free of all fear of injury to eyesight.

Inasmuch as there has been in the past much publicity in regard to the injurious effect of moving pictures upon the vision, men in the picture world will welcome the counsel of Mr. Hills to his fellows that they perform a splendid duty in helping patrons to have better vision both in and out of the theatre. And they will further welcome his summary statement that "there is no report of specific harm and but few complaints of slight inconvenience from viewing motion pictures."

Huffman, Overlooker, Is Now Showing 'Em Sundays

SIDNEY A. HUFFMAN, exhibitor, used to be a Manhattanite, but he must have followed the trail of the Catskill aqueduct up to Saugerties, N. Y. Saugerties has a population of 4,000, and it overlooks the Hudson. It also overlooks Esopus Creek, from whose headwaters comes the aqua pura which Greater New York now quaffs in more abundance than ever.

But Sidney A. Huffman overlooks nothing. Looking over the matter of Sunday opening, however, Sidney A. found that the board of directors for Saugerties township was split three "for" and three "against" after the bill had gone through Albany.

So when the three "against" said: "We'll put it to a vote," Mr. Huffman, overlooking nothing, said "We Will." The polls were opened for a special election one balmy summer evening from 4 until 7, and during those 180 minutes 1,127 citizens of Saugerties, imbued with the principle of life, liberty, and the pursuit of the movies, walked into the booths and registered their right of suffrage.

Said rights, being duly and lawfully counted, showed a win by four votes for Sunday pictures. Whereupon the township board, acting like a typical Congress, flopped over, and voted against the Sabbath proposition four to two.

But Sidney A. Huffman overlooks nothing. So he didn't overlook the fact that the people of Saugerties had, by the great American ballot, registered the fact that they wanted Sunday motion pictures.

Result: Saugerties is having its motion pictures every Sunday. Mr. Huffman is not an overlooker.

The Transition in Mabel Normand in "Upstairs," Showing How the Scullery Maid's Wish to Jazz Upstairs Was Granted.
Down in the sub-kitchen she pined for just one fling at romance, and the fling flung itself at her in this, her next Goldwyn.

ARIDITY HELPS NORTHWEST THEATRES

Twin City Exhibitors Report That Closing of Drinkeries by National Law Increases Receipts

PROHIBITION is playing into the hands of the moving picture game in the Northwest. Slowly but surely since July 1, when John Barleycorn passed out, larger audiences passed into the moving picture theatres of Minneapolis and St. Paul, exhibitors say.

But what perhaps is the most significant development of all is the passing of the father of moving picture theatres, the five cent house. Four of these theatres are out of existence as "nickelodeons," their admission price advancing to 10 cents when the larger audiences made such a step possible. Taxes and the higher cost of films in these days, of course, had something to do with the advance of price, but back of it all was prohibition.

One Nickel House Remains.

The theatres which made this change and assured the use of better pictures in the future were the Cyril, Mazda, Gem and National. Their action left only one Minneapolis house continuing the 5 cent admission charge—the Bijou Theatre.

The four theatres which have taken a step to elevate the photoplay to a higher and more dignified plane are all located in or near what is known as the Gateway district, which in days gone by abounded with saloons. It is in the Gateway district that thousands of transient laborers, harvest hands and lumberjacks congregate before "shipping out" from the Northwest's great labor market.

Soft Drinks Not Popular.

These sons of toil are adjusting themselves to the new order of life. The soft drink parlors into which many of the saloons have been converted do not seem to hold any spell over them. The atmosphere of the saloon, with its customary bar, shining footrail, polished glasses and mirrors, remains, but the harvest hand or lumberjack cannot stand more than one or two glasses of pop or buttermilk, and soon seeks new diversion. He is turning to the movies and finding it, according to the exhibitors.

Movies Are Prosperous.

The weather has been excessively hot this summer, hotter in fact than it has been in years, and consequently there has not been a great rush to the theatres since July 1, but there has been a steady, gradual increase.

All houses report a far greater business in July to date than during the same month a year ago. The coming of peace followed by the clamping of the dry lid has been responsible, they say; the real test of the effect of prohibition will come in the fall, and all predict the greatest film season ever recorded in history.

Edwards Is Optimistic.

"There has certainly been a change for the better since July 1," said H. M. Edwards, proprietor of the Gem. "There has not been a great rush, but business has picked up. I have noticed that there have been more men than usual at the showings. The raising of the price to 10 cents has not been followed by a falling off in business, which has increased, and I look for a boom season in the fall. The men who formerly spent most of their time in the saloon will now come to the movies."

Increased Prices Work Well.

"Prohibition is the greatest thing that ever could have happened to the moving picture game," said Frank Smoleski, proprietor of the Mazda. "We have raised our admission price and the audiences are larger than they were in June, despite the heat. We could not hope to have a better patronage in such weather as we have been experiencing. I have noticed an increase in the numbers of men attending the shows. It has not been a great increase, but just the same it's an increase in the face of higher prices.

"Our following consists mostly of persons of modest means, but, with the increased cost of films and taxes, we could not continue doing business on a five cent basis. Working people are making better pay now than ever before and are saving more as a result of prohibition."

Aridity Increases Business.

"I have noticed that business has become better since the town went dry," said A. H. Janson, proprietor of the New Crystal. "More workingmen are bringing their families to the theatre. I don't know, but I suppose the reason is that many of them no longer have the saloons in which to spend their time. Business is bound to be better and I predict that the fall will be a recordbreaker."

More Family Items.

Harry Billings, general manager of Ruben & Finkelstein's twenty-one moving picture houses, reports a perceptible increase in the size of audiences since July 1. "There isn't any question but that prohibition is sending more people to our theatres," he said. "Since the first of the month banks report a big increase in savings deposits. Father is paying more attention to the family than to the bartender now. He takes out the missus and the kiddies to see a good wholesome moving picture show."

Good Summer Audiences.

Billy B. Watson, manager of the V. B. Valleau's Idle Hour and Broadway theatres at Albert Lea, Minn., is another who waxes optimistic over the first evidences of the effect of prohibition on moving pictures.

"I have been noticing these summertime audiences growing gradually in size," he said. "They are not enormous; that would be unnatural in this weather. But they are unquestionably growing. It means simply that a considerable proportion of the population is adjusting itself to a new condition and is finding in the movies what it could never find in the saloon."

Nazimova Performs Decorative Rabbit Dance Before Decorative Setting in "The Brat"

NAZIMOVA'S talents as a dancer have opportunity for display in "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's stage success, in which the Russian star is presented by Richard A. Rowland and Maxwell Karger, is announced for release September 1 and will be distributed exclusively by Metro.

"The rabbit dance" is the terpsichorean number performed by Nazimova. It is described as more fantastic and fascinating than the sword dance, or "dance of death," that Nazimova did as the Bedouin girl Hassouna, in Henry Kistemaecker's drama, "Eye for Eye."

Alice Brady
Celebrates her recently signed Realart contract by giving us this new, attractive picture.

Herbert Blache, director, spent several days filming Nazimova's rabbit dance, which the star performed on the stage of the "Nazimova Theatre"—a complete theatre erected on the light stage at the Nazimova studios in Hollywood, and so named in recognition of the star, who assisted M. P. Staulcup in its design and decorative scheme.

For the rabbit dance Nazimova was clad in an ingenious rabbit costume of gray plush, with a Baby Bunting hood, huge ears and bristling feelers or whiskers. She tripped the number to the strains of "Anitra's Dance," from the "Per Gynt" suite by Grieg, with Dvorak's "Humoresque" serving as a brief introduction.

Other scenes show debutantes, dressed in inconsequential costumes of classic gossamer, doing a "Greek" dance in the approved manner. Many scenes "behind the scenes" were taken, for much clever action transpiring in the wings and the dressing rooms of the chorus girls was interpolated by June Mathis in her scenarization of the comedy drama.

Other days were devoted to the chorus rehearsal, during which "the brat's" experiences as a "pony" are disclosed. For these scenes a troupe of professionals were engaged. A feature of this part of the production is the solid glass runway, constructed in the theatre aisle. Fifty Klieg arcs, used from below, lighted up this runway.

Famous Players Announce Two More September Releases Ready for Inspection and Booking

TWO more productions are announced by Famous Players-Lasky Corporation as ready for inspection at the various branch exchanges preliminary to release in September under the selective booking plan. They are Billie Burke in "The Misleading Widow" and Vivian Martin in "The Third Kiss." Both these pictures have been shown at the private projection room at the home office at 485 Fifth avenue, New York, and were enthusiastically received by the executives of the corporation and the members of the exploitation department who saw them.

"The Misleading Widow" marks the return of Billie Burke to the screen after a period of several months, and is the first production made since the arrangement with Flo Ziegfeld was consummated whereby Miss Burke, under a new contract, will continue as a Famous Players-Lasky star. It is an adaptation of the play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood.

Is Not a Military Subject.

Although the word "Billeted" is a military term, it must not be inferred, Famous Players-Lasky states, that the picture or the play from which it is adapted is a war or military subject. The fact is, it is pointed out, there is not a particle of war or even military atmosphere in the entire story. That is, if an exception be made of the army uniforms which two of the leading characters wear. It is a farce comedy, pure and simple, with all the scenes laid in and about a little home in a New England village. The new title, "The Misleading Widow," it is said, fits the story perfectly.

The picture was directed by John S. Robertson and Frances Marion wrote the scenario.

Miss Burke's leading man is James L. Crane. Others prominent in the cast are Frank Mills, Madeline Clare, Fred Hearn, Mrs. Priestly Morrison and Frederic Esmelton.

Vivian Martin in "Third Kiss."

"The Third Kiss," Vivian Martin's contribution to the list of September Paramount-Artcraft releases, is, in the consensus of the Famous Players-Lasky executives, the best picture which Miss Martin has ever done.

In the past Miss Martin's work has been largely confined to the sweet and dainty type of picture pretty and sentimental, but possessing but little drama. In "The Third Kiss," it is stated, the best qualities of her previous pictures that served to gain her her present position in the world of film favorites has been retained, but added to them is a vein of absorbing drama—drama sufficient in its strength to hold the spectator every foot of the way.

The story, by Heliadore Tenno, takes the eternal triangle and squares it with still another—a fourth character.

The possibilities of the situations have been fully realized under the careful handling of Edith M. Kennedy, the scenarist, and Robert G. Vignola, the director. Harrison Ford and Robert Ellis have two of the principal supporting roles.

Exhibitors Appoint Heads for Tax Repeal Campaign

THE suggestion of the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., that exhibitors in each state get together at special meetings and conventions to consider the tax repeal campaign is meeting with immediate response.

A special meeting of the Exhibitors' League of Maryland was held on July 22 at Baltimore, when the repeal campaign plans for that state were outlined to the exhibitors by Thomas D. Goldberg, state director of the campaign in Maryland.

The Virginia exhibitors will convene at Ocean View, Va., on August 13-14 and one of the principal objects in calling it is to take up the tax fight. State Director Jake Wells of Richmond, Va., has invited delegations from Delaware, Maryland, District of Columbia and North Carolina to attend for general discussion.

Theodore L. Hays, who made a determined and successful fight in Minnesota for the exhibitors in the music tax matter, has accepted the state directorship for that State. He considers this campaign will bring exhibitors closer together than ever.

The Governor of New Hampshire, John H. Bartlett, of Portsmouth, N. H., has been appointed a district leader under State Director Charles E. Bean, president of the Motion Picture Exhibitors' League of New Hampshire.

Harry Crandall, of Washington, D. C., accepted the directorship for his district.

"Mystery of '13'" Press Book To Be Ready Soon

LOUIS BURSTON, producer of "The Myster of '13," who sponsored the unique thirteen page insert in the Moving Picture World to announce that new Francis Ford serial, has strong ideas on the subject of advertising. He contends that the idea of a thirteen page insert, which was made practical only by the use of a blank page, showed the exhibitor by the force of example how by sticking to one main theme, that of "thirteen," a powerful advertisement could be created although there was but little reading matter for the size of the insert. "Thirteen," is the keynote of the serial, and on nearly every page of the announcement it was driven home not once, but several times.

In the forthcoming campaign book, which Mr. Burston has titled "The Exhibitor's Book" these facts are clearly brought out, so that the exhibitor will find not only stills and a story, but also helpful ways to advertise the serial after it is booked.

The atmosphere of the picture is vividly presented; the stock and episode paper is faithfully presented in miniature color reproductions; the ready-prepared advertisements and publicity matter for newspapers is included; various clever publicity stunts are described; slogans for program and other advertisements are provided, and the various advertising props are shown both by printed word and illustration.

Fred Stone Will Be Guest at Wyoming Frontier Day

FRED STONE, stage and screen luminary, left Los Angeles Friday morning to participate in the great annual Frontier Day celebrations at Cheyenne, Wyo., as a guest, with the best of the Western riders and ropers.

He will not leave his work, but will take it along. Having just completed "Billy Jim," his first photoplay as an independent producer, Mr. Stone will immediately begin his second into which he has interpolated scenes which are to be "shot" during the various competitive events at Cheyenne next week. He expects to enter the roping and broncho-busting championship events.

Accompanying Mr. Stone will be a company of twenty-five, including Manager Andrew Callaghan, Director Frank Borzage, Josie Sedgwick and Vola Dale, the two feminine members of the Stone company, and a number of expert horsemen.

The company will be quartered at Fort D. A. Russell, near which the ranch scenes of the picture will be made.

Owen Moore to Produce Soon.

Owen Moore, who went to the Pacific Coast recently with Myron Selznick, is settling his business affairs before returning to New York to be in work on his first Selznick production.

At the Left Is William; Center Is Billie; Right Is Bill.
Three charming views of Billie Burke, who will star in the Paramount-Artcraft picture, "The Misleading Widow."

SEYMOUR HAS WHOLE TOWN TO HIMSELF

His Company Buys the Only Other Theatre in Saranac Lake—Relies on Moving Picture World

WAY up in the Adirondack Mountains, at Saranac Lake, N. Y., Dave Seymour is piloting the operation of the Pontiac Theatre, a handsome $99,000 picture theatre with a seating capacity of 800. He calls it "The House Beautiful" and has trademarked this title, but the theatre is business-like as well as pretty. Seymour is now the vice-president and a director of the operating company in succession to the late L. Bernstein. This company has taken over a lease of the only other theatre in the town, the Colonial Theatre, and has closed it entirely, the intention being to have the Pontiac as the only picture theatre in town.

Books on Open Market.

Manager Seymour books on the open market and refuses to sign continuous contracts as he wants to pick every picture that he presents.

"Of course, I do not get a chance to see all my pictures before I show them," he says, "but I get a good idea of the worth of a picture after I read Moving Picture World and other papers. I rely upon Moving Picture World to tell me what's what about a release and I do not go very far astray."

Keeps Close Watch on Receipts.

Seymour points out that he knows exactly how much he can pay for a picture and he keeps within the limit. He keeps close watch on his receipts and expenditures and his little note book shows exactly how each star will draw patronage. He also keeps an eye on the thermometer in the theatre and he is continually drawing attention to the comfort in which patrons can watch a performance. One of his slogans is: "The air is cool and sweet; there's a mushroom under your seat."

Changes Program Daily.

The policy of the theatre is to change programs daily and there is a continuous flow of reels to Saranac Lake for presentation at the Pontiac. Saranac Lake has a great floating population, but there are generally about 5,000 persons in and around the town, including tourists, as prospective patrons. Many of these are aristocratic visitors and Seymour caters to the best patronage by refusing to screen so-called problem features.

W. M. Gladish, Canadian representative of Moving Picture World, recently spent a brief vacation at Saranac Lake and hobnobbed with Seymour to exchange ideas.

Movie Personages Speak at Spokane Commercial Lunch

THE presence of Frank Keenan, picture actor, Olive Ann Alcorn, who is seen in the latest Chaplin release, Fred C. Quimby, director of exchanges for Pathe Exchange, Ellis Perlee, advance man for the Ellison White Chautauqua company, and Clarke Walker, gave a movie atmosphere to the noon luncheon of the Spokane Chamber of Commerce today.

Miss Alcorn, who is also the representative of a film location company, enthusiastically praised the possibilities of Spokane and the Northwest as a location for filming productions.

"Los Angeles was made by the pictures and there is no reason why Spokane shouldn't be," said Miss Alcorn. "It may be that I am a little prejudiced in the matter because my home is near here in St. Maries, Idaho, but nevertheless it is my opinion that nowhere else in the world are there locations better suited to the needs of the picture business."

Mr. Keenan deviated radically from the usual line of film star talks and epigrams on life in general, and discussed the capital and labor situation.

"If I could convey to you the seriousness of the condition and make you see as I do that an honest, uncamouflaged team work between capital and labor is the solution to the biggest problem that confronts us today, my reputation as a film star might go hang. A partnership of democracy, not of autocracy and patronization, must obtain before the friction that is hitting at the roots of all things American is eliminated."

In an interview Mr. Keenan said:

"Next year I intend to make a tour of the country, speaking not in picture theatres, but in the largest halls, giving all ideas of the screen as an art and as an industry."

Triangle to Film Sir Henry Irving's Success, "The Lyons Mail," Starring H. B. Irving

AMONG the important features to be presented by Triangle in the near future is one which promises to be a valuable addition to the list of successful stage dramas recorded by the camera. It is an elaborately staged production of the drama "The Lyons Mail," made doubly famous as Sir Henry Irving's favorite vehicle and played by him with big success on Broadway.

Few dramas of recognized greatness present the picture producer with such opportunities for thrilling situations and big spectacular scenes as this classic melodrama. Opening with a sensational robbery of the mails followed by a foul murder, the story suddenly develops an unusually absorbing plot by fixing the crimes upon a man of excellent repute who bears an uncanny likeness to the criminal.

A series of interesting incidents before and after the robbery prove beyond a doubt to the police and even to the innocent man's proud old father that he is guilty. The two characters constituting the dual role played by the star are so widely removed in reputation, character and environment and yet resemble each other so perfectly in face and figure that suspense is maintained throughout the five reels.

The clever twist to the plot which frees the hero and seals the doom of the rogue is said to be so much more effective when told by the camera than in the more limited sphere of stage craft that the drama ends with even more of a punch than was possible in its original form.

H. B. Irving appears in the dual role on the screen where by means of double-exposure photography his character drawings show to advantage.

Afraid of the Other Side of the Door.
Irene Castle about to go under fire in her Paramount-Artcraft, "The Firing Line."

Mrs. Sessue Hayakawa Is Newest of Universal Stars

TSURU AOKI (Mrs. Sessue Hayakawa) it is announced by Carl Laemmle, Universal's president, has signed a long term contract to appear in Universal productions.

In all probability her first production will be "The Breath of the Gods," written by Sydney McCall (Mar McNeal). She has written many books and articles on China and Japan.

Mrs. Hayakawa, who has played opposite her husband in several Japanese productions, was born in Tokio, Japan. She was educated in a convent in the United States. The diminutive actress has been with the Lasky company, Lasky-Paramount, Essanay and more recently with the Haworth Pictures Corporation.

Mr. Laemmle announced that the best of plays would be used for Mrs. Hayakawa's productions. A number of them will have Japanese atmosphere, and possibly some American themes will be selected.

Editors See "The Volcano."

At the invitation of Augustus Thomas, the author, an audience of thirty or more editors of the leading Jewish daily newspapers and periodicals in New York saw his latest Four Star screen drama, "The Volcano," starring Leah Baird, in a private projection room in New York just prior to the shipment of prints to the Hodkinson managers throughout America.

The film is a drama of radicalism in America. It was produced by Harry Raver under the direction of George Irving.

Lardner, Reeve and Grey Collaborate in New Series of Comedy-Travel Pictures

WHAT they claim to be one of the most original series of comedies they have produced in a long time will be distributed next season by the Famous Players-Lasky Corporation. This series, it was announced this week by Nathan H. Friend, head of the educational department of Famous Players will be called "So This Is America!" and will be the combined work of Ring W. Lardner, humorist; Arthur B. Reeve, author of the Craig Kennedy stories, and John W. Grey, screen writer and producer.

The pictures, one of which already has been completed, will be one-reel subjects and will be distributed on a one-a-month basis beginning September 1. They will be a series of comedy travel subjects in which a company of well known actors will be seen in comedies staged in various parts of the country. The first of the pictures, which has as its theme the adventures of a returned soldier, has Denver as its locale, and other subjects in the series will have other cities and well known places as background.

Jack Gardner to Play Lead.

Jack Gardner, stage and screen star, will play the lead. Arvid E. Gillstrom will direct. Mr. Gillstrom has been identified with the comedy end of the film profession for year; he directed Jane and Katherine Lee in a number of their comedies.

Ring Lardner will write the sub-titles. Mr. Lardner today ranks as one of the leading American humorists. This is the first time he has ever done anything for the screen.

Arthur B. Reeve, as the creator of Craig Kennedy, is best known as a writer of detective stories; but the facility which enables him to concoct the most intricate detective plots has enabled him to devise comedy situations.

In the writing of the scenarios, Mr. Reeve will collaborate with John W. Gray, who has been associated with Mr. Reeve for some time in the writing of photoplays. Mr. Grey collaborated with Mr. Reeve on the Houdini picture, "The Grim Game," which has just been completed at the Famous Players studio in Hollywood.

"Pass Good Word Along" Is Joe's Policy with World

NINE years in the exhibiting business have served to whet Joe Steed's appreciation of good reading matter. And when Joe finds a good thing he likes to pass it on. He is keeping, of course, his three good theatres in Birmingham, Ala.

But every week when Joe is through reading the Moving Picture World from cover to cover he takes it over to the Public Library and puts it on the magazine table. He has been doing so for years.

The magazine table would be lonesome without it. Readers would miss it. And Joe would consider himself a thief for robbing someone of substantial information if he didn't pass on the World to the library each week.

Patsey De Forest Will Appear in Philipp Films

IN the making of the first picture by the Adolf Philipp Film Corporation, Adolf Philipp has secured the services of Miss Patsey De Forest, formerly affiliated as ingenue with a stock company in Pittsburgh and later a screen lead with a number of the most prominent concerns in the country.

Years ago the young actress became acquainted with Orme Hawley, then starring for Lubin and through Miss Hawley was introduced to Director Percy Winter. This director engaged Miss De Forest for a semi-lead opposite Clarence Elmer for the "Patsy Bolivar Series," which was the first serial ever produced.

The movie fans will remember Miss De Forest for the leads in the O. Henry stories.

C. G. Kingsley
Recently appointed exchange manager for Realart's Detroit branch.

Levison Spends Day in New York.

Leo F. Levison, branch manager for Select Pictures Corporation at Pittsburgh, came to New York last week and spent a day in conference with home office executives of Select. He reported a gratifying increase in the business of Select's Pittsburgh exchange, bringing additional first-hand testimony that added materially to the optimistic note which pervades the Select organization.

McCloskey to Title Pearson Film.

Lawrence McCloskey has been engaged to write the titles for the second Virginia Pearson production, "Impossible Catherine," which will be released sometime in the near future. Mr. McCloskey has long been prominent in the scenario field.

July 20 Attractions at New York Theatres

RIALTO—"The Better Wife."
Select Picture.
Featuring Clara Kimball Young.
RIVOLI—"Louisiana."
Paramount Attraction.
Starring Vivian Martin.
STRAND—"Through the Wrong Door."
Goldwyn Feature.
Starring Madge Kennedy.
BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
With Mack Sennett's Bathing Beauties.

Engage Prominent Players for Cast of "The Bandbox"

PROMINENT players have been engaged by Deitrich-Beck, Inc., to support Doris Kenyon in her Louis Joseph Vance story, "The Bandbox," directed by R. William Neill, scheduled for release in the early Fall by W. W. Hodkinson Corporation.

Prominent in support of Miss Kenyon are Alexander Gaidon, Walter McEwan, Helen Montrose, Maggie Weston, Logan Paul and William Brotherhood, along with several others to be announced shortly.

Theodore C. Deitrich, general manager of Deitrich-Beck, Inc., also announces the engagement of two assistant directors for the production. They are Edward James and Thomas Walsh, the latter having been associated with Director Neill all during the latter's work on Ince productions.

The Kenyon Company, which has been at work on exteriors at Lake Mohegan the past ten days, leaves the fore part of the week for Jacksonville, Fla., where the production will be completed.

Proctor Tours "Big Four" Depots.

Now that Hiram Abrams has appointed all seventeen of the sales managers of United Artists Corporation, Ralph O. Proctor, assistant general manager of the "Big Four," has started on a tour that will cover all of the company's branch offices.

Practically all of the distributing depots are now in operation and Mr. Proctor has been sent out by Mr. Abrams to see that everything is in readiness for the prompt and efficient handling of the business in connection with the company's first production, the Douglas Fairbanks picture which will be released on September 1.

Hampton Engages Arthur Clayton.

Lieut. Arthur Clayton, who for nearly twenty years laid his life upon the altar of Mars and fought in almost every war during that period, has brushed aside the sword and has been engaged by Jesse D. Hampton to assist in the production of H. B. Warner productions for Robertson-Cole, which Exhibitors' Mutual distribute.

Clayton is giving the benefit of his knowledge of situations, the life and manners of the people in the different countries in which the Warner stories will be set.

NAZIMOVA IN INDIAN EMPIRE LOCALE

Brilliant Russian Star Commences Work on Play Derived from Wylie's "The Hermit Doctor of Gaya"

NAZIMOVA has started work before the camera in "The Hermit Doctor of Gaya," a screen version of the novel by I. A. R. Wylie. This Nazimova production will follow "The Brat" in the release schedule of Metro Pictures Corporation, exclusive distributors of the brilliant Russian's pictures.

Charles Bryant adapted this picture, and also wrote the scenario. In the capacity of players, Mr. Bryant assumes the leading male role opposite the star—that of Major Tristram. Mr. Bryant is a versatile Englishman, and as Tristram, a British major stationed in India, he has a role that should fit him well.

Cast of Picture.

After selection with a view to obtaining the precise types depicted in Miss Wylie's novel, Maxwell Karger, Nazimova's director general, announces that the supporting cast for the production, in addition to Mr. Bryant includes Charles W. French, as Colonel Boucicault; Margaret McWade as Mrs. Boucicault; Herbert Prior as Barclay; Millie Davenport as Mrs. Smithers and Bhogwan Singh as Ayeshi. Herbert Blache is directing.

The author of the novel is at present on the Pacific coast and has availed herself of Nazimova's personal invitation to be present at the studios during the making of the production. The star eagerly welcomed Miss Wylie's suggestions and her minute knowledge of India, the scene of the story.

Incorporations at Albany Showed Decrease Last Week

Albany, July 21

THE last few days have brought a let-up in the number of concerns which have been incorporating in New York State week after week in unusually large numbers. In fact only four concerns were incorporated during the past six days, the number including the Truart Pictures, at $36,000, and naming among its incorporators Benjamin Altman, Stanislaus Dyktor and Charles Entmacher; the Distributors' Films Syndicate, which incorporated at $50,000, and naming Bernard H. Mills, Jacob Berkowitz and Benjamin Milberg as its head. The Step-In was incorporated at $50,000 by Edwin E. Kohn, Lloyd V. Koontz and Anton Scibitz, for the purpose of entering the motion picture field. The Al St. John Comedies, incorporating at $35,000, filed its papers with Secretary of State Hugo the past week, the incorporators being Abel C. Thomas, A. M. Jacobs and Mary E. Smith.

Lewis and De Carlton Meet After Long Span of Years

THIRTY years back Samuel Lewis was manager of the Opera House, Claremont, N. H. There came to town the Great Repertoire Company and George De Carlton, popular New England actor.

Years passed on. Mr. Lewis became president of a bank in that city but still continued his interest in the theatre. He opened the Empire Theatre. Moving pictures came and one day in a Fox Production Mr. Lewis recognized Mr. De Carlton on the screen.

Still more years passed on. George De Carlton, representing the Goldwyn Pictures Corporation in New Hampshire and Vermont, called to see the manager of the Empire Theatre.

Mr. Lewis and Mr. De Carlton recognized each other immediately, although they had not met in the long span of years.

J. B. Reilly Is Appointed Realart's Cleveland Head

FOR the management of its Cleveland exchange, Realart Pictures Corporation has appointed J. B. Reilly. The appointment followed the visit to Cleveland of J. B. Woody, Realart's general sales manager.

Mr. Reilly is an "old timer" in film circles, having been identified with the profession in various capacities almost since its infancy. His first photoplay connection was with O. T. Crawford as a salesman out of the New Orleans branch. This was in 1908. Following that engagement, Mr. Reilly became manager of the Colonial Theatre at Joliet, Ill., one of fourteen houses owned by the Colonial Theatre Company. From the management of one theatre he was promoted to the post of general manager.

J. B. Reilly
Managing Cleveland exchange for Realart.

After the long experience gained from managing theatres for others, Mr. Reilly bought and managed two theatres, the Electric at Manteno, Ill., and the Princess at Kankakee, Ill. He retained his two houses until he was offered the position of sales manager of the Chicago branch of Triangle. He stayed with Triangle a year, after which he joined Metro. After a period with the Chicago forces of Metro, Mr. Reilly was sent to Cleveland as sales manager of that branch which position he has held until his present appointment.

Offices have been in operation since July 14 in the Bangor Building where Mr. Reilly can be found at Suite 200.

Schwartz Building Fifth Motion Picture Theatre

WITH his fourth picture theatre nearing completion in Brooklyn A. H. Schwartz is just starting a fifth structure in Jamaica, in the adjoining borough of Queens. In Flatbush his present activities are centered in completing a 2,500 seat house at Flatbush and Rogers avenue and Farragut road, in a section thickly peopled with amusement seekers. Since 1910 Mr. Schwartz has been supplying Brooklyn showgoers with picture theatres of modern construction and equipment.

The Linden, in Flatbush, was his first venture. In 1915, after overcoming many difficulties the Rialto Theatre was completed. Then came his greatest venture in constructing the Brevoort, at Bedford avenue and Fulton street. This theatre is considered the leading picture-palace of the borough across the East River, and its success has encouraged Mr. Schwartz to build more and larger houses in and around Broklyn.

Marcus Loew will further extend his already large holdings in the theatrical field of Greater New York through purchase of the Brevoort Theatre, a house devoted exclusively to pictures, at Bedford avenue and Brevoort place, Brooklyn. While the deal has not been definitely consummated, it is understood that the negotiations between Mr. Loew and the corporation, headed by A. A. Schwartz, which built the Brevoort and opened it last May, have led to a definite agreement.

The Brevoort is valued at half a million dollars, and it is understood that Mr. Loew will pay something in the neighborhood of that figure for the property. It is one of the finest of Brooklyn's picture theatres.

Print of "Desert Gold" Sent East to New York

BENJAMIN B. HAMPTON and Eltinge F. Warner, producers of Zane Grey Pictures for W. W. Hodkinson distribution have completed in California and shipped to New York this week their first Zane Grey picture "Desert Gold", which will be released shortly.

Upon the arrival of the negative in New York and its delivery to the Hodkinson organization the laboratory work will be done slowly and with the greatest care and technical supervision to attain printing perfection and proper tinting. "Desert Gold" will be shipped to the Hodkinson branches and ordered subject to pre-release when everyone connected with its final preparation is convinced that no further quality can be imparted to it.

The picture was directed by T. Hayes Hunter.

NO ARBITRATION IN CINCINNATI ROW

Striking Exchange Employes Request Mayor's Intervention, But Managers Deny Need for It

ALTHOUGH the Film Exchange Employes' Union has been formally organized under a charter from the American Federation of Labor and union officials still are hopeful of a settlement with the managers which will allow them to claim a victory, there are indications that the trouble will soon be settled along the lines of those existing before the strike. It is stated that tentative offers have been made privately by some of the former employes of the exchanges looking to their reinstatement under the conditions that obtained previous to the formation of the union, and the managers believe it is only a question of a few days before a stampede in this direction is evidenced. Just what their attitude will be under such circumstances, the managers refuse to state, although they point to the fact that at no time during the trouble have they been more than slightly inconvenienced, and that their programs invariably have been filled on schedule time.

Refuse to Deal with Union.

They refuse to have any dealings with the union, and from all appearances, will maintain that stand to the end. During the past week the Motion Picture Operators' Union held a meeting and voted to give their support to the Film Exchange Employes' Union. Edward Kirsch, business agent of the operators' union, said:

"We decided not to run any of the films for the exchanges whose employes are locked out, except those films which were contracted for by managers of theatres before the lockout."

A Passing of the Buck.

While on the face of this declaration it appears to be a whole-hearted support for the union, it is pointed out that this is merely a camouflaged attempt to "pass the buck," and affords the operators a chance to get out from under in case of trouble. The only real action taken by the operators' union was the calling out of one operator who was employed by one of the exchanges to run films for the private view of theatre managers. It is also stated that the members of the Film Employes' Union received their first weekly benefit of $12 during the past week, but no information is available as to where this money came from.

Mayor Will Not Arbitrate.

During the week, the union officials are said to have asked the intervention of the mayor, or at least his services in an effort to adjust the difficulty. His honor, however, refused to have anything to do with the matter unless the request for intervention comes from both sides, a contingency which is said to be very remote. The exchange managers called upon the mayor and informed him that they had nothing to arbitrate, and that from their point of view everything was very satisfactory.

The business agent of the operators' union informed the Exhibitors' League that he had been instructed to inform them that the members of the union would not repair any films that were sent out by the exchanges whose employes are out.

Personnel of Union.

The new union was organized as the Film Exchange Employes Local Union No. 16,701, and the following officers were elected: President, J. W. Patton; vice-president, Edward Altvater; corresponding secretary, C. Pendergast; financial secretary, Miss Beatrice Fox, guide, John Mess; guardian, W. C. Irwin; trustees, Miss N. Malloy, M. King and Miss A. Kettel. It is said that this union will be represented by five delegates in the Central Labor Council. The next move in the matter at present is shrouded in mystery. As one of the exchange managers put it, "They now have their union, but no jobs."

Famous Players-Lasky Plans Production and Distribution of Non-Theatrical Pictures

CLOSELY following the news that the Methodist Episcopal Church, at its centenary convention in Columbus, Ohio, had accepted the motion picture as a means of education, it was announced that the Famous Players-Lasky Corporation has completed comprehensive plans for the production and distribution of non-theatrical pictures to schools, colleges, churches, social centers and other public institutions.

The picture that will be distributed to these institutions, it is stated, will not be of the type that would put schools, social centers and such non-theatrical enterprises in competition with motion picture exhibitors. On the contrary these pictures will be strictly non-theatrical and educational and are being distributed to satisfy the growing demand for the exhibition of films of this nature to people who are interested in educational and civic affairs.

Niles in Charge of Department.

The department for the production and distribution of such pictures is in charge of David K. Niles, widely known for his work in the educational film field. For the last three years Mr. Niles has been motion picture director for the Milwaukee schools, and during the war had charge of the motion picture section of the Department of Labor. He also was chairman of the joint conference of motion picture activities of the United States Government and Allied organizations.

Assisting Mr. Niles are Carl H. Carsons, a well-known educator, who will edit the picture from the pedagogical standpoint; Edward Lipkin, formerly director of social and civic activities in several big New York charitable institutions, who will supervise the pictures from the standpoint of non-educational public institutions; Miss Rose Tapley, who will carry on motion picture work before women's clubs and kindred organizations, and Miss Margaret Brotherton.

Will Not Replace Text-Books.

The educational subjects in the non-theatrical group are being arranged along courses which have been formulated by some of the foremost educational authorities in the country. Although the pictures will be strictly educational, they will in no way, it is stated, replace the text-books, but will supplement the present teaching facilities.

The non-theatrical subjects will be handled from the regular twenty-eight Famous Players-Lasky exchanges in this country, special representatives being assigned to each exchange to care for their distribution to public institutions.

Gypsies, Guitars, Ginger, and Gladys.
A poetic view of Gladys Brockwell from her gypsy picture for Fox, "The Sneak."

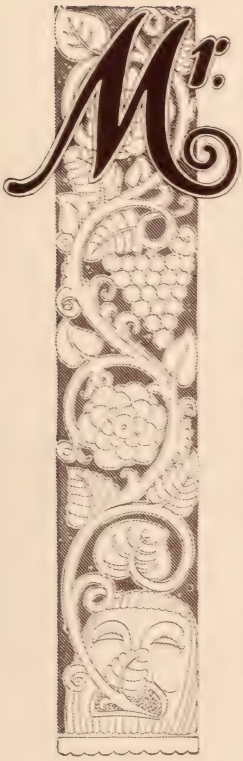
"Sahara" Is Booked by the Saenger Circuit

VIRTUALLY the last big picture circuit of theatres in Amerca came into camp during the past week and booked "Sahara" the J. Parker, Jr., production starring Louise Glaum and directed by Allan Dwan when the Saenger chain in New Orleans signed contracts with the Hodkinson corporation representative.

This booking was made personally by Julius Saenger in the absence of his general manager, E. V. Richards, Jr., and the first run of the picture will be held the week of August 3 at the Strand, New Orleans. Immediate playing dates will follow throughout the territory on the Louisiana and Mississippi cities and towns booked by that organization.

The points included in the booking are Shreveport, Pensacola, Jackson, Baton Rouge, Alexandria, Hattiesburg, Lake Charles, Meridian, New Iberia, Monroe, Texarkana, Greenwood, Clarksdale, Greenville, Natchez, Columbus, Plaquemine, McComb, Gulfport, Donaldsville, Natchitoches, Thibodeaux, Lafayette and Vicksburg.

Among the other important first run contracts signed during the week by Hodkinson managers are the Tudor Theatre, Atlanta, Ga., the Unique, El Paso, Texas, Elizabeth Johnson's Liberty Theatre, Houston, Texas; the Crescent, Austin, Texas; the Orpheum, Waco, Texas; the Jefferson, Dallas, Tom Furniss' Rex, Duluth; the Empire, Mobile and the Liberty, Beaumont.



Mr. CARL LAEMMLE has the distinguished honor of announcing and presenting the Stage Women's War Relief series of twelve photodramatic productions in which are presented the foremost Stage celebrities of the present day. Jewel-Universal recognizes the signal honor conferred upon it in being chosen from among all producing and distributors of motion pictures as the exclusive distributors of these extraordinary cinema achievements to the fraternity of exhibitors throughout the entire world. In every country on earth, the trade will recognize in such a distinguished galaxy of celebrated Stage Stars as

David Belasco	*Violet Heming*	*Mabel Taliaferro*
Galli-Curci	*Paul Gilmore*	*Flo Ziegfeld*
Otis Skinner	*Tyrone Power*	*Julia Dean*
Julia Arthur	*Nance O'Neil*	*Henry Miller*
Cyril Maude	*Robert Edeson*	*Blanche Bates*
	William Courtenay	

and forty other distinguished actors, famous in the present day annals of the American Stage, a truly tremendous achievement in the history of the cinema art. These great players through the efforts of the Stage Women's War Relief were brought together and tendered their time and labors voluntarily to aid in the noble cause.

These productions will be released one each month for twelve consecutive months.

Presented in this brochure are portraits and names of these gentlewomen and gentlemen whose appearance in these plays adds caste, character and distinguished dignity to cinema industry.

STAGE WOMEN'S WAR RELIEF

Robert Cutler.

[illegible]

DAVID BELASCO and
ELIZABETH RISDON

In "A Star Over Night," assisted by the following celebrities: Bruce McRae, Edward Martindel, Hamilton Revelle, Hilda Spong, Gladys Morris, Kathleen Nesbit and Mrs. Nate Rothschild. Written by Ann Irish. Stage Women's War Relief Series Released by Universal-Jewel.

CYRIL MAUDE and VIOLET HEMING

In "Winning His Wife," assisted by the following celebrities: Mrs. Sam Harris, Captain Fred Lloyd, David Bispham, Mrs. Charles King, Louise Closser Hale. Written by Katherine Kavanaugh. Stage Women's War Relief Series. Released by Universal-Jewel.

MACLYN ARBUCKLE
and JOHN J. McGRAW

In "Fighting Mad," assisted by the following celebrities: Percy Haswell and Dana DeHarte. Written by Samuel Hopkins Adams. Stage Women's War Relief Series. Released by Universal-Jewel.

JULIA DEAN and SHELLEY HULL

In "An Honorable Cad," assisted by the following celebrities: Yvette Guilbert, Edmund Breese, Ethelbert Hales, Phoebe Foster, Mrs. William Farnum and Mrs. John W. Pierce. Written by Frederick A. Kummer. Stage Women's War Relief Series. Released by Universal-Jewel.

ROBERT EDESON and
MABEL TALIAFERRO

In "The Mite of Love," assisted by the following celebrities: Forest Robinson, Margaret Leslie, Lucia Moore, Ralph Morgan and Mrs. Russ Whital. Written by Rachel Crothers. Stage Women's War Relief Series. Released by Universal-Jewel.

MONTAGU LOVE and ENID MARKEY

In "She's Everywhere," assisted by the following celebrities: Blanche Yurka, Adele Roland, Frederick Truesdell, Fred Nichols, Harry Davenport, Maude Von Turk, Helen Duggan and Robert Lowell. Written by Jack Larric. Stage Women's War Relief Series. Released by Universal-Jewel.

WM. COURTENAY and JANE GREY

In "The Inner Ring," assisted by the following celebrities: Alphons Ethier, Lorraine Frost, Charles Wells and Richard Turner. Written by Wallace Clifton. Stage Women's War Relief Series. Released by Universal-Jewel.

TOM WISE and GAIL KANE

In "Romeo's Dad," assisted by the following celebrities: Ethel Stanard, Conrad Nagel, Jack Devereaux, Jack Cagwin, Frank Beamish, Malcolm Bradley, Theodore Westman, Jr., and Helen Lowell. Written by Calder Johnstone. Stage Women's War Relief Series. Released by Universal-Jewel

OTIS SKINNER, HENRY MILLER,
FLORENCE ZIEGFELD, DANIEL FROHMAN
and CONSTANCE BINNEY

In "Tom's Little Star," assisted by the following celebrities: Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore and John W. Cope. Written by Mrs. Otis Skinner. Stage Women's War Relief Series. Released by Universal-Jewel.

GALLI-CURCI, HELEN MACKELLAR,
JEANNE EAGLES and
HOLBROKE BLINN

In "The Madonna of the Slums," assisted by the following celebrities: Ethel Intropidi, Louis Alberni, Victor Sutherland, John Morris and Jessie Ralph. Written by Jessie Bonstelle. Stage Women's War Relief Series. Released by Universal-Jewel.

JULIA ARTHUR and MASTER BEN GRAUER

in "His Woman," assisted by the following Celebrities: DeWitt Jennings, Forest Winant, Frank Sheridan, and George T. Meech. Written by Ethelwyn Brewer DeFoe. Stage Women's War Relief Series. Released by Universal-Jewel.

NANCE O'NEIL, TYRONE POWER and PAUL GILMORE

In "The Mad Woman," assisted by the following celebrities: Alfred Hickman, Madamoiselle Mathilde Cottrelly, Mildred Holland, Thamara Swirskaya and Russian Quartette. Written by Howard E. Miller. Stage Women's War Relief Series. Released by Universal-Jewel.

S W
W R

UNITED ARTISTS OPEN BOSTON DEPOT

William H. Jenner, Formerly of Goldwyn, Signs Contracts While Carpenters Construct Office

WILLIAM H. JENNER, one of the "live wires" of the moving picture industry in New England, has been appointed manager of the New England distributing depot of the United Artists Corporation. Mr. Jenner is being watched with interest on account of his connection with the screen stars—Griffith, Fairbanks, Chaplin and Pickford—whom Mr. Jenner represents in the six New England states.

Resigning from the Goldwyn Film Corporation, where he had been manager for seven months, Mr. Jenner carried with him the good wishes of every member of the Goldwyn New England force. This was emphasized when they presented Mr. Jenner with a handsome and serviceable gold fountain pen, with pencil to match, and a box of good cigars. This tribute touched Mr. Jenner. The pen and pencil are among his prize possessions, for he feels that they represent the goodwill of those who worked with him.

Was in Stage Business.

In days gone by Mr. Jenner was interested in the theatre business and he knows all about "putting up the scenery." So when he assumed the managership of the New England depot of the United Artists he set about in systematic manner to establish an office—he calls it a "depot."

The two-story brick building at 41 and 43 Winchester street, Boston, was leased. Option was also taken on two other buildings so that when the business grows the depot can be extended to larger quarters.

Makes Improvements.

Having found a building, Mr. Jenner set out to break all records in setting up the office and plant. Carpenters were put to work; next came the redecorators; then the sign painters and the telephone men. Carpets were being laid as the office furniture arrived. It was promptly put in place. The draperies were hung up and Mr. Jenner began to write contracts. It took just one week for Mr. Jenner to "put up the scenery." The office is finished entirely in mahogany.

The hardest part of the undertaking still confronts the new manager. This is the gathering of an office and selling force. There are going to be about thirty-five or forty positions to fill.

Has Large Territory.

Mr. Jenner's territory is to extend from Stamford, Conn., to the Canadian-New England international boundary line. He has all of the six New England states with the exception of a small strip of Connecticut near the New York state line.

The new manager said he opened up with a number of contracts all signed. These came over from the New York office. A number of New England exhibitors dropped in before Mr. Jenner had his office ready. One impatient exhibitor would not wait, Mr. Jenner said, and insisted that they get out on the sidewalk.

Has Had Exhibitor Experience.

Mr. Jenner has had experience as an exhibitor. He learned all about the troubles of the exhibitor when he was an exhibitor himself in Chicago—at the Windsor Park, New Vista, Marlow, Shakespear and Munroe theatres.

Mr. Jenner has also had experience in supplying pictures to the exhibitor. He was with the Fox Film Company for some years and then became sales manager for the George Kleine system in Chicago. Here Mr. Jenner has the task of organizing eighteen separate branches over which he had direct supervision. He is now secretary of the New England Film Exchange Managers' Association. Every exchange manager in Boston is a member.

Metro Receives Many Letters and Telegrams for Bookings on Screen Classic Productions

EXHIBITORS throughout the country have already created a big advance demand for bookings of the forthcoming Screen Classics, Inc., feature productions to be made from stage successes and popular novels and distributed exclusively by Metro.

This demand comes just when the executive organizations in the Metro offices at 1476 Broadway has been tuned up to the highest pitch for the exploitation of these screen offerings on a large scale. Now W. E. Atkinson, Metro general manager, finds his desk deluged with letters and telegrams from every section of the country, in which exhibitors seek to book solid the entire thirty-six productions announced as the first to be made by Screen Classics, Inc., under Metro's "fewer, bigger and better" pictures policy.

William H. Jenner.

Three Big Pictures Under Way.

Metro is gratified by the remarkable response to its recent announcement of policy expansion. The announcement was deferred until all plans had been carefully matured to insure its success. The company's studios on the Pacific coast have been several times enlarged since the completion of the original plant.

Production of three of the big offerings is under way. May Allison is working in a picturization of Avery Hopwood's "Fair and Warmer" Bert Lytell has started the Hatton comedy "Lombardi, Ltd.," and Viola Dana is well along in "Please Get Married," the Cullen-Browne farce.

Officials of the company intend that the big Screen Classics, Inc., productions shall stand on the basis of the fame of their authors, the prestige and skill of their stars and the artistic quality of the features themselves. The fundamentals of salesmanship are to govern Metro in its dealings with exhibitors.

To Give Pre-Release Views.

In the first place, it is announced that finished prints of each of the big productions will be in the hands of Metro exchange managers in ample time before the release date, so that exhibitors may see them run. The judgment of the exhibitor himself will be the primary factor in deciding whether he shall book the special.

Metro's exploitation plans are laid on a large scale. Among other things, these plans include extensive national advertising and a big advance in the arrangement and volume of press material, photographs, stunt suggestions and other advertising aids prepared by experts to make certain that every exhibitor showing the Screen Classics, Inc., specials shall reap their great money-coining possibilities to the full.

Post Office Reports Old Containers Still Are Used

DESPITE the orders which were sent out some two months ago prohibiting the shipping of films through the mails in old and worn out containers, the Post Office Department continues to receive reports from postmasters that such old containers are still extensively used.

During the month of May instructions were sent out to all postmasters and postal employes that, in accepting motion picture films for shipment in the mails, special care be taken to see that the containers are in good condition and that the parcels bear the proper "Caution" label.

Instructions have now been sent out by the Second Assistant Postmaster General that postmasters and railway postal clerks must report all cases of films shipped in worn out and improper containers. These reports must give the names and addresses of the sender and addressee, it being the intention of the department to take the matter up direct with the exchanges and attempt to secure their co-operation.

These instructions do not apply to motion picture films made of celluose acetate, as such films are not inflammable, but parcels containing noninflammable films must be marked to show that they are noninflammable.

Realart Pictures Corporation to Move to Larger Quarters—Takes Fourth Floor in Winfield Building

REALART PICTURES will shortly move to more comodious and better situated quarters from its present offices, 110-112-114 West Forty-second street, New York. The entire fourth floor in the Winfield Building, 469 Fifth avenue at the northeast corner of Fortieth street, has been rented on a long term lease. The change of address will take place just as soon as alterations have been made.

As a matter of fact, Realart officials intended to have permanent offices at 469 Fifth avenue right from the start. The fourth floor there was leased as soon as Realart went into business, but the term did not begin until May 1, 1920. Temporary offices were established at 110-112-114 West Forty-second street. During the past week, Realart received notice from the agents of the building that the fourth floor would be vacated immediately. This floor had been used by one of the Government bureaus whose activities were brought to a close.

10,000 Square Feet of Space.

The Winfield Building is a ten-story building of the modern type and is practically new, having been completed only a little over a year ago. Realart Pictures Corporation will have plenty of room in which to be comfortable. The fourth floor has an area closely approximating 10,000 square feet and it is light and airy, being open on three sides.

Arthur S. Kane, the president and organizer of the corporation, will have his office in the corner formed by Fifth avenue and Fortieth street. There will be a large reception room and offices for the following departments of the company: Publicity, John Pond Fritts, director, and his assistant, Hugh Harvey; sales and staff, in charge of J. S. Woody, general sales manager; financial, accounting and auditing, under the supervision of Dario L. Faralla, controller.

Since his duties will generally take and keep him far afield, not much will be seen of Ben F. Simpson at the executive offices. However, a place will always be found for the general field manager on his infrequent visits to New York.

A large, well appointed projection room will occupy the center of the floor. Just as soon as this feature is completed all will be in readiness.

Sunday Showing Case in Indiana Town Is Reopened

THE fight against Sunday motion picture shows at Hartford City, thought to have been concluded with the disagreement of the jury in the case of the state against F. D. Walters, proprietor of the Orpheum Theatre at that place, has been started all over again.

A new charge was filed in city court against Walters last week by Marshal Keely in the interest of the Ministerial Association of the city. He was arraigned before Mayor McAtee and was fined $1 and costs. The prosecuting attorney took exception to the court's finding, arguing that the maximum penalty of $10 and cost be assessed.

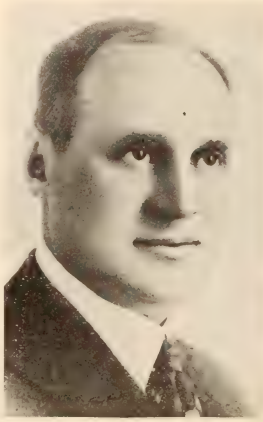
Counsel for Walters appealed the case to the circuit court and it has been scheduled for hearing on the appeal at the September term.

Before the trial, in which the jury disagreed, the representatives of the Ministerial Association are alleged to have told Mr. Walters that if they had a fair trial in the case, no further action would be taken against him. The jury in the case, which was unable to reach an agreement on July 4, after being out for twenty-four hours, was a satisfactory one, the ministers said at the conclusion of the case.

Von Tilzer Opens New York Office for United Artists

THE New York branch office of United Artists Corporation—the "Big Four"—is in full swing on the ninth floor, at 729 Seventh avenue, with Jack Von Tilzer presiding as sales manager.

Mr. Von Tilzer, who is a member of the well known musical family, came into the motion picture business two years ago. His rise in the exchange field is due not only to his sterling qualities but likewise to his experience in the amusement business.



Jack Von Tilzer.
Sales manager, New York United Artists' branch.

Music publishing is so closely allied to the theatrical field that Mr. Von Tilzer was equipped with the experience and the acquaintances that have stood him in such good stead as exchange man.

George R. Webb Dies.

George R. Webb, inventor of the Webb talking motion pictures and the Webb method of music by wire to the home, died shortly after one o'clock on Monday morning, July 7, from an affection of the heart, at his home, 2742 North Charles street, Baltimore. He was sixty years old and for several months had been in bad health.

The Webb talking pictures, which is a method of using the megaphone and synchronizing the music of the record with the pictures has been used several times at the Parkway Theatre in Baltimore.

The funeral of Mr. Webb took place on Wednesday, July 9. Internment was in Druid Ridge Cemetery. Henry W. Webb, president of the Parkway Theatre Company and a brother, was one of the pallbearers. He is survived by his widow, two daughters, five sisters and two brothers.

Metro Completes Changes in Personnel of Exchanges

SEVERAL changes in the personnel of Metro branches have been completed. W. E. Atkinson, general manager of Metro, who has direct personal supervision over exchange activities, has placed a new manager in charge of Metro's San Francisco exchange. He is Fred W. Voight, who has been with Metro as a salesman in the Pacific coast metropolis office for three years. He succeeds L. Reichert.

Mr. Voight's promotion was in line with Metro's established policy of giving its salesmen a chance to become managers when a vacancy occurs, instead of going outside of the organization for material.

J. Grauman is now under full steam in charge of Metro's Chicago exchange at 5 South Wabash avenue. Mr. Grauman was recently transferred to Chicago from Milwaukee. His successor in the Wisconsin city is H. L. Conway, another salesman raised to the position of branch manager.

Another recent transfer was that of W. N. Skirboll, from Omaha, Neb., to Detroit. Mr. Skirboll's transfer made an opening for S. MacIntyre, a former salesman, to become branch manager in Omaha. The offices of the Dallas, Texas, branch have been moved from Commerce street to 1924 Main street.

Daily Circulates Film of Cartoonist Briggs at Work

BECAUSE of the great public interest which the public has in his cartoons and his motion pictures, Clare A. Briggs, producer of the Paramount-Briggs Comedies, will be released on a weekly basis beginning September 1 by the Famous Players-Lasky Corporation, recently turned actor when he was photographed for a special picture which the Philadelphia Public Ledger is producing.

The Public Ledger, one of the leading newspapers in Philadelphia, makes a feature of the Briggs cartoons. To increase its circulation, the Public Ledger is producing a special one-reel picture showing Briggs at work drawing a cartoon. This one-reel subject will be shown in all the theatres in Pennsylvania, New Jersey, Delaware, Maryland and other districts within scope of the paper's circulation.

While this motion picture has nothing to do with the Paramount-Briggs Comedies, it is pointed out that its distribution all over the territory of the publication will be of big assistance to exhibitors booking the Paramount-Briggs Comedies.

The New York Tribune is conducting a newspaper and billboard advertising campaign on the strength of Briggs.

The Chicago Tribune also is advertising Briggs heavily, by newspaper and billboard displays.

ROBERTSON-COLE SELLS UNIVERSALLY

Products Spread to Every Civilized Country Except the West Indies, Mexico and Brazil

FOLLOWING a statement calling attention to the rise of Robertson-Cole in the domestic picture world during the first half year of its existence a resume is issued this week showing that Robertson-Cole productions are now to be found in every civilized country in the world with the exception of Mexico, West Indies and Brazil. Negotiations are now pending covering these countries which, when consummated, will result in the entire Robertson-Cole output being disposed of in all foreign lands.

Foreign Contracts.

Starting with the contract which gave Jury's Imperial Pictures, Ltd., the whole Robertson-Cole series of offerings for 1919 for distribution in the United Kingdom, the following contracts have been recorded:

Chester Beecroft, representing the Scandinavian Film Agency of Copenhagen, closed with Robertson-Cole for its entire output for Continental Europe and Egypt; the Australasian Films, Ltd., has taken over all the Robertson-Cole star series for Australia and New Zealand; the distribution rights for Canada have been secured on all the Robertson-Cole attractions by the Exhibitors' Distributing Corporation, with offices in every important city in the Dominion.

Saenz and Mai have purchased the rights to the Hayakawa, Warner, Barriscale, and Desmond series for Argentine, Paraguay and Uraguay. The rights for the same territory on all other Robertson-Cole offerings, including Rhodes, Walthall, Kerrigan and Rubens have been taken over by the North American Motion Pictures, Ltd.

In the Orient.

The Oriental Trading Company controls all the Robertson-Cole pictures for the Dutch East Indies, and the Federated Malay States; in Japan, the Nippon Matsudo Shasin Kaisha control the rights; the Indian Films, Ltd., have the Robertson-Cole series for India, Burma and Ceylon; the rights to Africa, below the equator, is controlled by the African Film Trust.

Special Contracts.

Numerous special contracts have also been negotiated by the Robertson-Cole foreign department. The F. M. Furio Company purchased the rights on the first Hayakawa series for Argentine, Paraguay, Uraguay, Chile, Peru, Bolivia and Ecuador; Martin Johnson's "Cannibals of the South Seas" were taken over for the United Kingdom by the Ideal Film Renting Corporation, Ltd., and have created a sensation wherever shown in the Kingdom; Gihl and Company have the pictures for Scandinavia, while the British and Continental Trading Company have bought them for France, Switzerland, Belgium, Holland, Germany and German Austria. This firm now controls "The Turn in the Road," "Better Times" and "Just Squaw" for the same territory.

In addition to the Robertson-Cole star series, Chester Beecroft has contracted for twenty-six Capital Comedies, for Continental Europe and Scandinavia exclusive of France and Switzerland, on behalf of the Scandinavian Film Agency. He has also taken over the entire second series of Jester comedies for Scandinavia and fifty-two Billie Rhodes comedies for Scandinavia and Continental Europe.

Rights to Features.

Louis Zimmerman has been accorded the United Kingdom and Continental rights to the Jesters. Forty-two Klever Comedies were sold to the Charles Urban Trading Company of London, for the United Kingdom, Continental Europe and Egypt.

All the Kerrigan features have been disposed of in the United Kingdom, Scandinavia, Canada, India, Burma, Ceylon, Egypt, South Africa, Australia and New Zealand, Dutch East Indies, Argentine, Paraguay and Uraguay, and Continental Europe.

In addition to these sales, the Robertson-Cole foreign department, acting as American representative of Sir William Jury, purchased for his organization the United Kingdom rights to the Maurice Tourneur productions, "Woman" and "The White Heather."

Earl Metcalfe to Play Leading Role in "Battler"

BY reason of a severe attack of rheumatism, Montagu Love has been compelled to retire from the cast of "The Battler," a World Picture, after a number of scenes had been made. In view of the fact that this picture had been announced for release, the World Film Corporation found it necessary to secure the services of an artist to replace Mr. Love for this production. In looking over the list of actors whose work in the past has been of a character to warrant the intrusting of a role requiring unusual ability choice fell on Earl Metcalfe.

Mr. Metcalfe, or rather Lieutenant Metcalfe, was lately honorably discharged from the United States Army after having been cited by General Pershing. He began his stage career in stock and after having played seven years with a leading stock organization of this country was prominent in a number of New York Broadway productions. His screen career began with Lubin, with whom he served four years. He has not alone played in important screen productions, but has also been a director and lately produced a number of James Montgomery Flagg Comedies. His last appearance was in support of June Elvidge in "Coax Me."

Blackton Completes Cast for "Dawn."

With the signing of George Bunny, brother of the late comedian, John Bunny, George Pauncefort and Robert Milasch, J. Stuart Blackton has completed the roster of players who will interpret on the screen "Dawn," a novel from the pen of Eleanor H. Porter.

Bill Desmond Says: "Sherman Was Right."

Bill was enjoying a peaceful scene at the left when the war started, and things began to happen as they do at the right. Scenes from "A Sagebrush Hamlet," a Robertson-Cole feature distributed by Exhibitors Mutual.

"Met in the Tall Grass"

By Smiling Jimmy Kelly.

TUCKER BROTHERS, who own and control several theatres throughout Oklahoma, have leased the University Theatre, Norman, Okla., for the summer months from Ray C. Berry.

* * *

E. Curry is operating the Lyric Theatre, Barletsville, running vaudeville and pictures.

* * *

Among the more important visitors to Tulsa lately were George Hockwald, the Chicago showman and producer, and the writer, Harold Bell Wright. Both of these men were ostentatiously entertained by Glenn Condon, the genial and popular manager of the Majestic Theatre, Tulsa.

* * *

Frank E. Morrison, a "boy from over there," has taken charge of the Victory Theatre, Fort Smith, Ark., and is securing large results with big feature productions.

* * *

J. H. (Speedy) Molder, proprietor of theatres in Northern Oklahoma, has leased his St. Denis Theatre at Sapulpa to Miss M. A. Arnold.

* * *

John C. Feeney, proprietor of the Cozy and Airdome Theatres, Ochmulgee, has broken ground for his new $200,000 theatre, which will be one of the most elaborate showhouses in the entire Southwest.

* * *

Charles Kimball, Pope and Queen Theatres, McKinney, has ordered plans for a theatre that will cost in the neighborhood of $150,000.

* * *

Among recent visitors to Dallas were H. T. Hodge, Gem Theatre, Abeline, Texas; B. S. Bell, Gem Theatre, Palestine, and A. W. (Jack) Lilly, Hippodrome Theatre, Commerce, Texas.

* * *

J. A. Hughes, who recently opened the Liberty Theatre, Sanger, Texas, reports success with big feature productions.

* * *

Pierre Levy, owner of the Hippodrome and Strand Theatre, Fort Worth, Texas, recently purchased the Byers Theatre of that city. It is understood the consideration was in the neighborhood of a quarter of a million dollars.

* * *

Messrs. Jones & Juby opened their new $10,000 theatre, the Empress, at Beggs, Okla., showing vaudeville and pictures.

* * *

Foster McSwain, proprietor of the American and Liberty Theatres at Ada, has drawn up plans for a new theatre, which will cost in the neighborhood of $15,000.

* * *

M. C. Kemp is now running the Grand Theatre, at Lehigh.

* * *

W. F. Kaschke, has leased the Royal Theatre, Caddo, and reports very nice results with big feature productions.

Jackson Writes Serial for Wharton.

Fred Jackson, author of a score of Broadway successes, has come back to the fold of writers for the cinema. He is the author of "The Crooked Dagger," the serial to be produced by Theodore Wharton for the Pathe program, and in which Jack Norworth, the star of vaudeville and musical comedy stage, plays the leading role.

"The Crooked Dagger" is based on one of Mr. Jackson's magazine stories entitled "The Money Makers." It concerns the activities of his best known character, Lloyd Demarest, a notorious gentleman crook who, after proving too much for the authorities, turns his talents over to the pursuit of a gang and becomes an equally successful detective.

Cecil and His "Gang" on Location

at Catalina for scenes from "Man and Woman (Created He Them)," an Artcraft. Top, Cecil B. DeMille and Gloria Swanson, surfing; then Theodore Roberts caught napping; Gloria Swanson and Mildred Reardon; bottom, "DeMille the Iron Man."

Universal Introduces Two New Western Actors

WITH the selection of four spectacular two-reel Western melodramas to be made at Universal City, Universal introduces Jack Perrin and Josephine Hill, two new Western stars.

The titles of the subjects are "Fighting Blood," "The Four-Bit Man," "At the Point of a Gun" and "The Jack of Hearts."

Reeves Eason is directing the productions.

Jack Perrin is particularly well known for his work with Olive Thomas in "Toton the Apache," as well as having been featured in a number of other Triangle special productions.

Josephine Hill broke into pictures from the vaudeville stage. Her first big picture was with Edgar Lewis in "The Love and the Law." She came to Universal to do comedies with Neal Burns, but showed such dramatic ability that she was chosen for the feminine star of two-reel Westerns.

In the first two of the Perrin-Hill series of Westerns, Laura Trainor, the girl who rode on horseback from Missoula, Mont., to Hollywood, Cal., is seen in support of Perrin and Miss Hill.

Gertrude Atherton Leaves to Assist with Production

GERTRUDE ATHERTON will leave New York July 24 for Culver City, Cal. in behalf of her first picture for Eminent Authors, based on her novel of Montana life entitled "Perch of the Devil." She will go to the Goldwyn studios to go over the scenario now in preparation by the regular staff under J. G. Hawks, chief scenario editor at Culver City, and will have an author's part in the selecting of the cast and the preparation of the production.

A second Gertrude Atherton picture will also be brought to the fore during her stay there, but the novelist is obliged to return to New York in August to fullfil various engagements with current periodicals. After that she plans to return for the second production, and then launch the writing of a new novel, a subject of the present day in America that is very much on her mind. This novel will also be adapted for Eminent Authors pictures.

O'Brien Assembling "Impossible Catherine."

The release date for "Impossible Catherine," the second Virginia Pearson production, will be announced in the near future. John J. O'Brien, director general of the company, under whose personal supervision the production was made, is directing the cutting and assembling of the picture at the Yonkers Studio.

"Blue Bonnet" Being Delivered.

Telegrams received in New York from William A. Parsons, president of the National Film Corporation of America bring the news that he is preparing to leave for New York to deliver to the Hodkinson organization the first Billie Rhodes Hodkinson production, "The Blue Bonnet," which has been in production since early in the spring.

"When Bear Cat Went Dry" Is to Be Released by World Film as a Special Feature Picture

THE World Film Corporation plucked one of the big plums of the season when it signed contracts on Saturday, July 19, for the distribution of the picturization of Charles Neville Buck's novel, "When Bear Cat Went Dry." The announcement that the World obtained the picture should be welcome news to exhibitors throughout the country who have followed the numerous stories concerning the production and completion of the picture. They can now make their plans for the showing of this interesting picture novelty in their houses.

If there be any value in advertising and publicity, then "When Bear Cat Went Dry" should have an audience waiting for it.

It will be released in the near future and a complete line of printing will be provided from twenty-four sheet stands to one sheets, including all the other accessories necessary to help the exhibitor to cash in.

"When Bear Cat Went Dry" was just off the presses when the picture rights were sold. As the work progressed in filming the novel, it was apparent that a bigger and more interesting story would be shown on the screen than appeared on the printed pages of the book. Ollie L. Sellers, the director, fully appreciating the picture worth of the scenario, gave the best that was in him to make a record for his efforts. It was also to the credit of the producers that a sense of discernment was shown in the selection of the cast to secure the proper types to give the greatest strength in presenting a virile story full of drama. The back ground of the Cumberland mountains as a setting makes the picture teem with constant action and punches.

It is the intention of World Pictures in putting this feature out as a special to give preference in the showing to those who first manifest interest. There are to be no strings tied to the release nor will it be necessary to take on other pictures or to assume other contracts to get a chance to cash in on "When Bear Cat Went Dry."

New Building Will Have Theatre with Roof Garden

MINNEAPOLIS will soon see the opening of a $400,000 building which will include a motion picture theatre with a roof garden.

Work on the project was begun recently with the breaking of ground at Fourteenth street and Nicollet avenue. The building is to be known as the Winter Garden, and will be built for use throughout the year.

The sky will serve as a canopy for the roof garden in the summer, while a glass inclosure will afford protection in the winter. The roof garden will be given over to dancing and cabaret performances.

The plans were made by Kees and Colburn, architects, and their acceptance has been announced by I. H. Ruben, of the Twin City Amusement Trust Estate, of which Finkelstein and Ruben, owners of the First National Exhibitors' Circuit franchise for Minnesota, are manager.

The building, which is to be 100 by 170 feet and four stories high, will be ready for business by December 15, according to Mr. Ruben. The theatre will have a seating capacity of 1,800, and a big pipe organ, an orchestra and the most up-to-date ventilation system.

Heard of the Mud Hen, Haven't You? Here Is the Male of the Mud Species.
Director Reginald Barker personally "supervises" the preparation of Walter McNamara for the mud scenes of Rex Beach's "The Girl from Outside" for Goldwyn.

Prizma Pictures Contracted for by Saenger Circuit

MANY thousands of dollars were involved in a contract that was signed this week between World Pictures and the Saenger Amusement Corporation. The contract had to do with the presentation at the theatres in the Saenger Amusement circuit for the coming year of Prizma Natural Color Pictures. This is one of the most important deals so far put through by World Pictures for Prizma. The Saenger Amusement Company, through Mr. Richards, its general manager, gave Prizma natural color pictures a thorough trial covering several months at the Strand Theatre, New Orleans.

Mr. Richards was convinced when he first saw Prizma pictures that they had a value over black and white, but he wanted to be convinced that the public appreciated the superiority before taking on the pictures for the several houses of the circuit. So pronounced was the success in New Orleans evidenced by the box office statements with Prizma Pictures featured that the Saenger Amusement Company will now show them in Pensacola, Meriden, Shreveport, Baton Rouge and other prominent cities in which this company maintains and operates theatres.

Lillian Walker Joins Ranks of Pathe Serial Players

LILLIAN WALKER, one of the best known women stars in pictures, last week became one of the long list of players who will appear in serials under the Pathe banner when she affixed her signature to a contract with H. H. Grossman, president of the Grossman Pictures, Inc.

For some time, Miss Walker has headed her own company, the Lillian Walker Pictures Corporation, but following the general trend toward serials, determined to enter this field which is practically new to her. The serial in which she will be starred by Mr. Grossman and which will be released through Pathe Exchange, Inc., is entitled "One Million Dollars Reward." The authors are Arthur B. Reeve and John W. Gray.

The Grossman serial will be made at the Wharton studio at Ithaca, N. Y. Miss Walker's supporting cast is headed by Coit Albertson, Barney Randall, Joe Marba, Charles Middleton and Leo Spellman. George Lessey will direct the serial.

Metro Changes Dates of Two Releases.

A change in the August release dates of the last two of its All Star Series productions is announced by Metro. This change involves two pictures, "A Favor to a Friend," starring Emmy Wehlen and "The Four Flusher," with Hale Hamilton as the star. Miss Wehlen's new vehicle is to be released on August 11, instead of August 18, as Metro recently announced; while Hamilton's picture will be released on August 18. The date for "The Four Flusher" originally was set for August 11.

Manager Julius Johnson of Minneapolis New Garrick Proves Himself an Exploiter

RUBEN & FINKELSTEIN, foremost among showmen of the Northwest, have further cause to congratulate themselves on their choice of Julius Johnson, formerly musical director of the New Garrick, Minneapolis, as managing director of the biggest house in their chain of theatres in the Twin Cities.

"Sahara," J. Parker Reed, Jr.'s, production, starring Louise Glaum and distributed by W. W. Hodkinson, is responsible for the firm's newest vote of confidence in the enterprising young manager of the New Garrick. The film, which broke all Ruben & Finkelstein summer attendance records, and incidentally equalled many of their biggest winter weeks' engagements, was a success mainly because of the exploitation campaign Mr. Johnson had mapped out weeks in advance and which he put into operation ten days before presentation

Advance Advertising Used.

In his campaign Mr. Johnson deviated somewhat from the usual Ruben & Finkelstein custom of bending all energy to the exploitation of the current production. Grasping the possibilities for window display advertising, the manager lined up scores of prominent Hennepin avenue merchants for an unprecedented window display splurge a week in advance of the opening. On one street alone three big department stores featured displays.

A Candy Store Display.

Nor were Mr. Johnson's window display operations confined to department stores alone. Perhaps the finest and most attractive display of the lot was the one in a thirty-foot window of the largest downtown confectionery store in Minneapolis. There the manager arranged a big desert scene, its chief ingredients being white bon-bons and chocolates.

Campaign Continued.

Not only on the day preceding the opening, but on every day during the run, advertising was continued, even though the New Garrick was crowded to the doors at every performance. Each advertisement was individual. It isn't the Johnson way to run big advertising spreads day after day with only a line or two to differentiate one from the other. Every New Garrick announcement had something new to tell.

Friends in the Press.

Mr. Johnson secured a ream of "readers" from newspapers, many of them running half a column. Ever since Mr. Johnson assumed the management of the New Garrick he has made it a point to keep in close touch with his newspaper friends.

Another feature of the New Garrick campaign was a specially devised herald which was mailed to 10,000 residents, 7,000 names being added to the regular mailing list.

Mr. Johnson composed a special orchestration for the production and another for the prelude he staged, consisting of a beautiful setting of Cairo, the feature of which was a skilful simulation of the Palace of the Dawn, one of the most imposing scenes in the picture.

H. B. Warner Again Changes Color in Picture of Chinese Tongs Entitled "The Pagan God"

SURPASSING the standard set by "The Man Who Turned White," his first Robertson-Cole Superior Picture, H. B. Warner has achieved more laurels in "The Pagan God," second of his series of productions made under the direction of Jesse D. Hampton and distributed by Exhibitors' Mutual.

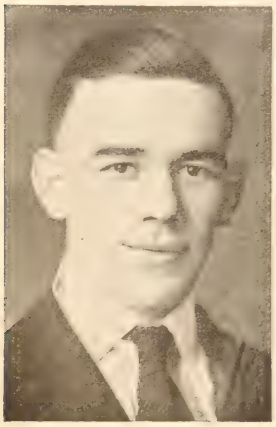
It is a story of China, its intrigue and its subtleness, and shows Warner in the role of an American diplomatic agent, who to foil an outbreak against Christians, is compelled to risk his life among the Chinese plotters.

The production is spectacular. From the evening garb of an American diplomatic representative to the flowing gowns of a Chinaman bent on taking the life of every white person in China, is the change made by Warner in this production.

Warner is supported by a cast which includes Carmen Phillips, Ed Piel, Jack Abbe, Carl Stockdale and Margurite De La Motte, the young Los Angeles girl who has proved one of the finds of the year in California film circles.

The production was accomplished on a large scale. Entire Chinese streets had to be erected on the Hampton lot for the production. Hundreds of Chinamen were engaged to appear in the big scenes.

The story was written by F. McGrew Willis, who made an exhaustive study of Chinese conditions before beginning the piece. It was whipped into form for screen production by George Elwood Jenks.



Diaz Callahan.
His first name is good for Texas. Going to Dallas as Realart's exchange manager.

Callahan Is Selected as Realart's Dallas Manager

DIAZ CALLAHAN, who has been connected with the sales organization of several of the larger film companies, has been appointed manager of the Dallas exchange of Realart Pictures Corporation. The appointment followed the recent visit to Cleveland of J. S. Woody, general sales manager of Realart.

Mr. Callahan first entered film circles as a sales representative of the Chattanooga office of the old Famous Players organization (before the consolidation with Lasky). Following this engagement, Mr. Callahan joined the Atlanta sales staff of the General Film Company. He then joined Paramount and was sent to Dallas as salesman, after which he joined the sales forces of Metro, covering the same territory as with Paramount.

By this time, Mr. Callahan's sales record attracted the attention of Triangle officials. He was first placed in charge of the New Orleans branch and was later transferred to Dallas, where he was manager for two years. He has been away from Dallas for only the past five months, having been temporarily managing the Denver and Cleveland exchanges in that time.

Upon his arrival in Dallas, Mr. Callahan will establish offices in the film district. Until a permanent location is found, he will make the Jefferson Hotel there his temporary headquarters.

Sam Hardy Engaged by World Pictures.

World Pictures announces the engagement of Sam Hardy as leading man for June Elvidge in "His Father's Wife." This will be Mr. Hardy's first picture engagement since appearing in Charles Dillingham's musical comedy success, "The Canary," in which he was featured with Julia Sanderson and Joseph Cawthorn.

His first picture engagement was some years ago with Marie Cahill. His Broadway engagements have been so constant that his appearance in pictures have been few.

Jack Norworth
Well-known vaudeville and musical comedy star who will be featured in the Wharton serial, "The Crooked Dagger" for Pathe.

Pathe Announces Winners of Big Salesmen's Contest

FIVE of Pathe's crack salesmen are to take a comprehensive fling at Broadway during the week of August 4 as a result of the salesmen's contest instituted by Director of Exchanges Fred C. Quimby during the month of June in honor of their chief, Charles Pathe, who was at that time on a visit to America. The winners of the contest have just been selected and they are Jack Auslett, of the New Orleans branch; H. P. Calloway, of the Cincinnati branch; March Wood, of the Oklahoma City branch; D. C. Sterns, of the Cleveland branch, and Harry Taylor, of the Kansas City branch.

These men topped the entire list of 200 Pathe salesmen during Pathe Honor Month and are now to reap the fruits of their hard labor. They will arrive in New York on Sunday, August 3, and starting Monday morning, August 4, they will be the guests of the Pathe home office on a continuous round of gaiety which has been planned to include every point of joy on Broadway.

As it will be the first visit to New York of each of these men they may be expected to have the time of their young lives. The Reception Committee will consist of Elmer R. Pearson, feature sales manager; Walter S. Wessling, short subject sales manager, and Frank V. Bruner, manager of serial publicity.

Van Runkle Visits New York.

S. L. Van Runkle, of Van Runkle Brothers, Chicago, is now in New York where he is inspecting some recent productions. He is anxious to land some good pictures that has advertising value and publicity exploitation of a novel and an attractive character. Mr. Van Runkle has been associated with the moving picture industry since the palmy days of the General Film as an exchange man and exhibitor.

Alexander Gaden Returns to the Screen.

After a year in vaudeville, Alexander Gaden has affixed his signature to a contract with Arthur F. Beck, president of the Arthur F. Beck Serial Productions, Inc.

Mr. Gaden's initial appearance on his return to the screen will be as leading man for Doris Kenyon in the first Dietrich-Beck production, starring Miss Kenyon, "The Bandbox," by Louis Joseph Vance.

"Fit to Win" Shows in Dallas.

"Fit to Win," the venereal disease film which is being exploited as a money-making proposition in this territory, will be shown in Dallas at the Jefferson Theatre late in July. After weeks of argument the film, which was boosted by the board of health, got by the censors after the shears had been used freely. Miss Aleicia Brown, Dallas welfare director, has given orders that no minors shall be admitted to any performances held here.

Kirkland to Direct "The Bachelor"

David Kirkland, who directed "A Temperamental Wife," the first of Constance Talmadge's Emerson-Loos Productions for First National, has just been signed by Joseph M. Schenck to direct the second Constance Talmadge Production, "The Bachelor" which has been adapted for the screen by John Emerson and Anita Loos from the Clyde Fitch play by the same name. Conway Tearle will play opposite Miss Talmadge in "The Bachelor."

Frances Mann Signed by Beck

Arthur F. Beck announces the signing of a long term contract with Frances Mann, to star in a series of productions, which will be released through the Pathe Exchange.

Miss Mann is the third woman star to be signed by Mr. Beck within the past four weeks, Leah Baird and Doris Kenyon being the first two.

The initial production for Miss Mann is already well under way at the Crystal Studios, in New York.

Title First Louise Huff Picture.

The title of Louise Huff's first picture, which she is now making for the American Cinema Corporation at its studio in Glendale, L. I., is "The Stormy Petrel," which is from the pen of George Middleton, author of "Polly with a Past."

Uniontown, Pennsylvania, Will Have $225,000 House

UNIONTOWN, PA., is to have a theatre, in the near future, that will book road shows as well as special picture attractions.

C. H. Gorley, a prominent real estate owner and coal operator of Uniontown, has purchased a lot, 80 by 150 feet, in the heart of the business district at a cost of $150,000, and expects to give Uniontown a theatre that will eclipse any in the state seating 2,500. It will cost $225,000.

Mr. Gorley is now arranging to take an extended trip for the purpose of inspecting various theatres. He will visit prominent cities and bring back the most modern ideas and conveniences for the completion of a house that will be a credit to the picture and theatrical enterprise.

Work on the theatre will commence in the early spring, and it will be ready for an early fall opening.

Noble Becomes a Vitagraph Director

John W. Noble has been added to the staff of directors at Vitagraph's eastern studio in Brooklyn and will direct Gladys Leslie's in "Fate in the Balance." Mr. Noble, known to his intimate friends as Jack, was born in Virginia and educated at West Point.

He served for nearly eight years in the army as a lieutenant, seeing active service in the Philippines and China, and later was an engineer in Mexico.

Later he spent a few years on the "legitimate" stage and then began his career as a director. He has been at various times employed by Thanhauser, Biograph, Universal, Mutual, Metro and Frohman.

Woodruff on Select's Exploitation Staff.

Lorenzo F. Woodruff has been appointed exploitation representative for Select. His headquarters will be at the Atlanta branch, but he will serve exhibitors throughout the Southern territory.

Mr. Woodruff brings to his new post a wide range of general newspaper and publicity experience, covering a period of seventeen years.

Did You Say "A Favor to a Friend?"

Emmy Wehlen, when she isn't disporting with giddy female things, is certainly not favorably inclined toward chaps with hats and white cuffs. Still, we must say that this is "A Favor to a Friend," her next Metro.

BULLS-EYE DENIES WEST HAS WON SUIT

Amplifying Statement Says Issue Will Be Decided at Trial—No Witnesses Called at Chicago Hearing

THE Bulls-Eye Film Corporation, which is engaged in a suit in the Chicago Federal Courts against Billy West for the alleged breaking of a contract, has come forward with a statement to supplement those which appeared in recent issues of the Moving Picture World.

According to the Bulls-Eye statement, Billy West, who is known outside professional circles as Roy B. Weissberg, has not won the suit as some of his assertions have led the public to believe.

While it is true, Bulls-Eye says, that the injunction for which they asked, restraining West from appearing in pictures for the Emerald Motion Picture Company, was denied in the hearing at Chicago, this was by no means the final settlement of the case.

Trial Will Settle Issue.

The hearing at which the injunction was refused was only a preliminary one, based upon affidavits only, the company declares. No witnesses were called, and Judge Alschuler, in his opinion said, "In a case of this nature, where the grant of the temporary injunction would, during the time for which it is effective, be the practical enforcement of a contract for personal service, greater circumspection should be exercised in its allowance than where rights concerning physical property are alone involved."

The actual trial, at which witnesses will be called, and which will be held probably in the near future, will determine the issue finally, according to Bulls-Eye officials.

On this point of the question the Bulls-Eye statement says: "An announcement that Billy West's services had been awarded to the Emerald Motion Picture Company is erroneous, as this will be determined at the Court at the trial to be held.

Only Temporary Injunction Asked.

"The injunction that was denied was only a temporary injunction, and not a final injunction. Billy West had advertised that he is the 'magnet of the screen' and 'America's own comedian'; and yet, under oath, and in an affadavit sworn to and presented to the Court in this hearing, he swore as follows:

"'This defendant, further answering, expressly denies that he has certain, unique and peculiar characteristics as comedian, and denies that these peculiarities are well known to the motion picture trade, and to the people who attend motion picture theatres; and denies further, that a great many people go to motion pictures when they see a Billy West comedy advertised; and answering further, denies that his humor appeals to a great many audiences.'"

Mr. West had filled three months of a two-year contract with Bulls-Eye, making four pictures for them during that time. When West went with the Emerald Motion Picture Company, suit was brought by Bulls-Eye to prevent him from appearing in any other pictures. He had made three for Emerald.

Eugene Zukor Named Assistant to President of Famous Players

AFTER a schooling of every branch of the motion picture industry, extending over a period of more than three years, Eugene Zukor, son of Adolph Zukor, president of Famous Players-Lasky Corporation, has been formally appointed as assistant to the president of the company. The younger Mr. Zukor will take up his duties immediately with headquarters at the home office of the corporation, 485 Fifth avenue, New York.

With the exception of last year, when Mr. Zukor was in the navy, he has been engaged in the different departments of the corporation since the Famous Players Film Company first occupied the studio in West Fifty-sixth street. At that time, having completed his schooling, he entered the publicity department and through this connection made a wide acquaintance, not only among artists, authors and directors engaged in producing the pictures, but also in outside fields among newspaper men, trade paper editors and national magazine editors.

Subsequently Mr. Zukor handled a division of the home office sales department under Al Lichtman, general manager, and learned at first hand the intricacies of distribution. He has been employed for the past year at the New York exchange under A. G. Whyte, district manager, and his work there has run the gamut of exchange activities, from shipping room to salesmen.

Eugene Zukor.

The expansion of the company's activities has brought to the president of the corporation an unprecedented amount of work, making it essential that he select an assistant in his executive office. To the many friends of Eugene Zukor in the company it was a source of gratification that he should be chosen by his father for this important new work. Eugene Zukor is a member of the Board of Directors of the Corporation.

Washington Race Riots Injure Movie Business

THE motion picture business of Washington, D. C., has been hurt fully sixty per cent., according to Harry M. Crandall, because of the continued race riots. For a number of days recently there have been serious clashes between the white and black population of Washington. These fights are the outgrowth of criminal assaults upon white women made by negroes, these now numbering about a dozen. At night, swarms of soldiers, sailors and marines set forth to right these wrongs by mob violence.

The situation has become so serious that the exhibitors are considering urging the authorities to greater activities. It really looked at one time as though the police are powerless to maintain order. One of the troubles, it is declared, is that the police have been paying too much attention to illicit liquor vending and have slackened up on their other work.

As conditions stand at this time, the women patrons of the theatres who go to the neighborhood houses will not venture out alone at night; the men will not leave the women alone at home, and even couples hesitate coming downtown to the theatres when there is a possibility of becoming caught in the center of some free-for-all.

On Wednesday, July 23, the War Department assigned two thousand troops to aid the police authorities in establishing order, with the result that the day and night passed without special incident. It is believed the trouble is over.

Warners to Make Comedies for Famous Players-Lasky

WARNER BROTHERS announce that their concern has signed a contract with Famous Players-Lasky for the production of two-reel comedies. J. L. Warner, prior to his return to the Coast last week, signed an agreement with Famous Players calling for eight two-reel comedies a year for several years.

Al St. John, one of the original Keystone comedians and a familiar coworker with Fatty Arbuckle, will be the featured player. The company will be known as the Al St. John Comedies, Inc., with J. L. Warner as its president and general manager in charge of production.

The first release will be ready for presentation to Famous Players-Lasky early in September.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Freshen for Fall.

EVEN though your house may seem to need no renovation, make some move in this direction the latter part of August, that you may be able to announce the fact, or hold back until later in the season for a fall reopening. You can at least touch up the bare spots with paint, recoat the screen, unless you have a patent surface, and give a more than usual cleaning. If you can get your opposition to work with you, it would be a good scheme to shut down for a week while these renovations are going on and leave the town without amusement for seven days. They will appreciate it the more when you reopen. But do not close if it is too easy to get over to a large place to see the shows. If you are in a small town close to a larger place, you cannot afford to let your patrons get into the habit of running into town for the big show. But in any event, make some few repairs and be ready to start the fall season with a clean house.

From Dallas.

Here is an odd layout from Dallas, Texas, by Mr. Renaud, of the Washington. It is a three nines which offers some good suggestions, the best being the two panels "For the He's—" and "For the She's—." These boxes give the masculine

A Three Nines with an Odd Layout.

and feminine angles to the story. The panels just below the cut are not so satisfactory. We think that it would have looked better without the panels. It makes an effort to preserve the contrast of sex by showing that the author, director and star are women under the line "All women," to balance which they give "HE saved the honor of the wife he had never married." This hardly carries out the idea, but it works fairly well. It is most always a mistake to give a light panel too close to a heavy design. These two boxes detract from the portrait, where they would not have fought it had there merely been type. In the same way they would have gained display for the underline had that been left unboxed. The long panel fights the two smaller ones. Dropping the rule would have increased the prominence.

Type and Hand Lettering.

The Dayton Theatre took a full page for The Unpardonable Sin, but they did not get as much from the full space as they did from this four tens. This is far and away ahead of their old hand-lettered stuff, and it rules the page. The title is strong enough to catch and hold the attention, and the brief description and run record do the rest. For a time

A Four Tens from the Dayton Theatre Which Was Better Than a Full Page.

the Dayton used all hand drawn displays, but this straight type gives them greater prominence at smaller cost. Only a three sevens was used for Nazimova on the opening day, the rest of the space going to the next attraction, but the form of the advertisement holds it well above the

A Three Sevens Which Fights Down a Drawn Display.

drawn display for the bathing girls, even with cuts of the girls used for attractors. At first glance, the Keith space seems to be a part of a cigarette advertisement above it. But we think that with that space at command we would have cut down the "next week" to get a larger line for Nazimova. That should have been a four or five line letter and this could have been done by cutting down the underline slightly, particularly where the underline has a cross page two just below it. The Red Lantern is worth all the booming that can be given it.

A Stuffed Page.

Sometimes it pays to take a full page just for the moral effect of size alone, but even where the size is all that is wanted it is a good plan to make the page work as hard as possible, because you might be able to get an effect other than that of immensity. The Rex, Vancouver,

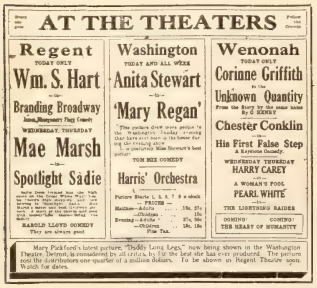
A Full Page Which Tells Little.

took a full page and stuffed it full of cuts, writing captions more or less to suit. For selling talk it tells that this is the first picture made by Miss Pickford in her own studio, that it is the first made for the First National, that she paid $40,000 for the rights and that it was written by Jean Webster and run in the Ladies Home Journal. There is nothing about the success of the stage play and no real argument for the screen version other than three lines of eight point just below the portrait cut. With so much to be said about this production it seems a waste of space to use mostly cuts. Taking a third of the space for talk would have brought the money back. Better work was done in some of the smaller displays, including a full length two columns, but one of these two fulls would have been better had it been run across the page instead of up and down, since the display was set to run up the column. This device is supposed to make everyone look at it because of the oddity of the placement, but it does not always work out that way. A special performance was given for school children the Saturday before the opening. This sent the kiddies out to tell everyone else how good the show was. This is a device worth much

more than several full pages. Teachers were the guest of the management, but the kiddies paid their ten-cent pieces, and most of them came back and brought their parents the following week.

A Triple.

The Regent, Washington and Wenona, Bay City, Mich., run in a single panel, getting plenty of display for all three bills through a good choice of types. The space below the triple is given to the coming of "Daddy Long Legs" and is oddly handled in that successive displays assign the picture to two of the houses. In the sample shown it is announced that



A Four Sevens and a Halfs with Three Theatres and an Underline.

the picture is being shown in Detroit and will soon be seen at the Washington. The previous day the same space announced the coming of the picture to the Regent. The space is very well set except that in the Wenona space a better display could have been gained through the use of roman for the small lines instead of boldface. Heavy lettering is not necessary for the lesser facts and too much black hurts the main display.

Claims a Record.

J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, sends in a double page for "The Unpardonable Sin," and adds that he thinks that 363 inches for a single advertisement is a record. We do not know to the contrary. Double page displays have not been infrequent where the space was taken by outside firms hooking up to a play or a title, but this is all given the house display, and we do not recall a similar space taken by a theatre. The reduction might be that of a double column space for all appearance counts, for the double page was simply a good small advertisement set on a larger scale. Most good page and half page displays would look as well in smaller spaces, for the additional space does not mean carrying several thousand extra words of argument. The use of the larger space is merely to get the moral effect which comes from bigness. You cannot get the same impression from a half page that you can from a double page, but you can tell just as much in the smaller space. This seems to hold the record, and we think it will be some time before another comes with a three-page display. This does not, of course, count the special sections sometimes given the opening of a new house, where six or eight pages may be practically all one advertisement.

Improved.

Turn back in your files to some of the police circular cuts used by the Picture Garden, Baltimore, and then compare those with the new routed cuts. These certainly present a more attractive appearance and catch and hold the eye

A Two Fours with Routed Cuts Which Should Be Compared with Some of the Earlier Examples from the Same House.

better. It costs a little more to rout the cuts, but it is worth the difference in price to escape the formal oblong cuts recently offered here as horrible examples.

Pittsburgh Advertising.

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, sends in some samples and adds:

Pittsburgh boasts of five Sunday and four daily newspapers. The rates are extremely high, particularly for that number of publications. But it is the old story. Your newspapers bring you box-office results, and that is the main objective. The Regent and Liberty ads are two columns, although occasionally I use a four column spread. My main desire is to get sharp contrast and inject an element of the novelty, in which I believe I have succeeded when one considers my limitations as to space.

An interesting incident occurred recently which worked directly to the benefit of local newspapers. Our interests took over the Cameraphone Theatre, probably the first motion picture theatre ever erected in Pittsburgh. Houses of even greater seating capacity in the immediate vicinity, which is in the downtown district, seldom, if ever, advertised in newspapers. Immediately after taking charge I threw a fright into the others by coming out with an illustrated piece of copy, four columns by eight inches, which appeared in three morning and four afternoon papers. The following Sunday each and every one of these exhibitors who previously refrained from advertising, appeared on the photoplay page with real sized ads. I felt pleased at the result, as it gives the motion picture pages the desired dress and is bound to attract more readers to this department.

This is good work, for the more advertising the papers receive the more kindly they will feel toward the picture shows, while on the other hand the newspaper advertising, in competition with the drama houses, serves to convey the impression of solidity and dignity. The old store show neither looked nor acted like a regular theatre, and it suffered a bad reputation. The modern houses not only take larger displays, but they make better use of their space. The Pittsburgh papers take half tones nicely; at least according to the samples Mr. Sivitz sends in, and this helps a lot. It gives good displays. We do not like the hand lettering used in practically all of the cuts, but the artist seems to understand handling masses of color, and if he could be persuaded to letter more clearly the result would be better yet. The first pair of displays gives 105 lines, double column,

A Double Page Display from Seattle Which Would Look as Well in a Double Column Space.

A Double 105 Lines and a Double 100 for Two Pittsburgh Theatres.

to the Regent and a double hundred to the Liberty. The latter offers the feature for a full week, but the Regent doubles the bill, the lower half giving the attraction for the latter half. The break is indicated by the circular pimple just to the east of the Elsie, while the last three

days are lettered in the curve of the J. in Kerrigan's name. Each line is about eight points high. The cut of Miss Ferguson has been very nicely treated with a solid black to bring up the outline and yet not so much black as to smear the design, with a line design on the opposite side so that the black has the greater value, and the eye turns instinctively to this. A black mass all around the panel would not have worked as well, but by working off to the line effect the value of the mass is retained. The Liberty display is not as well done and the hand lettered panel is too solid. A smaller letter and more space between the lines would have been more effective. For that matter a lighter line for the lettering would have been an improvement. Apparently the circuit has no set spaces, for the second cut shows 110 lines for the

Another Pair of Displays for the Same Houses.

Liberty and only 85 for the Regent, but a portion of the Liberty space is taken for advance announcement of Miss Pickford. Here the cuts do not come out as well as in the first examples, but they merely serve as attractors and do well enough. There seems to be little value in the selling talk for "Boots," which merely reads, "came through the censor's hands unscathed," but possibly this is offered as a rarity, for those Pennsylvania censors keep terribly busy. The portions of the bill are better marked off in these spaces, particularly the Liberty, which offers a three-story advertisement which goes together very nicely.

Cross Page.

The Washington, Detroit, took large spaces for "Auction of Souls," and, of course, cleaned up. This example shows a cross page eight with the title on one side and the selling talk on the other. It takes up the ten dollars a seat angle,

A Cross Page Eight for "Auction of Souls."

but it tells all about the story, for this is something out of the ordinary and needs to be more fully explained than the usual five-reel love story. The display is well balanced, in spite of the fact that the heavy title is not balanced by black type on the other side, but such a balancing is not necessary to get a good display. A better effect is gained from the 14 point on the left because it tells something, and the essence of good advertising is first of all to tell what you have to sell and to tell it interestingly. This is particularly true of special features.

One Way—

J. L. Johnston, of Minneapolis, in sending in some displays pencils on this, "One way to get a double smash instead of running ads half-size separately." It's one way, but we do not think it is a very good way. The current attraction gets

A Four Nines in Which the Underline gets Much the Best of the Display.

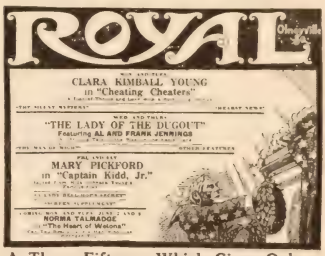
the black ink, but the type display is so much clearer that the reader who does not know that "The New Moon" is at the Lyric will be apt to overlook the "now showing" at the bottom and regard the cut as ornamental, reading the more clearly displayed type display to the right, where the immediate undeline is made a tag to the Sunday show. We do not particularly like this layout.

More Than Half.

Annabel Davidson, of the City, Rialto and Strand, Brockton, Mass., sends in a page from the local paper in which her attractions take 94 out of about 140 column inches, which is going strong, but she is still taking any cut they send her instead of holding out for what will work or else going to type. Most of the Paramount news cuts work well in any form, but they are muddy here, which suggests that the paper is hopeless for anything but line work. Line work is not as pretty, but as between a pretty half-tone that looks like a blot of ink and a line-cut that you can see, we would prefer the line. She is writing much better copy for her spaces and getting better layouts. One space advertises the coming of a guessing contest which seems to be the familiar back view of prominent citizens. It is still as good as ever, though seldom used.

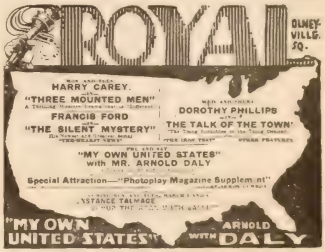
Lovett Problems.

This is about the best of the recent specimens sent in by J. Fred Lovett, of the Royal, Providence, R. I. Mr. Lovett gets so much design in most of his three fives, that there is little room for the announcement of his bill in proper sized letters. But Mr. Lovett sticks to his designs and seems to feel that he gets sufficient display from 12 to 18 point main titles. This first cut gives him a 12 point value for his lines, though it is probably a 14 point. We think we would give



A Three Fifteens Which Gives Only a Twelve Point Value to the Main Titles.

Mary Pickford more prominence than this, but Mr. Lovett has practically a neighborhood to himself and he probably trusts to his other work in lobby and boards to get the people coming, and uses the newspaper space merely for a memorandum. But if this is the case, we do not see why he needs the drawn design. The second cut shows a more characteristic display in the same measure. Here he gets a flat 12 point for his titles, but by using straight roman for his small



Another Three Fifteens in Which the Design Crowds the Display.

lines he gets a better display than he used to gain. If you will look at the design twice you will see that the irregular white space is the outlined map of the United States and is used to advertise Daly in "My Own United States." Mr. Lovett shows improvement along the lines he follows, but we think that he will not achieve his best display until he takes a regular frame which allows a maximum of space for his program. Each display carries with it a two column cut and from a third to a quarter of a column of announcement, which is pretty generous treatment. As he goes on the Olneyville local page he has not other spaces to fight, and this also helps, but we think that Mr. Lovett's other activities do more to bring him business than his newspaper displays. These displays alone would sell few seats, but he makes his house known through other channels.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

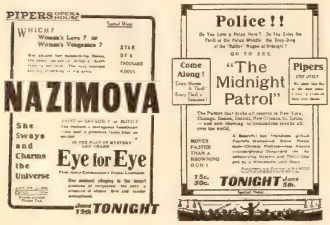
A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

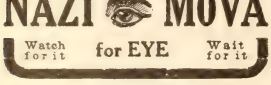
Pipers.

Dan Connors sends in a few more specimens of his own work for his house, the historic Piper's Opera House, Virginia City, Nev. He started to set his own displays when the labor shortage drew the printers to the large cities, and now he writes that the printer cannot suit him even when he lays the work out for him. He knows so exactly what he wants that he is not satisfied even with a reasonable adherence to his layouts. He wants just what he wants, and he stands at the case and gets it himself. We think that Dan is the only manager who is not also a newspaper owner, who sets his own type, and he writes that it is getting easier all the time. Not many men can stand at the case and realize their ideas in type, but it is a wonderful way where it can be done. Often the difference of a couple of points in the spacing will make a vast difference in the appearance of a job. And Dan is getting better all the time, not alone in typography, but in copy, as well. The first two examples are two sixes, but they would make just as good full pages in proportion. That on the left, for Nazimova, is the better of the two because it displays the star and play title to greater advantage. For The Midnight Patrol a bold letter would have been better were it available, but



Two Two Sixes from Daniel Connors.

the office does not boast of a very great assortment of faces and some of it has been in the cases for half a century and more. The chief thing is that while the spaces are pretty well crowded, every line is easily read because the lines are kept open with lead. No solid type anywhere there, and as a result, you don't skip anything, because it looks so hard to read. This does not show as clearly in the reproduction, but you can get the idea if you put the magnifying glass on the cut. The second example is a scatter advertisement run in advance of the show-



A Singe Column Scatter Ad for a Coming Attraction.

ing. He seems to be using a lot of these lately for the better-than-usual stuff. It all helps, and as a rule, two or three scatters of an inch and a half or two inches work better than a single display of four to six inches.

Who Has the Nerve?

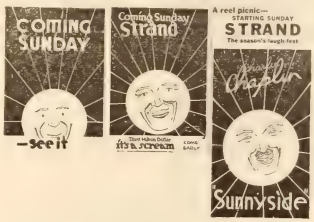
We clip this from an advertisement of the Washington Theatre, in some unknown town:

NOTICE:—The First Man That Brings His Mother-in-Law to See This Picture —He and His Mother-in-Law Will Be Presented With a Season Pass.

They will have to raise the bid to get some men to take their mothers-in-law to the theatre, but it makes a lot of talk. The offer was made in connection with Bessie Barriscale in Josselyn's Wife, which shows a vamping step-mother-in-law. It probably made a lot of talk.

Suns for Sunnyside.

J. L. Johnston, of Minneapolis, sends in a clever campaign on Chaplin in Sunnyside. The first was a two sixes on Tuesday preceding the Sunday opening, showing a partly risen sun with merely "Coming Sunday, see it for text. The following day another double six showed the sun higher above the horizon and Thursday had a two tens. In the cut the lower text has been eliminated. Friday gave a

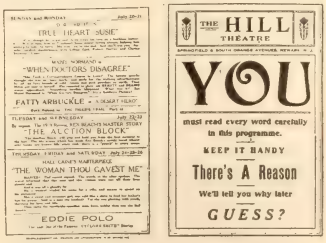


A Teaser Campaign for Chaplin Originated by J. L. Johnston.

three tens, the chief feature of which was a typewritten portrait of the star done by Mr. Johnston free hand on the machine from a photograph. This seems to be something really new—at least we cannot recall a similar cut. It is exceptionally well done and a novelty. It has not been touched up, but where black masses were needed several letters were struck, one over the other. For the rest the X, I, O and V were the letters chiefly used. It caused more comment than any other attractor could have done. The same campaign was used for the Strand, in Minneapolis, and the New Garrick, St. Paul. In addition to the newspaper display each house used twenty 24-sheet stand, 500 window cards for street cars, 500 tack cards and 500 snipes. But that typewritten portrait easily stands the star of the stunts.

Try This.

Johnny Mack, of the Hill Theatre, Newark, recently used a striking program front. The program is a 6 by 9 and the "you" is set in a ten-line letter, probably poster type. It's worth holding on to until you can get out a similar design some time when you want to be certain your program will be read. It is not such



Front and Back Pages of the Hill, Newark, N. J.

a bad idea to use in a program some time. A huge "you" will gain attention almost anywhere. In some sections it might work better in an advertisement than on a program, for where there is only a high class trade it is better to keep the program more polite and get sensational in the advertising.

From Mr. Franklin.

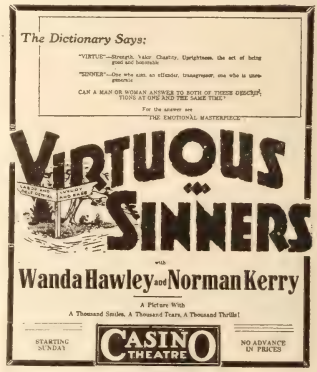
Harold B. Franklin, of the Hippodrome, Buffalo, is using small spaces for the summer, as are most of the Buffalo houses. His daily space is an inch and a half, single, and his Sunday announcement runs in accordance with the value of his attraction. For Daddy Long Legs, for example, he took 3¼ inches across five columns, instead of his usual three or four. After the Sunday showing he dropped to the usual space with a chance of copy daily. We show four of the six week-day runs. The Monday was a double column

Four of Harold B. Franklin's Week-Day Advertisements for the Summer Season.

reproduction of the check for the play. The others were 21 lines each. He writes that in spite of the heat the engagement was a cleanup and they give six shows a day at the Hippodrome, too.

Good Work.

This four tens was the main attack of the Casino, Des Moines, Ia., and cleaned up with it. It's a nice looking display and the idea of giving the dictionary rendition of "virtue" and "sinner" and letting the reader draw his own conclusions is a good one. The curiosity aroused is worth



A Four Tens from Des Moines.

more than the recital of the story would have been. The open composition helps much, but the advertisement would have been improved by breaking that line naming the stars. There is too much straight across the space. Instead of setting the names in a four-line letter, a two-line letter in two lines with white space in between would have been just as prominent and would have looked much better. Following this Sunday splash Mr. Helmts used two fives for the three days of the run and had twenty-five 24-sheet stands posted for ten days in advance. Although it rained right through the engagement the house records were broken.

Projection Department

Conducted by F. H. RICHARDSON

Rewinding 1,000 Feet of Film

Raymond W. Fisher, Fairbury, Neb., orders lens charts and sends in data as follows:

"On page 1048, May 17 issue, under "Slow Acting Rewinder," you ask how fast does a reel have to revolve to rewind 1,000 feet of film in six minutes. My own rewinder, described to you some time ago, revolves the reel one time a second. At this rate it requires eleven minutes to rewind 1,000 feet of film. There are practically 660 layers of film on a 1.5 or 2" hub reel. With a 2,000 foot reel it requires seventeen minutes to rewind, supposing reel hub to be the same diameter as before.

"I think friend Leny can figure out from this about how fast to run his rewinder. Only an operator would punch ninety-seven stars in a film. No projectionist would be guilty of such an outrage. Any man committing such a crime should, if found out, have his license revoked and have his union card taken up also if he be a union man.

"Another thing which has bothered me for a long time is: Why cannot you have our department printed on alternate pages with advertisements pertaining to projection? This would not only help projectionists by grouping the advertisements we are interested in, but would enable us to clip out some articles we desire to preserve. As it now is, nine times in ten, when one desires to clip an article for preservation one finds another equally desirable article directly opposite it on other side of the page. To keep the whole paper is difficult, as they take up lots of room; also are too heavy to carry around if one moves from one city to another. Then, too, when one desires to look up some particular article it requires considerable work to search through perhaps dozens of papers. From many viewpoints the clipping and scrapbooking of such articles as seem desirable to preserve is best, and with pages of projection apparatus advertising alternating with department text we could do it handily. When one has five years Moving Picture Worlds saved, the manager begins to threaten dire things if they be not removed from his domain, so get busy wtih this suggestion before I am snatched bald headed! Glad to know of your recovery. Yours for advancement."

Asks for Suggestions.

What do the rest of you chaps think about the advertising suggestions? If enough favor, maybe it could be done. I don't know. But if the suggestion of friend Fisher is sufficiently well indorsed —maybe. Personally it rather appeals to me, but I am not the one who has the say in that sort of thing. As to the rewinder data we cordially think you. I am not so certain, however, that the ratio would be the same for 1,000 feet in six minutes.

Can anyone of you tell us just how the thing is figured, basing it on 660 layers of film to the thousand feet for a small-hub reel?

A Little Trouble

L. D. Lumpkin, Washington, Ga., says:

"Dear Brother Richardson: Just a little trouble for you. Have two Simplex projectors, Minusa screen, and two Ft. Wayne compensarcs running at 40 amperes. Use A. C. special carbons. Objective is 6 inch Gundlach. Distance of projection 72 feet. Use 6.5 and 7.5 condenser lenses. Distance crater to arc lens surface 2.75". From front condenser to aperture 13.5". From aperture to back surface of objective 3.25". Have tried two 6.5 and two 7.5 condenser lenses, but find the two 6.5 a little the best.

"Have tried spacing condenser lenses, moving lamphouse and everything I know, but find it imposible to get a clear picture —sharp definition. Lenses are clean and have level projection. Picture is what you may call fair. The manager is satisfied with it, but I am not. Have good fellow to work for. Will buy anything that will improve results on screen. Haven't a handbook, but intend ordering one soon."

Better Get the Handbook.

And now I'm going to roast you just a wee bit Brother Lumpkin. You say you have a good fellow to work for—one who will buy anything tending to improve results. Well, are you acting quite fair in failing to also invest in the knowledge necessary to the best results? Don't you think it would be only just right for you to have a text book on projection? Think it over, old man!

I believe your trouble is to be found in the fact that you have not sufficient distance between condenser and aperture. You should at once send $4.50 to the Moving Picture World for a handbook and lens chart, provided that if you have December 28, 1918, issue of the World you will find the lens tables therein. For 40 amperes A. C. you need either two 6.5 condenser lenses, spaced so their apexes are within 1-16" of each other, with 21" from center of condenser combination to film, or one 6.5 meniscus and one 7.5 bi-convex, spaced wtih 24.25" from center of condenser combination to film.

If you canot get the required distance from condenser to film that is the fault of the projector itself—its construction. But before taking the matter up wth the manufacturer would suggest that you loosen the lamphouse and set it back to the required distance, blocking it temporarily in place for trial. If it develops that this clears up the trouble you are then in position to demand of the projector manufacturer that the fault be remedied. Kindly notify me as to results, if you will be so kind.

Increase of Amperage.

But there is a better, simpler solution, viz.: Increase of amperage. Forty amperes A. C. is, in my judgment, too low for good results. Personally I would not consider anything less than 60, and I am sure the improvem[illegible] in results on the screen would m[illegible]han justify the added expense by [illegible]ased patronage at the box office. For 60 A. C. amperes you would need two 6.5 condensers, with 18.5" from center of condenser combination to film. Your compensarc will give 60 amperes. Suppose you try out the 60 stunt, with distances as above indicated. Maybe friend manager will aprove of it, and I think you can get pretty close to 18.5" from condenser to film with your machine. Please advise me as to results. But remember that in applying this your condenser lenses must be spaced as above indicated.

Intermittent Speed

"Think it about time the term 'Intermittent speed' be better understood. Perusal of projection department of a certain trade journal of comparatively recent date prints the fact that there is considerable confusion in this regard. In the above publication we are told that a five to one movement means that the time required to change one picture for the next is just 1/5 as long as the time during which the picture is held motionless over the aperture. This is O. K. so far, and in my opinion describes a true five to one movement, but the writer continues as follows: 'It might also be explained in this way, by saying that with a five to one intermittent the film is moving one-fifth of the time and is stationary four-fifths of the time.'

It is readily seen that there is wide difference between the two statements. In the latter, the time required to change one picture for the next following is exactly one-fourth the time the picture is held motionless, because 1/5 is 1/4 of 4/5ths. The latter is what is usually considered as being a one to five movement, but is really a one to four move-

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

ment. And anyhow, we think it about time to drop the ratio term as applied to the intermittent, along with the term 'operator,' adopting in its stead the number of degrees through which the cam pin revolves while engaged with the star."

I Fully Agree.

With which latter I fully agree. Griffith is right, because the 'one to five,' 'one to six,' etc., is ambiguous and easily misunderstood. But if we say the intermittent sprocket is stationary through 300 degrees, and moves through 60 degrees, we then know precisely what is meant, viz., that the picture is stationary over the aperture five periods to one of movement, which is a one to five movement. We believe a part of the confusion which undoubtedly does exist, came about through two wordings of what was supposed to be the same thing, viz.: One to Five, which is a true one to five movement, and one IN five, which is really a one to four.

What says the projectionist to brother Griffith's suggestion? Don't sit on your coat tails in silence until we make the change, and then set up a chorus squawk of objections! Let us hear from you NOW, or for ever and ever and ever hold your peace!

Can't Be Done

J. M. Devitt, Carlinville, Illinois, wants to know:

"Can the projection room be located to one side of center and a perfect picture be obtained? If it can be done, please tell me how to do it."

Can you bend the barrel of a rifle, shoot around a corner and hit what you aim at? One proposition is exactly as reasonable as the other. The instant you set your projector to one side of center of screen you set up side distortion and side keystone effect. See Figure 66 of handbook and last paragraph, page 154. The keystone effect may be corrected by filling in the aperture of the machine on one side, both top and bottom, and very carefully filing same until top and bottom of light on screen is parallel. For detailed method of doing this, see page 156 of handbook, copy of which you doubtless have. If not, then by all means get one at once. But the distortion cannot be remedied. If the projector sets to right of screen, then any given object on left side of screen will be larger than a similar object on the right of the screen, the amount of enlargement being in proportion to its distance from right side of screen, distance of machine from screen, size of picture and distance lens is out of center with screen. On a long throw, with a small picture, the machine being out of center somewhat would not be very noticeable, though the picture would not be "perfect." On a short throw, with a large picture, out of center shows very quickly, and is increasingly objectionable as throw becomes shorter or picture larger. You should have given me size of picture and distance lens to screen.

Union Projectionist

J. R. Perella, Bryan, Texas, orders a handbook and inquires:

"Please advise me as to whether all motion picture houses are forced to have union operators."

In the first place, officially, there is now no such term as "operator" as applies to motion pictures and projection, the Society of Motion Picture Engineers having officially, and by unanimous vote, declared "Projectionist" to be the correct term designating a man who projects motion pictures professionally.

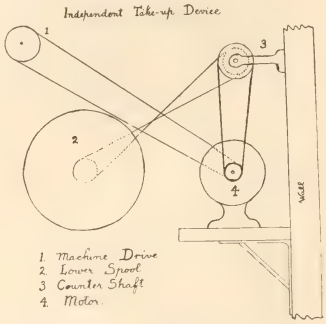
Union Projectionist Not Always Required.

Replying to your question, no, only theatres in cities or towns where the union controls the situation are obliged to employ union projectionists. In most of the smaller towns and even in many small cities, the projectionists are either not organized at all, or are organized so loosely that the union really amounts to very little, insofar as compelling theatre managers and owners to respect their rights, pay decent wages and to employ union men exclusively is concerned.

Projectionist Strikes Gold Mine

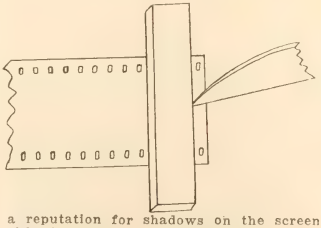
A projectionist of Auckland, New Zealand, who does not want his name used, writes from the other side of the world, thusly:

"Dear Friend, for despite the lack of personal acquaintance I feel I may call



you that, I have seen letters in the department from projectionists in Australia, but none from this city, so here goes. First I want to tell you of a gold mine I struck a year or so back. When taking over this job, the departing projectionist gave me a big collection of Worlds. Imagine my delight when I found the nuggets therein contained. The Projection and Advertising for Exhibitors I cut out. They have since been of great value. I was literally pitchforked into the business.

"An exhibitor friend came to me and said: 'There is a man here who wants some one to erect and run a country show. You're the one, so get busy'! And here is an exception to the rule: His fourteen year old boy was his operator, and believe me that little old man showed me enough so that I jumped in and took a chance. I made good first kick, and have gradually improved my position until I now hold a coveted Queen Street (our main thoroughfare) job. And I didn't get it by creating



a reputation for shadows on the screen either! And that is enough about myself.

Twenty-six Theatres in City.

"In this city of 120,000 we have twenty-six theatres, city and suburban. Seven of them are on the main street. Most of the town houses are up-to-date structures, using first run, with good music. The seven down town houses run continuous, 11 a. m. to 10 p. m. Average program is one hour and fifty minutes. Projection is, on the whole, good. City current is 230 and 460 D. C. Motor generator sets, mostly English make, are used to supply current to arc. The old German made Erneman projector was much used here before the war, but latterly the Powers and Simplex have come into their own. Only one house has two projectors. People here do not mind waiting while we change reels.

"Just to show you how far away we are, Charlie Chaplin's 'A Dog's Life' and 'Tarzan of the Apes' have just been released (April 3. Ed.). In the matter of film service New Zeland is controlled from Australia. We have a sound union of operators. Musicians, front of house and stage hands, each have a separate organization, but a working agreement between the whole is being formulated. Our Arbitration Act compels each man, except if he is an owner, to become a member. Wages are fairly good, approximating $21 for continuous, $20 for night show and $15 for suburban. In common with other trades we intend applying for a new award, at increased rates and better working conditions.

Depended on United States for Supplies.

"During the past few years we have depended almost entirely upon the United States for supplies and film. I have never heard of anyone here using A. C. at the arc. Some houses have A. C. supply, but it is converted to D. C. Some of the trials and tribulations of the projectionists of your country are interesting. I wonder what our exchanges would say if we demanded film fit to run without inspection? But most of the programs go on circuit for lengthy periods.

"Every Maori village has its picture show. 'Jimmy the Usher' is with us here also, but in our case he spanks the cows (For goodness sake what's that?!?! Ed.) during daylight and after tea he tightens his take-up, tension shoes, etc., and with horny hands churns the butter—I mean film. Probably you know this is the land of the cow. Without her we would be millions poorer each year. (Oh, I see the point now! Ed.)

Enclose Suggestions.

"In the hope that it may benefit some of your boys I enclose a couple of suggestions. The first is an independent take-up device as installed on our own machines. Instead of driving take from machine an extra pulley or a motor belt to a countershaft, which in turn belts to takeup. For this is claimed a big saving in wear on projector, besides steadying the picture.

"Our machine has been running three and one-half years and is still good. The second is my method of scraping film for joining. I keep ends of my scissors sharp with a fine file. Straight edge gives a perfectly straight line. Haven't a handbook yet, but will have one soon. Is it necessary to add extra postage to foreign countries? Would that we had an understudy of yourself here."

Machine News Surprises.

An interesting letter truly. Was a bit surprised at the one machine news. Most likely your people do not mind waiting because they don't know the advantage of continuous projection. A stop between each reel of a feature breaks the thread of the story. Well, people, of course, don't much miss that which they know nothing of, but here we take pride in such careful framing and changeover from one machine to the other that the audience knows absolutely nothing of it. As I understand you the law compels every worker to be a member of his union. Is that correct? The employers would throw seven kinds of a fit if that were even proposed over here. Circuiting of films is practiced in a limited way in some rural sections here. It is very bad from every viewpoint.

Received No Complaints on Handbook.

As to the suggestions, they are passed along for the consideration of our projectionists. The separate takeup was used here in a limited way, some years ago, but its use has, so far as I know, been abandoned. You will find the handbook to be a good investment—or at least many thousands of users say it is. To date, of all the thousands sold there has not been, so

far as we know, a single complaint. On the other hand we can show letters galore from handbook users declaring it to be worth to them many times its price. As to extra postage on the $4.00 includes postage.

To your union I take the liberty of extending, as Honorary Director General of the projectionists union of the Argentine Republic, South America, the hand of good fellowship on behalf of that excellent organization, and as a plain member of the projectionists' organization of the United States and Canada, I also take the liberty of extending, on behalf of that great body, best wishes and the handclasp of brotherhood.

A New English Carbon

Many of our readers will remember R. W. Kiewert, formerly connected with the Bio Company, which went out of business when the United States declared war on Germany. Well, Mr. Kiewert is again in the limelight by virtue of having formed the Carbon Imports Company, with home office in New York City. This organization handles an English made carbon bearing the trade name "Kinarko."

The Kinarko comes in five eighths, three quarters and seven eights inch cored twelve inches in length for positive. For negative Mr. Kiewert presents something, so far as this country is concerned at least, entirely new and untried. The negative is six inches long and comes in three diameters, viz.: five sixteenths, seven sixteenths and half inch to be used respectively with the above named sizes of positive.

The negative is copper coated on its outer diameter. This coating, Mr. Kiewert claims, causes no pitting of the condenser. This claim is, I believe, well founded. Mr. Kiewert also claims the coating to be equally effective with other metal coatings with which we are now familiar. This claim remains to be substantiated.

Peculiar Negative Carbon.

And now comes the peculiarity. In the negative is a core which is formed and then copper coated. It is then inserted in the carbon and baked in. Mr. Kiewert claims for this plan that it makes for steadiness of the arc without objectionable increase in the arc gas stream from the negative.

So far as we were able to determine from a careful examination of the carbons they are of fine grain and well baked. The positive core is remarkably small as compared with our domestic carbons.

Mr. Kiewert claims a long burning period for Kinarko. Loaded to normal capacity, which is set at 22 to 40 amperes for the five eighths, 42 to 60 for the three quarters, and 60 to 100 for the seven eighths sizes, positive, he claims a burning period of from four and one-half to five hours for the different sizes positive and from two and a quarter to two and one half for the negatives.

Following our usual custom in such matters we shall have Kinarko tested by projectionists in various parts of the country. Until reports from these tests are in, we can say no more. We shall ask the Vancouver, British Columbia, Denver, Colorado, Baltimore, Maryland, and the Duluth, Minnesota unions to make the tests, sending report to me and copy of it to the Carbon Imports Company, 112 West Forty-second street, New York.

Important.

In making these tests it is important that the projectionist use the proper carbon combination for his amperage; also that he make at least one full day run on them. Burning a single set is not sufficient.

Bull in a China Shop

The Canadian Moving Picture Digest projection department is publishing a bundle of questions on optics, with answers thereto, one a week. Projectionists will do well to watch them, as no avenue of knowledge should be overlooked. In his first announcement Mr. McMahon, editor, makes this statement, after commenting on relation of shutter blade width to speed of intermittent movement: "No doubt these things will seem strange to you, but they are true, as any thorough projectionist will admit, and if the projectionist understood more about these things it is safe to remark that the machine manufacturers would equip the mechanism with an elaborate optical system which would increase the efficiency of the projector system to at least double its present capacity, but they cannot do so because the average projectionist could not handle intelligently such an expensive (but in the long run cheaper) and delicate optical train, and it is simply a matter of building a machine that the average projectionist can handle."

Matter of Building Right Machine.

Some of Brother McMahon's statement might be open to serious question, but never did he say a truer word than "it is simply a matter of building a machine which the average projectionist can handle." That is precisely the situation. I have had that particular thing flung at me time and again in different forms by projector manufacturers. At present there is no such projector optical system as friend McMahon speaks of, nor will there probably ever be. The situation does not, in my opinion, call for either a delicate or costly optical train, but it does call for deep study and the application of common sense. I think as good a condenser as we will ever care to use will not cost in excess of $5 a lens, and the objective ought never to go above $100 or at most $150. There is not and I think never will be anything very delicate about the projector optical train of the projector.

Hits Nail on Head.

The knowledge we need is how to work intelligently in fitting something pretty close to what we now have, with some change in the objective, to the local condition, and take it from me that calls for real knowledge, and involves many things. Of course if we want to consider the matter of intermittent speed as a part of the optical train, then possibilities of increase to a true six to one bring something which will be decidedly delicate to successfully handle. But while intermittent speed is intimately hooked up with the optics of the projector, and has a huge bearing thereon, still we would hardly exactly call it a part of the optical train. But anyhow friend McMahon hit a large nail squarely on the head in the matter of lack of skill, which discourages projector manufacturers from putting out equipment which they well know the average man cannot successfully handle.

Not long ago I jumped all over the general manager of a large manufacturer because they did not send out an adjustable shutter with their machine. Said he: "Yes, and have hell popping in two weeks, with complaints, kicks and howls enough to drive us crazy. Why, Richardson, some of the squareheads in projection rooms could no more adjust an adjustable shutter intelligently than they could put a mainspring in a watch. They haven't brains enough or don't use them. And when after their 'adjustment' was done and there was more flicker than picture our machine would get the blame. Give us knowledge and intelligence in all projection rooms as we now have it in a comparatively few and we'll send out an adjustable shutter so quick it will make your head swim!"

That isn't a verbatim quotation, but it is pretty close to it. And the man was RIGHT. And there you are. The whole industry is in appreciable measure held back through lack of expert knowledge in the projection rooms of this country, take them as a whole.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Progressive

R. E. Brian, Pekin, Illinois, says:

"Am enclosing slip I sent to exchange manager with each shipment of films. Have no questions to ask, but enclose fifty cents for lens charts, just to be on the safe side. Have all three editions of handbook and have been a member of the projection department family, though a silent one, for five years. You may see by my letter head that my projection equipment is not half bad. Picture is 15 feet 8 inches, at 82 feet, using 40 Amperes D. C., and if I do say it, the screen result is good. Projection room is 12 feet by 12 feet, with 10 foot ceiling."

Letter Head Evidence Reflects Brains.

The report blank is excellent. Both it and the letter head evidence the fact that neighbor Brian is NOT paralyzed from his ears up, but is up to date and progressive. The blank reads as follows:

CAPITOL THEATRE.
Projection Department.
_____ Film Exchange
_____

Gentlemen: I have the following report to make on your Print _____
Loose Patches _____
Misframes _____
Condition of film _____
Remarks _____
Pekins, Illinois. R. E. Brian, Projectionist,
_____ I. A. T. S. E. No. 434.

The letter head is also worthy of space. It follows:

Equipment:—Two tpye "S" Simplex, G. E. Rectifier, Gardener Velvet Fibre Screen
CAPITOL THEATRE
Raymond E. Brian
Projectionist
Member I. A. T. S. E. No. 434.

Takes Pride in His Work.

And you may take it from me that the man who does things this way takes pride in his work. He is one of those who, in days to come, will feel sorry for the man who has to work for the union minimum scale, because in the final settling process the exhibitor who has not learned the lesson of rewarding superior merit in the pay envelope, will automatically eliminate himself. Unions and union minimum scales will most likely always be necessary, but more and more the real projectionist will rise above the minimum scale, leaving its provisions for what it rightly is intended to take care of, viz.: the man of relatively small ability (Unions should change their attitude with regard to the scale and impress upon exhibitors the fact that it is not a "wage scale" per se), but a MINIMUM scale below which he must not go.

Live News from Everywhere

ZONING LAWS ARE CREATING TROUBLE

Erection of Large St. Louis Theatre May Be Prevented Unless an Amendment Is Adopted

UNLESS amendments to the zoning law in St. Louis are made, particularly in the clause providing for a rear yard space in all buildings, Director of Public Safety McKelvey announces he will have to refuse a permit for a $600,000 moving picture theatre, contemplated by the Missouri Theatre Company, at the southwest corner of Grand and Lucas avenues.

In the applications for the new building no provision was made for a rear yard space, which McKelvey says must be done to comply with the zoning ordinance.

McKelvey says that the rear yard space is required by the ordinance to provide light and air for all buildings. "It is a restriction on building in the city," McKelvey says, "and has forced me to refuse permit for $2,000,000 worth of buildings recently."

World Film Office Moves.

The World Film Corporation's St. Louis office under the management of W. C. Carters, one of the film circle's popular managers, has removed to Washington avenue, one block north of its former location. The World office is now located next door to the Mutual.

Goldstein Transferred to San Francisco.

Samuel Goldstein, former roadman working out of the St. Louis office of the Fox Film Corporation, has been transferred to Fox's San Francisco office. Mr. Goldstein had been successful in this territory.

Fox Manager Returns from Trip.

Manager McKean, of the Fox exchange in St. Louis, just returning from a visit to Memphis, Tenn., made the announcement that several houses had changed hands there. He learned that the A. J. Lyons enterprise had bought several new houses, one from the Majestic Amusement Company, which controls six houses in Memphis, five straight picture houses and one legitimate house. One of Marcus Loew's houses was also taken over by the A. J. Lyons enterprise.

Mr. McKeon also announced that the business of the Fox exchange in St. Louis had been good considering the extreme hot weather.

United to Take Old World Quarters.

The United Theatres Picture Corporation, which has taken up temporary quarters in the office of Fox Film Corporation, will shortly take over the office formerly occupied by the World Film Corporation.

Detroit News Letter

Film Building Fills Up.

WITH the establishment of exchanges by the Realart Pictures Corporation and the United Artists Corporation, the film building at 63 East Elizabeth street, is now 100 per cent. filled up, and the next exchange firm that comes along is going to find it very difficult to get anything in the city of Detroit that is up to the city requirements. Realart is located at 607 Film building, while the United Artists are on the same floor at 605. Mr. C. G. Kingsley is in charge of Realart and Robert J. Churchill in charge of United. Both are now doing business.

Scott Has New Plan.

Harry Scott, of the First National, is working out a new combination booking plan for the small towns where heretofore First National has had no business. Under the new plan the smaller exhibitors will be able to show First National stars.

Texas Guinan Rights Purchased.

Dave Mundstuk, of the Strand Features, has purchased the Michigan rights to a series of two-reel Western dramas featuring Texas Guinan, as well as a series of single reel comedies featuring Mark Swain.

Manager Frank Gebhardt, of the Pathe office, announces big business on his latest special, "The Great Gamble." He expects it to top any previous mark set by Pathe serials.

Kunsky Purchases Summer Home.

John H. Kunsky, of the Kunsky Enterprises, has purchased a summer home in Canada directly opposite Belle Isle Park, Detroit. He plans to erect a home at once and to occupy same next season.

Detroit Opera House Leased.

Arthur S. Hyman, of the Arthur S. Hyman Attractions, has leased the Detroit Opera House for the summer months. He opened it on July 13 with "Virtuous Men," and did excellent business the first week. The second week he showed "Wives of Men." It is his intention to show only his own features, with a large orchestra and short reel subjects. Performances are continuous from 11 a. m. to 11 p. m., and prices are 20 and 35 cents, war tax included.

Listening to the Human Pack.
Madaine Traverse is fearful of these wolves in her Fox feature, "Rose of the West."

Mead Leaves Film Business.

Charles Mead, formerly with Pathe, Hodkinson, Vitagraph exchanges, in Detroit and Dallas, has abandoned the film business entirely to become special representative in Michigan for the Gillette Tire Company.

Contracts for Stage Setting.

Phil Gleichman, of the Broadway-Strand Theatre, Detroit, is back after a two weeks' trip in the East. He has contracted for a new stage setting, a duplicate of that in the Riveria Theatre, Chicago, and plans a lot of innovations for his theatre when the fall season opens.

Stork Makes Visit.

The trade will be interested to learn that on June 22 the stork brought a baby girl to the home of Mr. and Mrs. Dave Prince, of Dallas, Tex., formerly of Detroit. Mr. Prince was with the General and Triangle, in Detroit, and, in Dallas, is exchange manager for the S. A. Lynch Enterprises.

Philadelphia News Letter

McAdoo Is Theatreless.

FIRE, believed of incendiary origin, wiped out the Lion Theatre building, South Tamaqua street, McAdoo, Pennsylvania, last Wednesday, July 16. A loss of $11,000 was entailed in this and adjoining properties. The destroyed building was owned by Peter Sidari, of East Diamond avenue, who purchased it from Julia Anilosky, whose husband, now deceased, erected it. This is the second motion picture theatre in this town to be destroyed by fire within the past few weeks, the first theatre recently reported being the Blaine. McAdoo, with its two former theatres burned down, is at present without any means of amusement for its inhabitants.

United Artists Are Home Hunting.

C. S. Trowbridge and Ralph O. Procter, of the United Artists Corporation, were in Philadelphia last week, seeking temporary quarters. Mr. Trowbridge, who will have charge of this territory, is well known here, having had charge of a series of Government pictures which were run at the Forrest Theatre, nearly two years ago.

Eureka Theatre Is Sold.

Mrs. MacIntosh reports that she has sold the Eureka Theatre to a party in Chester, whose name cannot be divulged at the present time. The Eureka is a modern fire-proof building of the latest design, having a seating capacity of over 700. The house was sold for $60,000.

Bennethum Purchases the Felton.

George Bennethum, who controls a chain of theatres up through the state, has purchased the Felton Theatre lease for a number of years.

Rosemary Theby.
Appears in all-star cast with Francis Ford in the Burston serial, "The Mystery of '13'."

Washington News Letter

Metropolitan Changes Schedule.

CRANDALL'S Metropolitan Theatre has changed its schedule of shows, opening at 10:30 instead of at 11 a. m. as was formerly the case. It is announced that the purpose of this change is to permit the rendition of the special overture by the Metropiltan orchestra of twenty-five pieces three times daily. The theatre is open until 11 p. m.

Harry Crandall has from time to time made a number of improvements in the Metropolitan. There is employed a house stentor who announces unsolicited what seats are available, and there is a carriage starter who lends aid to the motorists who patronize this house.

Empire Will Be Improved.

The Empire Theatre on H street, between Ninth and Tenth streets, Northeast, has been closed for extensive improvements to be later opened under the present management. The Empire is a member of the Tom Moore booking circuit.

Sheild Joins Tom Moore.

Corbin Sheild, formerly manager of the Leader Theatre on Ninth street, Northwest, has joined the Tom Moore forces, and will devote himself to publicity work. Mr. Sheil has managed theatres in Richmond, Norfolk, Lynchburg and Newport News; Savannah and Augusta, Ga., and Knoxville, Tenn. He is a native of Richmond, and has been in the amusement business for many years. The Leader was closed some few weeks ago.

Crandall to Invade Maryland.

The Maryland motion picture field is about to be invaded by Harry M. Crandall, of this city, according to an announcement just made by him of the breaking of ground in Cumberland, for the erection of a theatre there that will involve an investment totalling in the neighborhood of $250,000. It is understood that this is the first of a string of houses to be erected or control secured in other cities and towns in Maryland and Virginia. In addition to his houses in Washington, D. C., Mr. Crandall controls the Colonial Theatre, in Connellsville, Pennsylvania. When the York Theatre, at Georgia avenue and Quebec street is completed, Mr. Crandall will have in operation eight theatres in the Capital City.

Lust Is in New Quarters.

Sidney B. Lust, president of the Super Films Attractions, Inc., is now in his new quarters in the Mather Building.

PICTURE MEN TAKE A PROMINENT PART

In the Picnic of the Cincinnati Chamber of Commerce and Land a Handsome Silver Trophy

AT THE picnic of the Cincinnati Chamber of Commerce, held at Coney Island, July 16, moving picture men took a prominent part, and won for themselves many honors. The Associated Film Exchange Managers were awarded the prize offered by President E. C. Gibbs for the subsidiary organization having the largest average representation in the parade preceding the outing. The film men had an average of 98 per cent., and this week President Jack Stewart and Secretary C. V. Zimmerman are proudly displaying the beautiful silver loving cup awarded the organization.

The High Balls Got 'Em.

The versatility of the moving picture men in Cincinnati was exemplified last Sunday, when the managers and employes of the exchanges played a ball game at a local park. The managers played the salesmen, the latter winning by the score of 23 to 13. The managers claim as an alibi the fact that the opposing pitcher constantly served high balls, and that they have had little practice against that sort of delivery, since the first of July.

A New $100,000 House.

Plans are under way for the erection of a new moving picture theatre at the corner of Front and High streets, Hamilton, Ohio, to be known as the Rialto Theatre. The new house is to be erected by the Jewel Photoplay Company, of which John A. Schwalm is president; John H. Broomhall, secretary and treasurer. The building will contain 800 seats, and cost approximately $100,000.

Runey Brings Home a Business.

Clarence Runey, of the Cincinnati Motion Picture Company, has purchased the entire plant of the Motion Picturescope Company, of Chicago and Rockford, Illinois, and the business will hereafter be conducted in Cincinnati. The company has been manufacturing principally moving picture projectors for homes, factories, etc.

Rowland Joins Chamber of Commerce.

W. W. Rowland, Metro Pictures Corporation, was elected to membership in the Cincinnati Chamber of Commerce at a recent meeting of the Board of Directors of that organization.

Alterations for the Avenue.

A building permit has been issued for alterations in the Avenue Theatre, at 122 West Fifth street, Cincinnati, and work will be started at once.

Indiana News Letter

Quimby Will Build House.

W. C. QUIMBY, manager of the Strand and Jefferson theatres, at Fort Wayne, has purchased property on Grand River avenue, in Detroit, Mich., on which he expects to erect a handsome new motion picture theatre, seating about 2,500 and costing, including the land, about $300,000. Mr. Quimby, prior to coming to Fort Wayne, operated the Pictorium Theatre, at Dennison, Ohio, and the Pastime, at Columbus, Ohio. He says he does not intend to leave Fort Wayne, but will supervise the new theatre from that city.

A Remodeled Theatre.

A deal is in progress for the sale of the old Madison Theatre, at Laporte, recently condemned, to Ascher Brothers, of Chicago. If the transaction is completed, the structure will be extensively remodeled into a ground floor theatre. The Madison was known for several years as Hall's opera house.

Raub on Lafayette Journal.

Chester Raub, formerly connected with Herbert Johnson in the management of the Luna Theatre, at Lafayette, and for a time connected with the Doll-Van Film Corporation, of Indianapolis, has accepted a position in the advertising department of the Lafayette Journal.

Farrell Comes to Indianapolis.

Albert Farrell, of Indianapolis, who has been representing Universal in Louisville, for the last five years, has been transferred to the Indianapolis office. He was connected with the Indianapolis exchange before being sent to Louisville.

The Little Fellow's Motion to Postpone the Fight Was Properly "Tabled."
H. B. Irving, son of Henry Irving, the celebrated English actor, is seen here winning out in "The Lyons Mail," a Triangle feature.

THEY SUGGEST A "HOSPITAL SUNDAY"

Montreal Exhibitors Want to Adopt Substitute for Present Civic Tax Upon Admission Tickets

EXHIBITORS of Montreal, Quebec, have proposed that the city institute a "Hospital Sunday" for the purpose of raising funds for the local hospitals and orphanages in place of continuing with the civic tax upon admission tickets to the theatres. The exhibitors have asked that all collections at local churches on the proposed Sunday be turned over to the hospital fund and that nurses be placed at the entrance to all theatres on the day to secure donations from all theatre patrons.

It is the opinion of the exhibitors that the local institutions would derive considerable revenue from this plan and the theatres would be relieved of one of many forms of taxation. The opinion is also expressed that the public would prefer such a plan and that it would overcome much inconvenience throughout the year now caused by the collection of a small tax on all tickets.

In connection with the suggestion, it is shown that Montreal exhibitors are subject to no less than eleven forms of taxation at the present time. They pay a property tax, business tax, vault tax, canopy tax, electric sign tax, motor tax, boiler tax, water tax, reel tax, city license fee and provincial license fee. The patrons are also compelled to pay a tax on tickets and, in some instances, this tax is borne by exhibitors who include it in the regular admission price. Many exhibitors also donate freely to charity and otherwise.

No action has yet been taken by the civic administration in the matter.

Winnipeg Exhibitors Refused Relief.

The exhibitors of Winnipeg made one last bid for a reduction of civic license fees for the forthcoming year as a relief from losses sustained because of the closing of local theatres for six weeks last fall on account of the influenza epidemic. They appeared before Mayor Gray on July 10 and subsequently interviewed the market, license and relief committee of the city.

The suggestion was made that the city could afford to make an adjustment of the annual license schedule if the city could not make a direct grant to the theatres for loss of business. The mayor passed the buck to the committee and the delegation representing the moving picture interests next appeared before that body.

The committee decided not to grant compensation, Alderman W. B. Simpson, chairman of the committee, announcing that the city's legal department had advised the city not to grant any relief.

Among those who headed the exhibitors' deputation were M. J. Williamson, National Theatre; W. P. Wilson, Lyceum Theatre, and Robert Kershaw, Osborne Théatre.

Allen Companies to Amalgamate.

An amalgamation of all joint-stock companies which are operating various Allen theatres in Toronto is hinted in a statement referring to an issue of stock for the new Allen's St. Clair Theatre, which is being erected in the North End of the city. It is intimated that most of the Allen theatres in Toronto are financed by separate joint stock companies and it is likely that all interests will be pooled this year.

An issue of $50,000 worth of seven per cent. cumulative preferred stock of the new Allen's St. Clair Theatre, Limited, is being offered locally at par with a bonus of twenty-five per cent. common stock. The St. Clair house will have a seating capacity of 1,600.

Close Theatres for Changes.

The Beach District of Toronto is getting along as well as possible without two of its moving picture theatres for the time being, both the Family and Peter Pan theatres having been closed. The Family is being remodeled and enlarged by the Paramount Theatres, Limited, which acquired the house last spring.

The Peter Pan Theatre has been wiped out to make room for the new Waverly theatre which is being constructed by Jule and J. J. Allen.

The district has two other theatres, the Coliseum and the Prince Edward, both of which have been enjoying good business.

Jennings Is Promoted.

Herb Jennings, one of the oldest exhibitors in Toronto, in point of experience, is the manager of the Allen's Danforth Theatre, Toronto, a large suburban house which is just nearing completion. Jennings was the first manager of Allen's Bloor Theatre, having been in charge of the Bloor Theatre since its opening last spring. He has made such a success of the enterprise that he is being transferred to the Danforth. The latter has almost 2,000 seats, or more than double the seating capacity of the Bloor Theatre. Jennings was previously the manager of the Strand Theatre, Ottawa, Ontario.

Displays Correct Time Table.

Manager Robson, of the Strand Theatre, Toronto, uses a printed sign each week in his lobby to show the exact minute when each picture on his program is scheduled to start during the day. The exact length of each picture is determined, after which the time-table is printed in figures which are easily readable. Duplicates of this time-table are in the manager's office, in the projection booth, at the orchestra leader's desk and at the head usher's post. Every effort is made to follow these schedules.

Strike Compels Postponement.

Announcement is made at Winnipeg that the Starland theatre will not be reconstructed this year, as intended, because of the setback in labor circles. The new theatre will be built next spring, it is stated.

Mrs. Pickford Visits Toronto.

Mrs. Charlotte Pickford was a recent visitor in Toronto, Ontario, the birthplace of Mary, Jack and Lottie. Mrs. Pickford paid a visit to her sister, Mrs. L. Watson, Dusen street. Her niece, Miss Verna Watson, returned with Mrs. Pickford to New York, where she will study Russian dances.

Ouimet Travels to Boost.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, Canadian Pathe distributors, has made a trip through Canada to the Pacific Coast to visit the Western branches of the company and to examine local conditions in the various centres.

Elliott Goes on Trip.

Will M. Elliott, manager of the Regent Theatre, Toronto, broke away from work for a week in July to pay a visit to Indianapolis.

"Among Those Present" Were a Few Who Hadn't Paid War Tax.
Something's going to happen, so we'll have to take away the camera from the above scene from the Paramount-Sennett comedy, "Among Those Present."

Minneapolis News Letter

Minneapolis Soldiers Return.

THE popular members of the Minneapolis film colony, who have seen service overseas during the war, are back in God's country again, distributing iron crosses, German helmets and other battlefield relics among their friends.

Mannie Gottlieb is one of the latest arrivals in Minneapolis. Before joining the army he was manager of the Favorite Film Company of Minneapolis. He was in the service for twenty-three months, serving in England, France, Germany and Italy. He seems to have an inexhaustible supply of iron crosses.

Bill Higgins, long connected with the film industry in Minneapolis, recently arrived after a year's service in France, during which he was in action on many different sectors of the western front.

Lew Francis, formerly associated with the Theatre Equipment Company, of Minneapolis, has been discharged from the army and is now in New York on business with J. George Feinberg.

Realart to Open New Exchange.

Realart Pictures Corporation is to open an exchange in Minneapolis.

J. S. Woody, general sales manager for the corporation, was in Minneapolis to make arrangements for the new office, which will probably be located in the Film Exchange building.

Harry Hollander, who has been affil-

iated with the Minneapolis First National Exchange, was appointed by Mr. Woody to act as branch manager for Realart in this territory.

Mr. Hollander was associated with Fox for three years and with Select for one year.

Watson to Run Valleau's Theatre.

Billy B. Watson, assistant manager of the Garden, Grand and Aster in Minneapolis, has severed his connection with Ruben and Finkelstein to become manager of V. B. Valleau's Broadway and Idle Hour theatres at Albert Lea, Minn.

Mr. Watson, who is the original Billy B. Watson, of vaudeville fame some years ago, has been associated with R. and F. interests for the past eleven months. For more than three and one-half years he was manager of the Garden when it was under the control of Universal.

Finkelstein Goes to New York.

M. L. Finkelstein, president of the First National Exhibitors' Circuit of the Northwest, has gone to New York for a conferenc with New York First National executives.

News Brevities.

The Presho Amusement Company was recently incorporated at Presho, South Dakota, with a capital of $4,000 by W. B. Hight, N. Van Schaack and D. K. Knutson.

Joe Belair has purchased and taken over the management of the Dreael Theatre from Frank Henagen at Superior, Wisconsin.

J. P. Coffey has leased the former Grand Theatre building at Luverne, Minnesota, to Glen Duggan, who will open it as a motion picture house in the near future.

The Grand Opera House at Stanley, Wis., was sold by Mathew Gruber to Philip Goshaw and George Broughton.

L. F. Mulvey, of Madison, South Dakota, has leased the Floto Theatre, at De Smet, taking possession on July 1.

Portland News Letter

World Opens Portland Office.

WITH the signing of the lease July 11 for the quarters at 390 Burnside street, Portland, Ore., the World Film Corporation enters Portland as a full-fledged exchange. Jack Weil, district manager ,with headquarters in Seattle, was in Portland on the above date and made all the arrangements.

The office will be in charge of George E. Jackson. Nye F. Dobbs will be cashier of the new exchange.

Rosenberg Back from Trip.

After covering the territory by flivver from the Pacific Ocean to the eastern boundaries of Montana, Louis Rosenberg, of the De Luxe Feature Company, sojourned in Portland a few days to rest up. Business is good as far as eastern Idaho, he said, but in Montana things are quiet, due to poor prospects for a wheat crop. Mr. Rosenberg reports many bookings on "Yankee Doodle in Berlin" and the Tom Mix re-issues, however.

Long Puts in Own Power Plant.

W. A. Long, Star Theatre, Oregon City, has installed his own power plant of popular make and hereafter will depend on his own electricity to operate all his lights and machines. The Service Film Company, of Portland, supplied the necessary equipment and changes were made to use 60 volt current instead of 110.

Parker Back from South.

J. J. Parker, owner of the Majestic Theatre, Portland, is back from an extensive tour of the producing centers. He spent several weeks in California, where he hobnobbed with the stars and directors and came back with first hand information about the big pictures in the making in the Southland.

OIL CITY WILL HAVE $100,000 HOUSE

Columbia Amusement Company Will Remodel the Present Opera House Possibly to Open Labor Day

SEVERAL deals have been close recently which will put Oil City on the moving picture and amusement map in fine shape.

The Columbia Amusement Company, which operates theatres in Warren and Erie, has purchased property on which they will erect a $100,000 theatre, and W. A. McCartney, of the Princess, Oil City, together with A. J. Tuller, a local business man, has leased the Opera House and is already enlarging and remodeling the property.

The Columbia Company has concluded negotiations for the old P. W. Geary property on Seneca and Elm streets, and have announced its intention to proceed at once toward the erection of a modern theatre on the site, which will be completed late this fall, or not later than January 1, 1920.

This property has a frontage of 75 feet on both Elm and Seneca streets, and the length of the lot is 150 feet.

The plans for the rehabilitation of the Verbeck Amusement Company's building have been completed, and it is planned to put a corps of builders, decorators and electrical men to work shortly. As plans now stand, the theatre will be thrown open to the public on Labor Day, and when it is, it will be difficult to recognize the place as the old opera house.

With increased seating capacity, new lobbies, a roomy foyer, different aisle arrangements, remodeled balconies and lobby, redecorated and remodeled front, nothing is to be overlooked by Messrs. McCartney and Tuller in their efforts to make the house one of the most comfortable and attractive appearing in western Pennsylvania.

The house will be operated six days a week. The legitimate shows will have their innings on an average of once a week, at least, and on other days the highest-class motion pictures will be presented to patrons. The new name has not yet been definitely decided upon.

Moore with United Artists.

Carlos E. Moore, manager of the Hodkinson Service in Pittsburgh, has accepted the position of manager of the Pittsburgh office of the United Artists, composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. He tendered his resignation to the Hodkinson Service while on a visit to New York, the latter part of the week of July 7, to take effect on July 19. Temporary quarters will be established on the third floor of the film exchange building at 412 Ferry street, with the Day exchange, July 21.

"Step Right Up to the Bar, Boys!"
Says Alma Rubens, looking over the crowd in "A Man's Country," a Robertson-Cole feature distributed by Exhibitors Mutual.

Filmograph Has New Manager.

Robert Gordon, formerly of the Universal at Universal City, Cal., has been secured by the Filmograph Company, Pittsburgh, as a director and general manager. He has already produced a five-reel picture and arrangements are now being made to produce a series of one-reel comedies.

Mr. Gordon did character work and directing for the Universal and has been closely connected with the show business since he was fifteen years old, when he worked as a clown with the Ringling Brothers' circus.

Gable and Claffys Unite.

M. H. Gable, owner of the Gable Theatre, and Claffy Brothers, of the Alpha Theatre, Sharon, Pa., have combined their forces and formed a $100,000 corporation. A part of the deal was the purchase of the Thomas Theatre, a fine combination house of 1,000 capacity, which has just been extensively remodeled. There is one other house in the town, the Moyer, which makes a total of four good theatres in the town.

Film Boosts Civic Bonds.

In the recent campaign for the approval of the Pittsburgh Bond Issue, motion pictures were utilized with telling results to explain the need. The film was arranged by J. W. Brooks and W. D. Jones, entitled "The Dawn of a New Day for Pittsburgh," and produced by the Industrial and Domestic Film Company. To our knowledge this is the first time the film has been applied to community building and marks another innovation.

Reiff Likes the Quakers.

Harry E. Reiff, assistant manager of the Universal exchange, Pittsburgh, made a trip to Philadelphia recently, to interview the censor board in regard to a recent release. He was treated finely, especially in the matter of the picture in question. He met a number of the film boys in the Quaker City and says they are one fine bunch—no wonder they call them residents of the City of Brotherly Love.

Buchanan Returns from Front.

J. B. Buchanan, former local cameraman for the Universal, who enlisted in the army eighteen months ago, is back from France and is again located in Pittsburgh. He went across as a second lieutenant and came home as a first. He was connected with the aerial division of films and had charge of the making of several Government films, including "Under Four Flags," "Wings of Victory," and part of "America's Answer." He also has charge of the Allied War Review, released by Pathe. He is now doing commercial work.

New House for Derry.

Frank Cordi is erecting a new house at Derry, Pa., and has placed his order at the Hollis, Smith, Morton Company, Pittsburgh, for two Simplex projectors, Minusa Gold Fibre Screen, booth, frames, and other supplies.

Stiltwalker Boosts Film.

Paul Jones, of Wilkinsburg, Pa., worked a clever stunt in connection with the showing of "Daddy Long Legs" recently. He secured a young fellow who is an

KANSAS CITY WILL HAVE NEW HOUSE

Grubel & Grubel Plan Theatre on Kansas Side of City To Be Built During Next Spring

E. J. GRUBEL and F. C. Grubel, owners of the Electric Theatre, in Kansas City, Kansas, have purchased the property at 628-30-32-34 Minnesota avenue, on which they intend to erect a new picture theatre. The consideration was $75,000. This is the largest realty transfer of business property on the Kansas side this year.

The new theatre which the Grubel brothers will erect will cost $250,000. It will have a seating capacity of 2,500 and will be absolutely fireproof and modern in every respect. The architecture and beauty will compare favorably with that of any moving picture in this part of the country. The construction will not begin until the leases on the present buildings expire in the spring.

The new theatre will be operated along with the Electric Theatre and the chain of other theatres at Joplin, Saint Joseph, and Springfield, Mo.

Big Projection Room for Garden.

When the remodeling of the old Garden Theatre, the new acquisition of Marcus Loew in Kansas City, is completed, the projection room will be the largest in the city. The new projection room is being built outside the house proper on a shelf supported by steel trusses. It will be arranged so that everything in it might burn without the patrons inside the theatre knowing that a fire had occurred.

Interior Will Be Changed.

The inside of the house will be entirely different from that of the old theatre, which had a mezzanine floor and a balcony. The balcony will be retained, but the mezzanine will be converted into a promenade and furnished with tables, reading lamps, a fireplace and lounger chairs. A row of loges will be built across the front of the balcony; the loges and the boxes will be supported by a large steel truss. Heavy green carpets will cover the entire house and the panels will be hung in blue. There will be three entrances, one for the boxes, one for the lower floor and one for the balcony. This arrangement will lessen the distance that each patron must walk to his seat and help to relieve the congestion.

The management expects to run a combination bill in the new theatre, probably five acts of vaudeville and a feature picture.

Tractor Demonstration Helps Business.

E. W. McAvoy, manager of the Mutual Film Company's offices, says that the tractor demonstration in Wichita the week of July 14 attracted business to the moving pictures houses also. Mr. McAvoy returned from a business trip in the western Kansas towns July 18. He reports that business in that territory is very good.

Theatrette Gives Free Show.

D. Filizola, proprietor of the Theatrette, Fort Scott, Kansas, has done a large business with "The Lure of the Circus," because of a simple bit of introductory advertising. When he started the series, he realized that the boys would be the best boosters of the pictures. So he arranged for a special complimentary presentation for the boys of his community.

The day before the picture was to be shown, he distributed free tickets to the boys, at the schools. The tickets were good between 5 and 7:30; and in that time he ran the two reels through three times, each showing being to a capacity house. The Theatrette seats 400, so that there were 1,200 boys who saw the first installment of the serial in a town of 11,000. Many of the boys persuaded their parents to attend that same evening, so that they saw the show twice. And the following episodes were shown to full houses, too.

Fox Officials Visit Kansas City.

A. C. Wycoff, general comptroller of the Fox Film Corporation, who is making a general tour of the Fox offices, visited the Kansas City office July 11. Herman Robbins, assistant general manager of the corporation, stopped in Kansas City on his way from the coast to New York, July 18.

Chanute Theatres Under One Control.

M. C. Wilson, of Chanute, Kansas, has bought out the Barker interests in the People's Theatre. This purchase gives Mr. Wilson, who is already owner of the Hetrick and Grand, control of all the moving picture houses in Chanute.

Film Board of Trade Postpones Meetings.

Because of the hot weather the Film Board of Trade has postponed its regular Friday night meetings until the first of August. The members, however, are subject to call meetings, which will be held whenever any question of importance calls for discussion.

New Corporation Chartered.

The Lone Star Picture Corporation, at Fort Worth, Texas, has been chartered with a capital of $150,000. J. M. Sims John Stein and F. J. Carroll supplied the finances.

Goodland Lyric Reopens.

The Lyric Theatre, at Goodland, Kan., opened again after being decorated and painted. A new machine and other equipment was installed in the operating room.

Empress Will Have Organ.

T. M. Henneberry, of Fort Scott, Kansas, is now engaged in the necessary arrangements and alterations preparatory to installing the big pipe-and-reed organ he purchased for his Empress Theatre while in Chicago, recently.

New House for Wichita Falls.

Wichita Falls, Texas, is to have a new moving picture theatre. It will be located in the new Perkins-Timberlake building on Indiana avenue and it will cost $125,000 to furnish it completely. The theatre will occupy the south of the building and is expected to be opened about December 1.

Will Build Liberty Theatre.

Major L. B. Blauvelt, constructing quartermaster at Fort Bliss, has received instructions from Washington to receive bids for the construction, at Fort Bliss, of a new post Liberty Theatre. Plans and specifications are now being prepared and a $25,000 expenditure will be made.

Business and Personal Items.

J. Irwin Dodson, who left the film business about a year ago to enter the insurance field, has returned to the films as salesman for the Film Clearing House.

The Iris Theatre, of Topeka, is closed until September 1 for redecorating and remodeling. G. L. Hooper is manager.

The work on the motion picture house being built in Emporia is progressing. The work is expected to be completed by the first of November. O. A. Kirkendall is the owner.

A new motion picture theatre is to be located in the first block on Main street, in Hutchinson. The building is now occu-

(Continued from page 709)

expert stilt walker and dressed him up as Daddy Long Legs, and had him walk through the town. The same lad can be secured by other towns, and information concerning him can be had at the First National Exchange, Pittsburgh.

Picture Building Near Completion.

The fourth and fifth floors of the Paramount Building, Forbes street, Pittsburgh, are rapidly nearing completion, and Manager Bonistall says that within two weeks, the moving process should be over.

Hullinger on Holiday.

Hullinger, of the Pittsburgh Universal, is off spending his vacation at New York and Atlantic City. While in Gotham he will call on the boys at the home office.

Brennan Leaves for Buffalo.

H. P. Brennan, traveling auditor for the Film Clearing House, left July 14 for the Buffalo office, after a short stay in Pittsburgh.

Miss Ley Marries.

Miss Emmy Ley, in charge of the inspection department of the Exhibitors' Mutual Exchange, Pittsburgh, resigned her position on July 1 to become a bride. Before leaving, Miss Ley was presented with a purse of gold as a token of esteem from the employes of the Pittsburgh Branch.

Griffith with Exhibitors' Mutual.

W. L. Griffith is a new addition to Manager Sliter's sales organization. "Griff," as he is known in film circles, comes to the Exhibitors' Mutual from the Metro Pictures Corporation, where he has been sales representative for the past two years.

Poster Shipper Joins Navy.

Richard Winterhalter, formerly poster shipper at the First National exchange, Pittsburgh, has joined the Navy. He is to report at Newport News, August 1.

Lande on Purchasing Trip.

H. A. Lande, of the quality exchange, Pittsburgh, left July 14 for New York, to look over the film market and to make some purchases for the fall business. Mack Horowitz is in charge of the office during Mr. Lande's absence.

Levy Returns from France.

Jack Levy is the latest addition to the road force of the Pittsburgh Fox exchange. He has just returned from a year's service in France, previous to which time he was with the Pittsburgh Goldwyn exchange and the Cleveland Universal.

Nothing "Dead" About This Set.

It's quite a jolly scene for Marion Davies and Nigel Barrie to stage in "The Cinema Murder," a Cosmopolitan picture for Artcraft.

pied by a store. Mrs. B. F. Herr will be manager of the new theatre.

The name of Cameron, Mo.'s, opera house has been changed to the Royal Theatre by A. E. Jarboe, manager.

The Liberty, of Union, Mo., has opened for business. The proprietor is Albert Rabennech.

A motion picture machine has been installed in the auditorium of the Southwest Texas State Normal College, at San Marcos.

L. W. Brophy, of Muskogee, is planning to remodel the Yale Theatre, of Yale, Okla.

A new theatre, 50x100 feet, three stories high, with a seating arrangement for 1,000 persons, is being built by George Skillett, Nowata, Okla., at a cost of $35,000.

Short Items.

J. W. Ross, at Frederick, Okla., has bought the Queen Theatre from J. E. Thrush, former owner and operator.

The opening of the Royal Theatre, at Bonner Springs, Kansas, has been postponed because of the delay in the arrival of the chairs.

The Opera House, a moving picture show, at Elk City, Okla., was badly damaged by fire. Mr. Massey's loss was $4,000, with $1,100 insurance.

M. A. Haygood and H. L. Cobb, proprietors of the Royal Theatre, at Carrollton, Mo., have sold their business to Percy Jones, the former owner. The price paid was $3,750.

San Francisco News Letter

Many Wurlitzer Instruments Sold.

I. H. LYONS, manager of the San Francisco branch of the Rudolph Wurlitzer Company, has effected sales of several large instruments for installation in moving picture houses in this territory. The management of the Portola Theatre recently placed an order for a Wurlitzer Hope-Jones organ, and the Imperial Theatre has fallen into line and ordered an instrument of this kind, being the last large Market street house in San Francisco to join the Wurlitzer ranks. An instrument has been sold for installation in the new Lincoln Theatre at Oakland, and the Majestic Theatre, at Sacramento, will install one.

Orpheum Official on World Tour.

Charles E. Bray, assistant general manager of the Orpheum Circuit, has sailed from San Francisco on a tour of the world to select attractions for this enterprise. He will be away for about a year and will visit Hawaii, New Zealand, Australia, China, Japan, and the principal European centers.

Contracts Let for Theatre.

Contracts have been awarded for the erection of the Merced Theatre, of Merced, California, and work on this structure will be rushed in order to have it completed before the fall rains commence. This house will be conducted by Charles H. Douglass.

Poster Exchange Incorporated.

The Exhibitors' Poster Exchange has been incorporated at San Francisco, with a capital stock of $20,000 by Julius Casaccia, Bert Leonard, Otto Laurelle and A. Vivorio. Quarters have been secured at 134-146 Golden Gate avenue.

Fred W. Voigt Receives Promotion.

Fred W. Voigt, who has been with the San Francisco branch of the Metro Pictures Corporation for the past three years in the capacity of salesman, has been made branch manager, succeeding Louis Reichert. The appointment was made by special representative Harry Lustig, who came here for this purpose and who will remain until Mr. Voigt is thoroughly conversant with his new duties. Mr. Voigt, before associating himself with Metro was manager for the San Francisco Film Exchange Board of Trade.

HOW WINEGAR BACKS UP A GOOD FRONT

Buffalo Manager Not Only Keeps His Patrons Cool, but Also Impresses the Fact Upon Them

ELMER C. WINEGAR, managing director of the Central Park and Premier theatres, has completed the "summerizing" of the former house with most attractive effect. Originally the side of the Central Park presented a far from attractive appearance in summer, in fact one look at the side of the red brick wall conveyed the idea of warmth. It was an obstacle that Mr. Winegar decided to overcome, so he went to work and with lattice work, hanging ferns, flower tubs and new awnings produced the effect illustrated in the photograph. Across the entrance of the house he placed a large sign with the words, "Central Park Summer Garden." The result was unusually satisfactory, and Mr. Winegar is the recipient nightly of many favorable comments. He also extended the "summarizing" idea to the interior of the house. Japanese lanterns were placed over the incandescent bulbs, a new stage setting was put in consisting of lattice work, ferns and flowers and a small fountain in the centre. Throughout the house Japanese wind bells were hung, so that the least breeze produced a tinkling noise and showed patrons that here at least was a cool spot. Mr. Winegar believes in making his patrons think in "cool" terms, therefore they forget about the heat. Recently Mr. Winegar opened a large lot in the rear of the Central Park for the parking of cars owned by motorist patrons.

The Movie War Possible.

This was also a popular move, and this class of patronage increased automatically. Mr. Winegar has followed the film business in Buffalo for eleven years, starting as manager of the Grand and Bijou Dream theatres, later going to the local Universal Exchange and then taking the management of both the Premier and Central Park. He is active in all community doings. During the war he organized several soldiers' relief associations and was prominent in the welcome home program for the ward in which the theatre is located. Commencing August 1, he plans to augment the orchestra in the Central Park, which is now enjoying extremely good business.

Return from Motor Tour.

Al Becker, manager of the Becker Theatre Supply Company, and Henry Carr, manager of Sheas Theatre, have returned from a motor trip to Manhattan Beach, New York and Boston, covering a distance of 1,600 miles. While in New York, Mr. Becker visited the projection rooms of the big Broadway houses. Mr. Becker is agent in western New York for one of the leading makes of projecting machines. In addition to his regular duties he has charge of the projection of motion pictures in Sheas Theatre. He has secured contracts for machines in the new theatre being erected by the South Park Amusement Company in Triangle street.

Camera Man Killed.

Word has been received in Buffalo from the Community Motion Picture Bureau confirming the fear that the James Ceary mentioned in A. P. dispatches from Prague as having been killed in a hydroplane accident in Prague is James B. McCreary, Jr., son of Captain James B. McCreary, who is now with the Red Cross in Paris. The deceased who is well known in local film circles was employed by a New York motion picture company as photographer abroad. He went to France in 1917 as an ambulance driver, an dlater was transferred to the aviation service. Recently he was connected with the motion picture work.

Sign with Frank Keenan.

Mr. and Mrs. Fred G. Andrews, formerly of Lily Dale, N. Y., have signed a contract with Frank Keenan to go to his Los Angeles studio. Mr. Andrews will be Mr. Keenan's personal representative and business manager, and Mrs. Andrews will have charge of the scenario department, editing all plays and stories. Mr. Andrews has been manager of the Roycroft Inn at East Aurora, the town discovered by the late Elbert Hubbard. Mrs. Gertrude Nelson Andrews is well known as a prominent woman suffrage worker and public speaker.

Summer Front of the Central Park of Buffalo.

Manager Winegar's method of gently intimating to the passers-by that it would be a good idea to go inside and cool off.

SUBURBAN HOUSES ARE BECOMING ACTIVE

And Prospects Are Looking Much Brighter in the Outlying Theatre Sections of Louisville

LOUISVILLE'S suburban theatres are beginning to become active again and prospects are for a few new suburban houses before many months. Arthur V. Sheckler and Harry Stimmel have recently reopened the old Parkland Theatre, an attractive little suburban house, which was closed during practically the entire war. During the hot weather of the past few days, when the thermometer almost touched the century mark, the airdomes handled a good volume of business, while the downtown houses suffered a slump.

A. C. Farrel, who was formerly in charge of the Louisville Universal exchange, and later resident manager after the local exchange was closed, has been transferred to the Indianapolis office, and D. C. Adams has been placed in charge of Louisville and the territory adjacent.

Plan for Negro Theatre Chain.

Louisville was somewhat interested in recent announcement in the East to the effect that E. C. Brown, of Philadelphia, was planning a negro circuit, with negro theatres in which negroes would perform. It was reported that a circuit comprising a number of towns, and including New York, Philadelphia, Baltimore, Chicago, Richmond, Pittsburgh, Norfolk, Louisville, Cincinnati and other large cities was being considered. However, it is hardly believed in Louisville that such a theatre will come to the city. Louisville has two colored vaudeville theatres, the Ruby and the Walnut, near Tenth, both of which have been closed for months.

Dolle Reports Good Business.

Fred Dolle, of the Alamo Theatre, Louisville, reports business as being good with the Alamo and the entire chain of Broadway theatres. Mr. Dolle reports that business as a whole is good both locally and out in the state, where from reports he is receiving, agricultural conditions have been good, and resulted in good business. The local exhibitors association has not met for some months, as there is nothing of importance to discuss, and the Kentucky branch of the Moving Picture League has not met for about three years or more.

Strand Has Large Orchestra.

The Strand Theatre, Lexington, has been employing a large orchestra of about twenty pieces, which has proven popular in that city. The Walnut Theatre, Louisville, has also been employing a large orchestra to advantage.

Mueller Purchases Airdome.

Arthur E. Mueller, of Louisville, has recently purchased for $3,200 the Crescent Airdome and adjoining warehouse on Frankfort avenue, in Crescent Hill, the property being sold by Judge George A. Breant, referee in bankruptcy, in the case against Harry R. Whiteside, of Louisville.

Change Locale of "In Old Kentucky."

Announcement was made at Frankfort, Ky., on July 15, to the effect that the Anita Stewart Company will not come to Kentucky to make the film "In Old Kentucky," changes in the story having been made which results in the film being made in the West. Governor Black had invited Miss Stewart to come to the Governor's mansion and spend her time in Kentucky as his guest.

Aurora Mardiganian Collapses.

Miss Aurora Mardiganian, who recently appeared at the Mary Anderson Theatre, while her picture, "Auction of Souls," was showing at fifty cents a seat, was in such a highly nervous state that she collapsed at the corner of Fourth and Walnut streets, when an automobile ran into a young woman, who was considerably cut and bruised. The sight of blood caused Miss Mardiganian to faint outright, and prevented her from making a talk before the Optimist's Club.

Baltimore News Letter

Money Is Raised for St. Mary's.

ABOUT $2,000 was taken up for the benefit of the rebuilding fund for St. Mary's Industrial School at the two performances which were given on Sunday night, July 13, one at the Loew's Hippodrome, and the other at the Grand Theatre, in Highlandtown, which is under the management of C. B. Councilman. Nearly $1,500 was collected at the Hippodrome, where John H. Mooney, campaign director for the fund, presided, while the remainder of the amount was received at the Grand Theatre. A program of moving pictures and vaudeville and music was given at each theatre.

A performance for this same fund was given at the Lincoln Highway Theatre, Morrell Park, through the courtesy of the management on Sunday, July 20. Music and several reels of motion pictures furnished the entertainment.

Hippodrome Is Clear of Debt.

A deed and release from Peter E. Tome and others as trustees to the Hippodrome Company, owners of the Hippodrome Theatre, of which George A. McDermitt is the manager, for the ground and building on which the theatre stands was filed for record in the office of the Clerk of the Court, on Wednesday, July 9. A deed of trust made by the Hippodrome Company on June 22, 1915, to cover the issuance of 650 six per cent. mortgage bonds to the value of $125,000, is cancelled by this deed and release. It is stated in this paper that this mortgage has been paid in full. This theatre is known in Baltimore as Loew's Hippodrome, and for several years it has been ably managed by George A. McDermitt.

Show Educational Pictures.

Since the first moving picture entertainment of an educational character was shown at the auditorium of the West Park Recreation Center in Hampden, on Thursday, June 26, the affairs have been very successful. Rev. Charles Hewitt, of the Hampden Baptist Church, has loaned the machine for the occasion and is supervising the exhibitions, assisted by Charles Hoshall. Five hundred persons attended the event given on Thursday night, July 17. Mr. Hewitt recently returned from France.

Lafayette Is Improved.

The Lafayette Theatre, 1433 West Lafayette avenue, which is under the management of Eugene B. McCurdy, has been enlarged by extending the rear of the building back twenty feet. The interior as well as the exterior have been repainted and redecorated. The lighting system has been changed and a new screen installed.

Several Tax Rates.

The tax rate for Caroline County, Md., has been fixed by the county commissioners at $1.17 for 1919 which is a reduction of 2 cents from the 1918 rate.

The 1919 tax rate for Wicomico county, Md., which is the highest ever levied in that county, has been fixed by the county commissioners at $2.

The county commissioners for Queen Anne's County have fixed the tax rate for 1919 at $1.23.

Out-of-Town Notes.

The Republic Theatre at Annapolis, which is under the management of Phillip Miller, is to be remodeled. The theatre will have a new front, the interior is to be rearranged. The cost of reconstruction will be approximately $25,000.

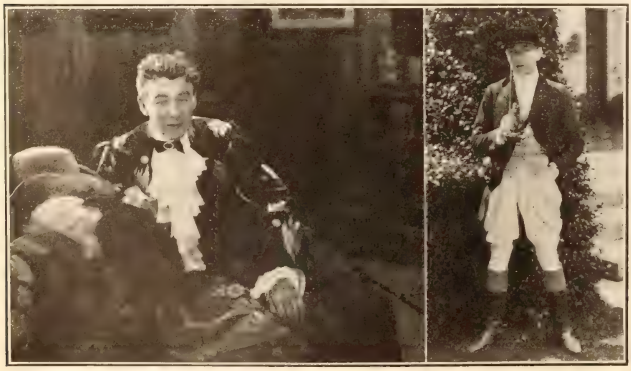
Through the courtesy of the management of the Empire Theatre, Pocomoke City, a meeting of the residents and taxpayers of the section will be held in this playhouse on Wednesday, July 22, to discuss the plans for the construction of a drawbridge across the Pocomoke River.

Plans are now being prepared for a hall and theatre to be built at Germantown, Maryland, by Evard Kepner, of Frederick. The building will be one story high and will cost about $20,000.

A moving picture theatre is to be built in Cumberland in the near future by Harry Crandall, of Washington. It is understood that Cumberland men are interested in the project financially.

Start Work on "The Trembling Hour."

"The Trembling Hour," a mystery play, by Kenneth B. Clark, was started last week at Universal City under the direction of George Seigmann, with a prominent cast headed by Helen Eddy and Kenneth Harlan. It is to be made into a six-reel feature. The supporting cast includes Gertrude Astor, Anna May Walthall, Edna Shipman, Henry Barrow and Clyde Hopkins.



Tom Moore in the Night Before and Then in the Morning After.
Showing Tom at the left as he appears, inebriated, at the masque ball in the forthcoming Goldwyn, "Lord and Lady Algy."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IT ISN'T a bad idea at times, when at a picture show, to listen to what your neighbors say about the entertainment. I was in a Broadway picture theatre not so very long ago and became interested in the frankly expressed opinions of a young chap who sat behind me. He was there with his girl and represented the average type of spectator who asks nothing of a moving picture except that it hold his attention. The feature failed to do this by reason of its slow development, so he amused himself and his companion by turning his limited critical powers loose on the plot and deriding the carefully thought out situations which had cost the author so much effort.

"That's all wrong!" was the young chap's favorite comment, "no fellow would act like that."

The lack of suspense in the story left the mind of the amateur critic free to follow its own line of thought and his impulse was to make fun of a plot that couldn't move fast enough to fix his attention where it belonged and prevent him from turning to his girl and amusing her by a display of his own insight into the picture's shortcomings.

It was to prevent this very thing that the craft of the dramatist was built up. When it was first recognized that an acted story must be so constructed that the attention of a body of spectators would be held so firmly that there would be no chance for the mind of anyone present to become critical when it should remain merely receptive the great principle of playwriting was discovered. It is this condition which makes it possible for melodrama to hold its grip on the theatre, year after year. There never has been a time when a good melodrama could not make a fortune on the stage. And there never will be a time when it will not be able to do the same thing on the screen. It is the popular form of drama for the average amusement-seeker, and just so long as it is built so that it does not permit the spectator to do any thinking for himself while the curtain is up it doesn't matter what the man who paid for his seat thinks about the show after it is over. If it has held his attention for the time he's been in the theatre its a good show, and he won't bother his head with it after that.

The screen needs dramatists who can construct their plots with equal skill. We have too many screen novels and not enough screen dramas.

By the way, the first stage plays of the coming season are melodramas. They have scored big and several more are announced for early production. Will screen producers take the hint?

WEITZEL.

IN THIS ISSUE.

The Microbe (Metro).
Open Your Eyes (Warner).
Through the Wrong Door (Goldwyn).
A Sagebrush Hamlet (Robertson-Cole).
Louisiana (Paramount).
The Lyon's Mail (Triangle).
This Hero Stuff (Pathe-American).
The City of Comrades (Goldwyn).
The Gamblers (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Microbe"

Five-Reel Metro Production Features Viola Dana in Pretty Heart Interest Story.

Reviewed by Robert C. McElravy.

THERE is not a great deal of plot novelty about this five-reel Metro production entitled "The Microbe," but its story is one that will undoubtedly touch the hearts of the masses and will perhaps particularly please women and children. The tale is one of the pretty, sentimental type, resembling plays like "The Prince Chap" and books like "Molly-Make-Believe." It has the peculiar quality known as heart interest and gets over nicely, although it makes no pretenses whatever to drama or suspense.

Viola Dana plays the leading role, that of a girl street gamin, who sells newspapers, attired in boy's clothes, and is well able to look out for number one. Kenneth Harlan plays the role of a young novelist, who has degenerated through the use of drugs, and who takes the child home with him during a street brawl. It is not until the next morning that he learns that his charge, known as "The Microbe," is a girl, and he and his three bachelor friends determine to care for her. This leads to the obvious conclusion of a marriage between the girl and the author in due time, all of which is consistently and convincingly brought about.

The subject as a whole is attractively pictured and is one of simple, direct appeal.

Cast.

The Microbe.....Viola Dana
De Witt Spense.....Kenneth Harlan
Robert Breton.....Arthur Maude
Judith Winthrope.....Bonnie Hill
Norman Slade.....Ned Norworth
Mrs. Risden.....Lucy Donahue

Story by Henry Atermus.
Directed by Henry Otto.

The Story.

Miss Happy O'Brien, in "The Microbe," is a street gamin who sells newspapers and dresses in boy's garments. She is picked up by a young author, named De Witt Spense, in the course of a street fight, and taken to his apartments.

The author is greatly surprised, as well as his housekeeper, the next morning, to find that the supposed newsboy is really a girl. He introduces her at breakfast to some of his bachelor friends, and after a hurried conference, announces that he intends to give her a home. Mike, as the girl is called for short, blossoms out wonderfully under home training, and she and her author friend are very happy in an innocent, platonic way. He teaches the girl to read and they become greatly attached to one another.

But the time comes when Spense's friends decide that the girl is exercising a bad influence over him, as he is no longer writing fiction and seems interested in nothing but her. They put the situation plainly before the girl, and Mike leaves the apartments, with a farewell note to her friend.

Mike finds employment and is fairly happy, though she misses Spense. About this time the latter begins receiving a number of mysterious letters from one who signs herself "Bianca." The letters inspire him to write a book, and this, in the course of time, leads him back to Mike, who is, of course, the author of the letters.

Program and Exploitation Catchlines: Viola Dana in a Story of a Little Street Gamin, That Will Touch Your Heart Strings.

A Pretty, Sentimental Little Story That Will Appeal to Everybody, Particularly Women and Children.

How a Little Waif of the Streets Was Befriended by a Young Novelist, Which Eventually Brought Happiness and Romance into Two Lives.

Viola Dana in Wonderfully Sympathetic Role of "Happy O'Brien." Why Is She Called "The Microbe?" This Photostory Will Tell You.

Advertising Angles: Play up the star for your chief sales point and hang the story on her. Tell that it is taken from Ainslee's magazine. For a lobby novelty rig up a peep hole box in your lobby with a picture of Miss Dana in costume and the proper announcement. On the outside, paint "ever see a microbe? Take a look." Have the peep hole about five feet from the floor with a stool for children to stand on. For the program try "He thought it was a boy microbe, but really, it was a girl microbe and she turned out to be the microbe of love. Come and get infected."

"Open Your Eyes"

Warner Brothers' Social Hygiene Picture Deals Frankly with the Dangers of Sexual Diseases.

Reviewed by Edward Weitzel.

ADVERTISED as having been indorsed by the United States Public Health Bureau the Warner Brothers' social Hygiene picture, "Open Your Eyes," deals frankly with the dangers of sexual diseases. The story is not unnecessarily objectionable and the information it carries should be in the possession of everyone when the proper age

(*Continued on page 714*)

REVIEWS AND ADVERTISING AIDS (Continued)

is reached. That such is not the case, is the excuse for the existence of "Open Your Eyes." Properly exploited it will accomplish a certain amount of good. It not only shows the effect of sexual disease on those who live vicious lives, but upon the innocent victims related to the men and women who break the moral law. The fake doctors who thrive upon false promises of a cure and attract patients by lying advertisements are also exposed.

On its artistic side the picture is fairly well acted and produced. The story has little merit outside of its propaganda nature and is told so that it will be understood by the most limited mentality.

Cast.

Kitty Walton, a sweet girl of sixteen, Faire Binney
Mrs. Walton, Kitty's mother..Mrs. Joupert
Mr. Walton, Kitty's father..Jack Hopkins
Doctor Bennett, the Walton's family physician and friend..Halbert Brown
Eddie Samson, Kitty's sweetheart, Eddie Beryll
Frances Forrester, an unsophisticated girl of sixteen.....Emily Marceau
Mrs. Forrester, Frances' mother, a social climber.....Mrs. Viola Allen
Harold Connors, Frances' sweetheart, Ben Lyons

Directed by Gilbert P. Hamilton.

"Through the Wrong Door"

A Snappy Goldwyn Comedy with Madge Kennedy Delightful in the Leading Role.

Reviewed by Louis Reeves Harrison.

LIGHT, gay and amusing in its main situation, "Through the Wrong Door" is frankly composed and produced to chase dull care away, and it is so well interpreted by Madge Kennedy and the cast in general that the effect is a very pleasant one. Miss Kennedy, however, goes beyond her opportunities in a most appealing manner during love scenes. Like many another attractive young lady of screen prominence, she is aware of her charming smile and inclined to use it to the detriment of her role, but in this brisk Goldwyn product she dispenses with it to the very decided advantage of her impersonation. She softens and beautifies by some very fine acting the role of a bright young girl who throws over her fiance and elopes with a man she scarcely knows.

In the new dignity of one who sympathizes with the man her own father has deliberately tried to ruin, whom she is assisting to achieve natural justice, she plays the part so convincingly that the sudden change of mind and heart is not only excused but approved most cordially. John Bowers, in support, is manly and effective, and the remainder of the cast is admirably typed. A gloom-chasing comedy without a dull moment, "Through the Wrong Door" was enjoyed by a crowded house at the Strand.

Cast.

Isabel Carter.....Madge Kennedy
Burt Radcliffe.....John Bowers
Haskell Carter.....Herbert Standing
Gerald Hopkins.....J. B. Manly
James.....Robert Kortman
Mrs. Carter.....Kate Lester
Mrs. Lippin.....Beulah Peyton
Vera Lippin.....Betty Schade

Story by Joseph Lynch Williams.
Scenario by Rex Taylor.
Directed by Clarence G. Badger.

The Story.

Isabel Carter goes "through the wrong door" one stormy night, when the rain is falling in torrents, the accident occurring because of a mistaken address. She has dismissed her taxicab and is so blinded by the storm that she hands her wraps to the gentleman who admits her, mistaking him for a servant, and goes directly to the drawing-room fire to dry her wet satin shoes. She then discovers that she is in the house of Burt Radcliffe, a young mining engineer she met in the West, who rescued her from a tree into which she had climbed to escape a tame bear. They know each other only by their first names, but he discovers when she goes to use the telephone, that she is the daughter of wealthy Haskell Carter, who has swindled him out of valuable mining property.

This deliberate fraud, though protected by the law, has ruined the young man and broken off his engagement to a young lady who was intent on marrying him for his money. He cuts the telephone wire, shutting off communication with the outer world, but he is very gentle with his prisoner, giving her a supper and lending her his slippers and stockings

Madge Kennedy

Tries unsuccessfully to disguise herself in "Through the Wrong Door."

to wear while her own are drying before the fire. The two become deeply interested in each other while her father, her stupid fiance and several policemen are tracing her through all sorts of difficulties. They are in love by the time the excited father and fiance arrive, and all ends happily.

Program and Exploitation Catchlines:

A Light, Gay and Highly Amusing Comedy Drama That Will Keep You Continually Smiling.

Madge Kennedy in Another of Her Delightfully Human Characterizations That Will Make You Forget the High Cost of Living.

In Which a Breezy Young Westerner and a Charming Eastern Girl Found Happiness Because of an Odd Error.

Madge Kennedy in Fascinating Photoplay Wherein the Right Way to Love and Happiness Lead "Through the Wrong Door."

Advertising Angles: Appeal to Miss Kennedy's admirers. Play on the title. Get out door-knobs reading, "This is the wrong Wrong Door. See the right wrong door at the Blank Theatre next Tuesday. With dainty Madge Kennedy, who never could tell the right door." Get a large hand cut-out for your lobby the showing day, reading, "This is the right door for the Wrong Door," letting the first point to the entrance. Take the same idea into your newspaper advertising.

A Sage Brush Hamlet

William Desmond Feature Released by Robertson-Cole Is of Stirring Western Quality.

Reviewed by Margaret I. MacDonald.

THE William Desmond feature, "A Sage Brush Hamlet," released by Robertson-Cole through the Exhibitors Mutual, is of that stirring Western type that never fails to entertain. It is not a faultless production, by any means. It might be suggested that more expert subtitling, for instance, would be an improvement, and at times its comedy moments are a little forced. But the genuine Western atmosphere, the fine cast of characters, and the consistent and thrilling quality of the action, hold the interest of the spectator.

There might be some difference of opinion with regard to the frequent appearance of the heroine in her night clothes. But at least the scenes in which she appears thus attired are free from vulgar suggestion, and have been put over in a manner to which no objection should be raised. An unusually beautiful young actress, Marguerite de La Motte betrays considerable talent in handling the role of Dora Lawrence, and it might not be amiss to predict that the future may find her a place among the feminine screen stars.

William Desmond plays a clean, heroic type in his usual good style; and Florence Gibson, Frank Lanning, Walter Perry and Edward Piel are among the noticeable members of the cast.

Cast.

Larry Lawrence.....William Desmond
Mother Delan.....Florence Gibson
Olando Dutton.....Edward Peil
Two-Gun Dan.....Frank Lanning
Sheriff John Bee.....Walter Perry
Mister Blank.....Farrish Ingram
Dora Lawrence.....Marguerite de LaMotte
Padra.....George Fields
Larry's Pal.....Bill Patton

Directed by Joseph D. Franz.

The Story.

Larry Lawrence, the hero of "A Sage Brush Hamlet," lives on his Western ranch, surrounded by a lively gang of cow punchers, expert in the use of the gun.

In his boyhood, Larry saw his father shot down beside him; and carrying the memory of the face of his father's murderer with him, he lives to avenge his death.

In the meantime, Dutton, the man who committed the crime, keeps within the bounds of Bottle Canyon, the neck of which is guarded night and day by his men. Two-Gun Dan, his henchman, failing in an attempt to "get" Larry, is kicked from Dutton's cabin, while Dutton finally decides to do the trick himself. A raid on the Lawrence ranch in the absence of Larry's men, is made more interesting by the presence on the scene of Dora Lawrence, Larry's pretty cousin, whose guardianship has been wished on

(Continued on page 715)

REVIEWS AND ADVERTISING AIDS (Continued)

him by his relatives, and a sum of money which is known to be hidden in his bed. While Pedro, a cut-throat Mexican, holds Dora and Dutton searches for the money Larry enters, and in a fight which is more or less a game of wits, shoots Dutton.

The story, which is made more interesting by the performance of Larry's Irish housekeeper, ends with the bethrothal of Dora and Larry.

Program and Exploitation Catchlines:
Dashing Dare-Devil Desmond in Delightful Drama of the Great West.
How a "Sage-Brush Hamlet" Saved His Charming Ward from a Band of Desperadoes and Won Her Love.
How a Sage-Brush Hero, Emulating Hamlet Revenged the Murder of His Father, Told in a Thrilling Drama.
Attractive Photoplay Starring Dashing William Desmond and Featuring Beautiful Marguerite de LaMotte, Whose Charming Acting You Will Surely Enjoy.

Advertising Angles: Advertise Desmond and give a hint of the story to show its possibilities. Then explain the title with some such phrase as "No, he doesn't play a backwoods actor, but like Shakespeare's melancholy Dane, he seeks to avenge his father's murder, and he does it in true Western fashion." Emphasize the correctness of the atmosphere and tell that here is a Western story truly Western.

"Louisiana"

A Paramount Picture Adapted from the Novel of Francis H. Burnett and Starring Vivian Martin.

Reviewed by Louis Reeves Harrison.

INTENDED to show that the daughter of a rude mountaineer may rise out of her dull environment when accorded a chance to mix with a brighter and more cultivated circle, "Louisiana" depends chiefly for its interest on some capable picturing of the narrow life of an old mountaineer and his motherless daughter, and on Vivian Martin's sympathetic impersonation of the leading role.

The director and entire cast have done not a little to enliven this Paramount photonovel, but Miss Martin's own personality carries far more interest than the story itself. The girl of the novel does not fit into her new surroundings until taken in hand by the sister of a playwright as more or less of a joke on him, and, even then, Louisiana tries to palm off her rude old father as a stranger to her new acquaintances. The attempt at melodrama, far from exciting terror, brought forth some amused laughs at the Rialto, where the picture was shown. No particular reason is given why the girl should deeply interest a young and successful playwright other than his fancy for her based entirely upon their chance meeting under favoring circumstances. Aside from Vivian Martin's conscientious impersonation, "Louisiana" is only a fair entertainment.

Cast.

Louisiana Rogers.....Vivian Martin
Laurence Ferol.....Robert Ellis
Lem Rogers.....Noah Beery
Cass Floyd.....Arthur Allardt
Olivia Ferol.....Lillian West
Aunt Casandry.....Lillian Leighton

Story by Frances Hodgson Burnett.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.

The Story.

"Louisiana" is the daughter of a rude mountaineer, a widower unaware that his child has a refinement superior to his own, though he rejects a rural suitor for her hand. He is well enough off to let her enjoy a brief visit to a fashionable resort in the valley, and there she goes with an old colored woman, Aunt Cassadry, only to find that she is an outsider because of the clothes she wears. She is helped out of this difficulty by Olivia Ferol. Olivia has an object in view. She wishes to test her brother, Laurence, a playwright, who regards all mountaineers as a raw product. Laurence arrives and is introduced to Louisiana and accepts her socially as a refined girl. Because of his attentions to her, he is shot from ambuscade by the rural suitor. He is nursed back to his normal state and goes with his sister and Louisiana on a motor trip in the mountains.

A motor accident compels them to seek assistance of Louisiana's father, whom she induces to act as a stranger, but her ruse is discovered. In her shame she refuses to return to the hotel. She remains with her father, he consoling her for separation from her valley friends with some new parlor furniture. Louisiana does not hear from her new acquaintances, their letters being intercepted by the rural suitor, until they come to visit

Vivian Martin

States that she is perfectly happy in her stately-titled picture, "Louisiana."

her. There is another attempt on the part of the country boy to shoot the playwright, but he is prevented from doing so by Louisiana and her father. Louisiana and Laurence Ferol have the right understanding at the finish.

Program and Exploitation Catchlines:
Dainty Vivian Martin in Delightfully Human and Sympathetic Role of a Mountaineer's Daughter.
Though Only the Daughter of a Rude Mountaineer She Captured the Heart of a Successful Playwright.
Frances Hodgson Burnett's Wonderfully Sympathetic Story Transferred to the Screen in a Wonderfully Entertaining Fashion.
A Pretty Little Romance of a Mountain Girl and a City Fellow, Starring Dainty and Petite Vivian Martin.

Advertising Angles: Divide your appeal between the star and the author, but hammer hardest on the star. This is about the best line to use, and it would be well not to lay too heavy an emphasis on the production.

"The Lyons Mail"

Triangle Screen Version of Famous Play Features H. B. Irving, Son of the Illustrious Actor.

Reviewed by Margaret I. MacDonald.

THE rapid development of screen art in America adds to the difficulty of enthusing over a foreign-made production fashioned after rather conventional English methods. "The Lyons Mail," a stage play made famous in English by the late Henry Irving and the most popular French melodrama ever written, as presented by the Triangle Distributing Corporation, with H. B. Irving, son of the illustrious actor, in the dual role formerly played by his father, suffers to a certain extent by comparison with the best American productions. The tragic situation on which the play is based, however, defies even the stagiest of the players to destroy its intensity, or the interest which the spectator is bound to feel in the plight of a man condemned to die for a crime committed by his double.

H. B. Irving is scarcely at ease in the opening scenes of the picture, and finds it difficult to keep his eyes off the camera. Later he gains confidence, and does an admirable bit of acting in the role of the villain, Dubosc. The role of Lesurques seems less suited to his talents. The characters of Dubosc's associates in crime are well portrayed, and that of the "fop" is particularly well done. The atmosphere of the play is well sustained, and the mob scenes are realistic. The production gains strength as it approaches its climax where a wealth of suspense is obtained. A cast of unusually talented actors support the star. The picture would gain by being retitled, and by the elimination of subtitles where the action explains itself.

Cast.

Lesurques } Dubosc } .....H. B. Irving
Jannette.....Nancy Price
Courriol.....James Lindsay
Durochat.....Nelson Ramsay
Andre.....Harry Welchman
Choppard.....Windham Guise
Fouinard.....Tom Reynolds
Jerome.....Alfred Brydone
Julie.....Violet Campbell

The Story.

The story of "The Lyons Mail" is set in the vicinity of the Paris of one hundred years ago. It has as its central figures two men, Lesurques, a gentleman, and Dubosc, a criminal and head of a gang of thieves, who are identical in physical appearance. The crime of robbing of the Lyons Mail on its way to Paris, and the murdering of the courier by Dubosc and his gang, is laid to Lesurques, because a broken spur belonging to him is found near the scene. Lesurques' old father, passing at the time, is shot in the arm by Dubosc, and the similarity in appearance of the two men causes him to believe that his own son has committed the crime.

When Lesurques is about to step to the guillotine, Jannette, the wife of Dubosc, follows the dictates of her conscience, and stealing from the room where Dubosc is gleefully watching the execution of

(*Continued on page 716*)

REVIEWS AND ADVERTISING AIDS (Continued)

his own associates, who have been arrested with Lasurques, she makes her way to the guillotine in time to save the innocent victim.

Incidental to the main theme is the love story of the son of the murdered courier and the daughter of Lesurques.

Program and Exploitation Catchlines:

Thrilling Screen Version of One of the Most Popular of Stage Melodramas.

H. B. Irving in Photoplay Adapted from the Most Celebrated Success of His Illustrious Father, Sir Henry Irving.

A Story Filled to Overflowing with Thrills and Suspense That Will Surely Please You as It Has Thrilled Theatre-goers for the Last Half Century.

A Production in Which Action, Suspense, and Thrills Continue to Increase Until a Smashing Climax Is Reached.

Advertise Angles: Advertise "Henry Irving's son in Henry Irving's greatest play." Play up the story as one of the classics of the stage which every person should see. Work on the English classes in the schools when term begins.

"This Hero Stuff"

William Russell Production Distributed by Pathe Strong on Muscular Action but Short on Drama.

Reviewed by Margaret I. MacDonald.

SOME day somebody will awaken to the fact that a star cannot make a picture without a story, that pugilistic attributes do not make a successful dramatic star, that a perfectly good cast cannot sit around and do nothing while the hero rides to glory on the shoulders of a mob or punches the "daylights" out of villains and others. William Russell is too well-tried a picture player to waste his efforts on a week-kneed story such as "This Hero Stuff," produced by the William Russell Productions and distributed by the Pathe Exchange, Inc.; and it would be a treat to see him in a picture which required mental as well as physical adroitness.

"This Hero Stuff" has one highly enjoyable character, well portrayed by Harvey Clark. This is Jonathan Pillsbury, who has a tender leaning toward his "Scotch," and who, through an exchange of suit cases, manages to temporarily damage the reputation of a respectable citizen.

If the spectator is looking for action he will be satisfied, for the production supplies plenty of it. If he is looking for strong comedy situations, or a firm dramatic foundation, he will be disappointed.

Cast.

Captain November Jones..William Russell
Nedra Joseph.....Winifred Westover
Jackson J. Joseph.....J. Barney Sherry
Samuel Barnes.....Chas. K. French
Teddy Craig.....Mary Thurman
Jonathan Pillsbury.....Harvey Clark
Softnose Smith.....J. Farrel MacDonald

Story by Stephen Fox.
Scenario by Stephen Fox.
Directed by Henry King.

The Story.

The story of "This Hero Stuff" centers about one, Captain November Jones, who arrives in this country laden with decorations for bravery, and especially famous in connection with the rescue of "The Lost Battalion."

Unwilling to submit to the publicity of heroism in his home town, he tried to evade the welcome prepared for him by disguising himself in a beard. In the act of rescuing a child from being run over by a train, the beard is torn from his face, and he is obliged to receive the plaudits of the throng.

An opportunity to reverse public opinion comes to him when he is made the tool of a couple of swindlers. In rescuing the woman of the team in a fake runaway accident, she threatens to puncture his reputation if he refuses to aid her in fighting a man who she tells him is trying to swindle her out of a certain rich mine. He jumps at the chance and straightway takes side with the supposed villain. The daughter of the mine owner takes a minor part in the affair, and considerable gun play and fist fighting comprises the remainder of the plot.

Program and Exploitation Catchlines:

William Russell in Screen Story Brimfull on Action and Thrilling Exploits.

How a Modest Hero in Seeking to Escape the Plaudits of His Fellow Townsmen Was Precipitated Into an Amazing Adventure.

The Story of a Returned War Hero Who Tried to Get Away from the Worship of the Multitude, but Without Avail.

Amusing Story, with Plenty of Thrills, Dealing with a Returned War Hero Who Was Ensnared by Cupid.

Advertising Angles: Take your cue from the criticism and advertise Russell in a play of action. Stress this phase and go easy on the story angle and a majority of your patrons will note the lack of plot. Play up the hero angle with such lines as, "You can't hide a D. S. C. under a set of false whiskers," "It's fierce to be a hero—after it's over." If you have a local man with a medal try to get him to give a short talk on the discomforts of being a hero.

William Russell

Telling her how he put it over in a heroic moment from "This Hero Stuff."

"The City of Comrades"

Goldwyn Photostory with Tom Moore and Seena Owen in the Leading Roles Is Mild Entertainment.

Reviewed by Louis Reeves Harrison.

THE screen version of Basil King's novel, "The City of Comrades," doesn't get up much steam of a dramatic sort, the author evidently caring more about his institution for reclaiming fallen humanity than in working out a good romance. There are a number of time-honored situations used, the story opening with the lady-and-burglar motive. The down-and-out hero is led by looking into the eyes of the heroine to stop drinking and to go to work at his profession. Later on, he finds he has a rival, but doesn't give up thinking about the girl. There are a few complications in the story, but they are told without any attempt to make them dramatic.

The best feature of the picture is the acting of Tom Moore, Seena Owen and Otto Hoffman. They force respect for the characters they represent by the sincerity of their work. "The City of Comrades" will be enjoyed by those who want their entertainment mildly exciting and care more for the study of character than for good love story with some kick to it.

Cast.

Frank Melbury.....Tom Moore
Regina Barry.....Seena Owen
"Lovey".....Otto Hoffman
Stephen Cantyre.....Al Roscoe
Elsie Coningsby.....Mary Warren
Andy Christian.....Alec B. Francis
Mrs. Barry.....Kate Lester
Ralph Coningsby.....Robert Walker

Directed by Harry Beaumont.

The Story.

Frank Melbury and "Lovey" are two weaklings who neglect an opportunity for regeneration in "The City of Comrades," a social welfare house, until they are desperately hungry, when Melbury decides to begin the career of a burglar. He finds it easy to enter the house of Regina Barry and picks up a necklace from her dressing table. He descends safely to the kitchen, where he eats his fill and stows in his pocket enough for "Lovey." His appetite appeased, he becomes repentant and goes to return the necklace. He overhears Regina say to her companion, Elsie, that she cannot marry Young Doctor Cantyre—she wants a man who is "different" from the ordinary run.

Melbury writes a note saying that there are such men, and puts it on the table with her necklace. She catches him in her room and questions him coolly as to his peculiar conduct, exhibiting curious interest in the shabby burglar. He leaves her in penitent mood and decides to undertake his own and Lovey's redemption at "The City of Comrades." He is assisted by others, especially by Doctor Cantyre, until he is on his feet, so changed in appearance that Regina does not recognize him when they meet socially, though her curiosity is aroused by half-remembrance. Melbury reveals his identity later, and attempts to gain her counsel to marry him, but, failing, he enlists in Canada, where he is blinded in the Halifax explosion.

Regina is engaged to Doctor Cantyre, but she goes to nurse Melbury. On the latter's recovery, she consents to become his wife, and Doctor Cantyre yields to the power of love he cannot evoke, which unites Melbury and Regina.

Program and Exploitation Catchlines:

Unique Love Story of an Amateur Burglar Who Won the Heart of a Lady.

Tom Moore as the Romantic Hero of a Splendid Screen Drama Founded on Popular Story by Basil King.

How a Self-Made Failure, Spurred on by the Interest of a Good Woman, Achieved His Own Reformation and Finally Won the Girl's Love.

Popular Saturday Evening Post Story Presented as an Attractive Photoplay with Tom Moore in the Leading Role.

Advertising Angles: You can get a number of good advertising suggestions from the press sheet. Use them, particularly the Salvation Army slogan. Play up the star, but make almost as much noise over the fact that this was a recent serial in the Saturday Evening Post.

(*Continued on page 717*)

REVIEWS AND ADVERTISING AIDS (Continued)

"The Gamblers"

Vitagraph Has Slow Feature in Picturization of Klein Play with Harry Morey.

Reviewed by William J. Reilly.

HARRY MOREY is not to blame because his latest Vitagraph feature, "The Gamblers," drags almost from beginning to end. There are too many butlers, too much furniture, and altogether too many sub-titles. The word matter flashed on the screen during the length of "The Gamblers" would stand a lot of pruning and cutting. It is not needed and it kills suspense. And if the love interest could be given more footage the picture would hold.

The plot, picturing Charles Klein's play, revolves about a technical banking "steal." The heroine marries the wrong man because the right man was too busy making money. The heroine, played by Helen Ferguson, is given little opportunity to get the spectator's interest. Of course, she is to marry the right man in the end. Paul Scardon directed.

Cast.

Wilbur Emerson.....Harry Morey
John Emerson.....Charles Kent
Isabel Emerson.....Agnes Ayres
Catherine Ames.....Helen Ferguson
James Darwin.....Eric Mayne
George Cowper.....George Majerone
Giles Raymond.....George Backus

The Story.

In Vitagraph's "The Gamblers," Wilbur Emerson, busy fighting the money crowd, neglects Catherine Ames, and she marries James Darwin, an attorney connected with the Federal authorities. Wilbur persuades several men, including his father, to break the banking law on borrowing in order to meet the demands of the financial struggle.

Darwin, jealous of his wife's respect for Wilbur, starts an investigation of Emerson's bank, finds the unlawful situation, and attempts to show Wilbur's hand by a forced confession from one of his associates.

The associate, George Cowper, delivers the incriminating notes to Darwin on the promise of security. Emerson discovers this and goes to Darwin's house for the papers. Darwin, suddenly returning from a contemplated trip out of town, finds Emerson in his house, and accuses his wife of being unfaithful. She delivers the notes to Emerson the next day.

A card game decides which one of the "gamblers" shall assume responsibility for the banking deal. Emerson stacks the cards and sends himself to prison. Catherine promises to be free from Darwin within a short time, and also promises to wait for Emerson's release.

Program and Exploitation Catch Lines:

Harry Morey Takes Principal Part in Picturization of Big Klein Play.

He Stacked the Cards to Send Himself to Prison. The Story of Sacrifice in "The Gamblers."

Too Busy to Make Love, He Soon Found That She Had Married Another. See Harry Morey Fight Another Battle in "The Gamblers."

He Gambled All—Lost a Wife—Was Sent to Prison. But He Won in the End. Harry Morey in "The Gamblers" at the Regent.

The Ace of Spades Sent Him to Prison. See the "How" at the Regent Tonight.

Advertising Angles: Advertise this as an adaptation from "The Gamblers" by Charles Klein. You remember his "Lion and the Mouse." The ace of spades was the fatal card dealt by Harry Morey to himself when he was gambling with his associates as to who would shoulder the blame of the banking deal. You might get out an ace-of-spades post card bearing a big question mark, the name "The Gamblers" and the name of your house, with the date of the attraction. The ace of spades idea could also be employed in a teaser campaign. Morey has a good following; use his name largely.

COMMENTS

Fox Film Corporation.

DOWNSTAIRS AND UP (Fox), July 13.—A Mutt and Jeff animated in which the two attempt to move furniture for a gum-chewing damsel. They drive their van to the wrong house and leave the furniture there. This brings the usual smiles.

A PRIZE FIGHT (Fox), June 29.—Mutt and Jeff appear in this as prize fighters, Mutt being the challenger to a certain champion and Jeff his sparring partner. Jeff finds himself caught between the two opponents, and endures some hard punishment. This furnishes the usual smiles.

Harry Morey
Standing pat in this scene from "The Gamblers."

LOOK PLEASANT, PLEASE (Fox), July 6.—A typically funny Mutt and Jeff animated in which the pair desert their jobs as bookkeepers and start a photograph gallery. The incidents are laughable in this.

Pathe Exchange, Inc.

A JAZZED HONEYMOON (Rolin).—This comedy features Harold Lloyd and Bebe Daniels as a pair of newlyweds starting on a boat trip. Harold becomes separated from his wife and is thrown down into the engine room and put to work with the stokers. The situations are laughable and full of knockabout action.

COUNT YOUR CHANGE (Rolin).—One of the Harold Lloyd comedies in which the hero becomes the victim of a clever bull pup who chases him in and out of various places. There is not much plot to the comedy, which is of the rough and tumble sort, but unusually enjoyable. It is nip and tuck between Lloyd and the dog for comedy honors. The pup is a clever one.

AT THE PISTOL'S POINT (Pathe), July 20.—Chapter 14 of "The Tiger's Trail." This opens with a thrilling rescue of Belle and Jack from the "Place of Eternal Fires" by Sheriff Peter Strong. Jack is then made captive by Gordon and Hilda. Belle succeeds in getting the idol from Gordon, but the treacherous Hilda holds her up with a revolver and makes her give it up. The number is full of action and intrigue.

THE TIGER FACE (Pathe), July 27.—This final instalment of "The Tiger's Trail," No. 15, is filled with happenings of moment. One of these pictures shows the manner in which the stripes are removed from Tiger Face, who turns out to be the father of Peter Strong, Jr. The Pact of Three is recovered, and Hilda kills Randolph Gordon. Belle and Jack are reunited after many thrilling experiences, and the serial winds up with their start on a honeymoon. The production as a whole has been consistently well made and full of exciting incidents.

NEVER TOUCHED ME (Rolin-Pathe), July 27.—This number contains a wealth of laughable knockabout situations, most of which occur in the Killjoy Cafe. Harold Lloyd, Harry Pollard and Bebe Daniels are featured. The subject is a typical one for this clever combination and gets over nicely.

Universal Film Company.

RUN TO EARTH, July 14.—This is the eighteenth and final chapter of "The Red Glove" in two reels. It is packed with the same exciting action that has characterized this serial throughout. It sees the death of Starr Wiley and the leader of the Vultures, and pictures the way in which Billie comes into her inheritance; also her engagement to Vernon. This has been a clean-cut, entertaining serial and reflects credit upon the cast and producers.

ELMO, THE MIGHTY, June 30.—Episode No. 3, "Flames of Hate." This opens with both Bob and Lucille captured by the Mad Mountain gang. Bob is tortured, and Lucille, to save him, promises to tell where the satchel is hidden, not knowing herself that it has floated away down stream. A realistic forest fire threatens the cabin, and later Bob and Lucille escape. They take a picturesque ride down a river on a raft, followed by members of the gang. The episode is full of interest.

ELMO, THE MIGHTY, July 7.—Episode No. 4, "A Fiendish Revenge." This is one of the strongest episodes appearing in any serial for a long time. It contains one very "suspenseful" situation in which the hero climbs up the shaft of a mine to safety and then makes a gallant effort to draw the girl up after him while fighting a life and death battle with the villain with his free arm. The Phantom Menace comes to his aid in this extremity and saves the situation. This episode is one of tremendous strength.

THE BORDER TERROR (Western), Jan. 25.—This two-reel Western story is above the average in interest and capably acted. It concerns the love of a bandit named "The Cisco Kid" for a beautiful young Carmen of the border country. The sheriff also falls in love with her, and the jealous "Kid" plans a trick that results in his own death and almost costs the girl hers. Something rather indifferent.

CURRENT EVENTS NO. 25.—Convalescent soldier boys on a Maryland farm, a Chinese baby show in Portland, Ore., American women aiding homeless in France, Westchester County Horse Show, and numerous other entertaining features are included in this number.

Among Independent Producers

Conducted by C. S. SEWELL

NEW STATE RIGHT COMPANY ORGANIZED

Waldorf Photoplays Will Make and Distribute Its Own Productions—Now Building Studio in Boston

THE latest organization to enter the state right producing and distributing field is the Waldorf Photoplays, of which David G. Fischer is the director-general. The company controls a chain of Waldorf theatres, and is now constructing extensive studios in Boston which will be ready for use within three weeks.

Mr. Fischer is well known in the motion picture industry, having been a director for the American and the Essanay companies. He has to his credit a number of feature productions, his latest being "The Law of Nature."

In addition to Mr. Fischer, the following are officers of the company: William J. Reid, president; John K. Allen, vice-president; Harry S. Kelsey, treasurer; Charles F. A. Smith, secretary. All are prominent business or professional men, Mr. Reid being in charge of the Van Camp Products Company of New England, while Mr. Kelsey is president of the Waldorf Lunch System of New England; Mr. Allen is head of a prominent banking firm in Boston, and Mr. Smith is a well-known attorney there.

First Picture Based on Watson Novel.

The first production of the new company will be "Where Bonds Are Loosed," adapted from the novel of the same name by E. L. Grant Watson, the well-known English author. It is now finished and ready for the market.

Mr. Fischer announces, "We are going to give the state right buyer big productions and shall deal direct with him. Our productions will not be offered to any program or distributing company first, but will go direct from the studio to the buyers. The story, not the star, is the main essential; the public always appreciates a good, vital story, dramatically presented. This has been demonstrated in the theatrical business. When a producer puts on a play, it lives according to its entertaining value; so it will be with the motion picture producer, and the state right market is our medium."

The offices of the company which will handle only its own productions is located at 229 West Forty-second street, New York.

Bulls Eye May Move Studio

NAT H. SPITZER, studio manager of the Bulls Eye Film Corporation at Hollywood, announces that on account of the increase in production activities of the company it will be necessary to secure larger quarters before September. He will therefore leave for San Francisco in August to look over the situation there, with the possible view of moving to that point.

At the present time there are four companies working at the Hollywood plant, while a fifth is in the process of organization.

Many State Rights Sold on Helen Holmes Serial

NOTWITHSTANDING the fact that only a short time has elapsed since the initial announcement that the S. L. K. Serial Corporation is producing a serial in which Helen Holmes is starred, already a number of territorial sales have been made on this production.

The following territory has been disposed of: The six New England states to American Feature Film Company, 60 Church street, Boston; eastern Pennsylvania and southern New Jersey to the Arrow Film Exchange, Philadelphia; western Pennsylvania and West Virginia to the Quality Film Exchange, Pittsburgh; New York City and northern New Jersey to Elk Film Exchange, New York; Maryland, Delaware, District of Columbia and Virginia to Arrow Film Exchange, Philadelphia; Georgia, Florida, Alabama, North Carolina, South Carolina and Tennessee to First National Exchange, Atlanta; Ohio to D. Warner, Cleveland.

Jack Levering
Who supports Helen Holmes in her S-L-K serial, "The Fatal Fortune."

Another Sale for "Once to Every Man."

Rights to the feature production, "Once to Every Man," for Texas, Arkansas and Oklahoma have been purchased by the Southwestern Film Corporation, and the Frohman Amusement Corporation announces that this sale disposes of the entire world rights to this picture, except for the state of Ohio.

Heavy Bookings Reported on S-L's "Virtuous Men"

VARIOUS purchasers of state rights on "Virtuous Men," the Ralph Ince attraction starring E. K. Lincoln, have reported to the S-L offices an unusually large number of bookings on this the first Sawyer-Lubin production. Despite the usual hot weather slump and unsettled booking conditions many exhibitors have contracted for this production far into the future.

Arthur S. Hyman, handling "Virtuous Men" in Indiana, Illinois and Michigan, reports bookings running into October. This is exclusive of the state of Illinois and lower part of Michigan. Similar reports are also furnished by H. C. Simeral, of Co-Partner Attractions, Pittsburgh, handling this picture in Ohio and western Pennsylvania, West Virginia and Kentucky.

William Nigh to Direct Johnny Dooley Comedies

C. L. BACH, president of Johnny Dooley Film Comedies, Inc., announces the signing of a contract under the terms of which William Nigh will direct a number of comedies with Johnny Dooley as the star.

Mr. Nigh is well known as a director, having produced pictures with prominent stars, as well as a series of Majestic comedies and feature productions, including "My Four Years in Germany."

Johnny Dooley was formerly featured in "Listen Lester," a musical comedy that has enjoyed a long run on Broadway, and is now a prominent member of the cast of the Zeigfeld Follies.

Mr. Bach announces that there will be no exaggerated slapstick in the Johnny Dooley pictures, nor will there be a rush to turn out cheap comedies. The program will be limited to twelve pictures a year, and a full month will be devoted to each subject.

Several Unusual Features in "Everybody's Business"

ACCORDING to a statement from the W. H. Productions Company, the six-reel photoplay, "Everybody's Business," which is now in final preparation for distribution, is remarkable in many ways. The story possesses the elements of a serial picture being crowded with pep, punch and power, and it also has the touch of romance and the contrasting features of intrigue, adventure and sensationalism.

Added to this there is another phase, announces the producers, that predestines it success, and that is the fact that it lends itself to unusual exploitation, having extraordinary advertising possibilities, and it is predicted that it will be one of the most talked of films in recent years.

J. Robert Pauline
The hypnotist, who will be starred by Sidney Reynolds, of Supreme Pictures, Inc., in a serial.

Rifkin to Handle Pioneer Features in New England

PIONEER FILM CORPORATION announces the conclusion of arrangements by which Herman Rifkin, of the Eastern Feature Film Company, Boston, acquires the Pioneer franchise for New England. The contract is to run several years, and covers the exploitation of current and forthcoming productions.

This deal will have the effect of adding to Mr. Rifkin's list of attractions for New England exhibitors "The Boomerang," "The Long Arm of Mannister" and "Confession," all starring Henry B. Walthall; also "The Sins of the Children," with Alma Hanlon and Stuart Holmes; "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and Grace Davison and Conway Tearle in their new productions.

Mr. Rifkin has been in New York for several days working out the details of the sales activities. Special Pioneer representatives will tour New England, blazing the trail for Mr. Rifkin's force. He has arranged to enlarge his office at 57 Church street, Boston, also to add several salesmen to his force, and will himself take the field for a short time in order to start off the campaign under his personal supervision.

Additional Sales Reported on Frohman Short Subjects

AFTER viewing the first of the Texas Guinan two-reel Westerns and Mack Swain single-reel comedies in one of the Broadway theatres, Phil Goldstone, of the Sterling Film Exchange, Omaha, bought from the Frohman Amusement Corporation the rights to both series of productions for Missouri, Kansas, Iowa and Nebraska, although it is announced that his original intention was to secure only the rights to the two latter states.

Mr. Goldstone will retain the Iowa and Nebraska rights, operating from his Omaha office, and will arrange with a Kansas City exchange for the exploitation of these subjects in Missouri and Kansas.

Announcement is also made by the Frohman Amusement Corporation of the sale of rights to these two series to the Southwestern Film Corporation for Texas, Oklahoma and Arkansas.

Pioneer Signs Grace Davison for Six Productions

PREPARATIONS are being made by the Pioneer Film Corporation for the exploitation of the six features in which Grace Davison is to be the featured player. The first is nearing completion, but no definite title has been decided upon. In this picture Conway Tearle shares honors with Grace Davison as costar.

Each picture will be based upon a well-known novel or successful story. The contract calls for a different male star to appear opposite Davison in each production.

Several well known names are under consideration, and as soon as a decision is reached as to the nature of the second picture one of the men stars will be signed up for the second picture.

To secure the best and highest type of story material a committee composed of members of Miss Davison's staff and representatives of the Pioneer are scouring the market. Up to the present the committee has reported favorably upon two of the latest novels and one play which had a highly successful run in New York during the past season.

"Virtuous Men" Is Sold for Two Southern States

FOLLOWING the record sale of thirteen states for "Virtuous Men," S-L Pictures announces the disposition of rights to this special feature which stars E. K. Lincoln, for Louisiana and Mississippi to Verret & Johnston, who are distributing four other special production, and added "Virtuous Men" to their list only after a visit to New York and thorough scanning of available state rights features.

Following the method of various other purchasers of "Virtuous Men," Verrer & Johnstone will present this attraction as a road show for several weeks on an extensive scale prior to releasing it on a straight rental basis. They have placed a large order for special exploitation supplies, including oil paintings for the lobby, electrical window novelty displays, motion picture trailers to be used in place of slides and several thousand blotters to be distributed in advance of the show. Full size orchestras, together with advance men and a working crew, have been engaged for the tour, which will open within the next month. Verrer & Johnstone contemplate sending on the road four companies with "Virtuous Men."

With the sale of Louisiana and Mississippi, "Virtuous Men" still remains unsold for New York State, eastern Pennsylvania, Florida, Georgia, Tennessee, South Carolina and Alabama.

Many Contracts Closed on Reissued Essanays

SEVERAL contracts for state rights have already been signed for the three blocks of ten each Fables in Slang, by George Ade; Broncho Billy Western dramas, and Snakeville Western comedies, produced by Essanay and reissued by Victor Kremer, and a large number of inquiries are being received at Mr. Kremer's headquarters, 1333 Argyle street, Chicago.

"The demand for these pictures proves my contention that pictures of real worth are not dead with one issuance," says Mr. K. Kremer. "Good pictures, like good books or rare paintings, have a constant value, and the public is always glad to welcome them back. These pictures stand for something distinctive in American life, and therefore strike a universal chord. The fables are of especial interest. George Ade's writings, while in the slang of the present, contain that vital human element that will make them live as long as men wish to gain relaxation with a laugh. He appears personally in one of them, 'The Fable of Napoleon and the Bumps,' and is seen on the farm, also in his studio writing fables, and in other phases of life.

"Every lover of the West knows of the Broncho Billy pictures, and as for the Snakevilles there are few pictures that equal them for laugh-provoking situations.

"I do not believe there is anyone who will not be glad to see them a second time. However, as they have not been shown for a long time, and the motion picture public has changed greatly, they will be new to a great mass of people."

M. H. Hoffman Making Tour of Central States

TO make first-hand observation with which to guide both himself and his associates in the formulation of plans for the coming season, M. H. Hoffman, Pioneer's general manager, is now touring the section east of and including Chicago. He will study at close range the possibilities of the market, so that no time may be lost in meeting new conditions.

Within a few weeks several large and notable productions now nearing completion on the Coast and in the East will be delivered to Pioneer, and then will begin what is said to be the most extensive and thorough sales campaign ever projected by any state rights house.

Mr. Hoffman will be back at his desk in time to open the fall campaign and assume command of the exploitation operations.

Bulls Eye Making Comedies Starring Charles Dorety

THE Hollywood studios of the Bulls Eye Film Corporation announce that Charles Dorety is to be featured in a new series of comedies, the first of which is already being filmed under the direction of Charles Parrott. Mr. Dorety's type of screen pantomine is said to be entirely different from the average comedian.

The stories for these comedies are being written by Jay Mulhauser, of the Cohan and Harris forces. Mr. Mulhauser will also write the subtitles.

Sidney Reynolds
President of Supreme Pictures Inc., making serial J. Robert Pauline, the hypnotist.

Helen Holmes Serial Is Titled "The Fatal Fortune"

As the result of several weeks of effort to secure for the new Helen Holmes serial a title that would comprehensively cover the story and at the same time contain a punch, the S. L. K. Serial Corporation announces that the production will be called "The Fatal Fortune."

The story, written by Walter Richard Hall, deals with a fortune buried on Devil's Island in the South Sea. The father of the character played by Helen Holmes was double crossed by his partner. He deserted his wife and children, amassed a fortune, buried it on Devil's Island, left a map of the location and started out to find his former partner and is himself killed.

Helen Holmes, a newspaper reporter, sees the tragedy and learns the man is her father. She secures the map; but a character known as the Faceless Terror appears and takes it away. She secures half of it again. Then begins a battle of wits between the two, each seeking to secure the other half.

The situations Miss Holmes goes through are said to be the most thrilling of her career. She is supported by Lieutenant Jack Levering and a strong cast, including Frank Wunderlee as the heavy and Leslie King, the creator of "One-Lamp Louis" in the "Shielding Shadow" serial.

Bert Lubin in Hospital

Bert Lubin, general sales manager of S-L Pictures, who returned to New York a few days ago after a successful sales trip during which he disposed of rights to twenty-five states on "Virtuous Men," is now at Stern's sanitarium for an operation on his nose and throat. This will necessitate the postponing of the trip planned for the purpose of disposing of the few states remaining open on this production. However, it is expected that Mr. Lubin will be able to travel within about two weeks.

New State Rights Company Opens Offices in Omaha

A newcomer in the state rights field is the F. A. F. Enterprises, Inc., which has opened offices at 214 South Fourteenth street, Omaha, and announces as its first attraction for the states of Iowa and Nebraska, "Yankee Doodle in Berlin," the Mack Sennett feature comedy.

This production will be put on as a big road show, with the bathing girls appearing in person, commencing in September, while two other road shows without the girls will play the smaller towns.

The officers of the company are Nick Abramson, president; Paul Fine, vice-president, and N. N. Frudenfeld, secretary and treasurer.

Reynolds Announces Serial Starring J. Robert Pauline

Supreme Pictures, Inc., a new company, of which Sidney Reynolds is president, has just commenced a fifteen-episode serial starring J. Robert Pauline, the well-known hypnotist and vaudeville headliner known to audiences throughout the country as "Pauline." Each episode will be in two reels. The permanent title of the production has not yet been selected.

For the last four months Mr. Reynolds and his director, William Davis, have been working on the story, selecting the cast and putting the finishing touches on the new studio which has been erected at Flushing, L. I.

In selecting J. Robert Pauline, Mr. Reynolds feels that he has achieved a scoop from the viewpoint of advertising and exploitation advantages to the exhibitor, and at the same time has acquired an artist whose unique personality, magnetic powers and ability will establish a departure in motion picture individualities.

Possessing a weird, almost uncanny power to hypnotize, this star has appeared during the past ten years in all the large vaudeville houses of the country, and practically every representative newspaper has devoted considerable space to him and his work. He is said to have been one of the highest salaried artists in vaudeville, and to have broken the Keith Circuit record by appearing for six consecutive weeks in one theatre.

"This serial," says Mr. Reynolds, "will bring out Mr. Pauline's startling individuality and magnetic powers most forcibly, commonplace material will be avoided, mother-love, romance, adventure, mystery and love and big situations will be the outstanding features, together with terrific surprises. Logic will be a notable feature, and each episode will have the art and dramatic power usually given to a five-reel feature.

Many exclusive ideas are being worked into the production, and the public has a surprise awaiting it when it observes a genuine hypnotist of stage tradition in screen action.

Director William S. Davis has been associated with a number of stage successes, and on the screen has directed some of the most celebrated of motion picture stars.

George Ade

Whose "Fables in Slang," produced by Essanay, are now being released by Victor Kremer. Mr. Ade appears in the "Napoleon and the Mumps" fable.

Unusually Elaborate Sets for Helen Holmes Serial

It is claimed by S. L. Krellberg, president and general manager of the S. L. K. Serial Corporation, that the settings for the new Helen Holmes serial are the finest ever built for a serial. In the main section alone the props are valued at $25,000, and are said to be unusually massive and beautiful. There is one oil painting valued at $3,000.

Many of the settings, including paintings and furniture, are announced as coming from New York mansions; as an instance, a dining room set valued at $12,000 consisting of a table, buffet, serving table and eight chairs is used in some of the scenes.

"A Flirt There Was" and She Caught a Gink (Somewhat Like You and I).

The pup accompanying the lady fair remembers the bone and hank of hair. That's the reason he's lying there and patiently waiting nearby. The cause of this rhyme may seem rather misty, but it all refers to a two-reel Christie, "A Flirt There Was" with Dotty DeVore, Jay Belasco and the pup at the door.

Bessie Love Working on a Love Story.

Bessie Love, who has been attending the convention of the motion picture exhibitors of the Pacific Northwest at Seattle, has returned to Vitagraph's West Coast studio at Hollywood to continue her new feature, "Over the Garden Wall," which is described by her director, David Smith, as a typical Love love story. "Over the Garden Wall" was written especially for Miss Love by Millicent Evison, and was picturized by Sam Taylor. Among the better known players supporting Miss Love are Myrtle Reeves, Willis Marks, James Blackwell, Edward Hearn, Truman Van Dyke, Allen Forrest, Anne Schaefer, Jay Morley and Otto Lederer.

"Sunnyside" Plays to Big Business.

Despite the hottest week of Colorado weather in the last few years, "Sunnyside," Charles Chaplin's third million dollar comedy released by First National Exhibitors' Circuit, played to the biggest gross receipts in the history of the America Theatre, of Denver, recently.

Producers' and Distributors' News

Metro Prepares Paper for Mystery Play Exploitation

METRO Pictures, distributors of the Screen Classics, Inc., production, "The Man Who Stayed at Home," already has supplied its exchanges with elaborate facilities for exploiting this feature, which is listed for release in September. The exploitation and promotion material, together with accessories, is described by W. E. Atkinson, Metro's general manager, as the most voluminous and complete ever put out by the organization for any of its big releases.

In the preparation of this material the fact is hammered upon that the screen drama is taken from Lechmere Worrall and J. E. Harold Terry's stage sensation, which ran in London for four years and in New York for two.

A flashy press sheet printed in two colors and containing a wealth of suggestions for newspaper advertising and exploitation of the super-feature and for lobby displays and other stunts is among the exhibitor aids. These comprise a smashing 84-sheet, and six three-and-one sheets, which are attractive as they were made from action pictures from the production that convey a vivid idea of the mystery, suspense and dramatic quality.

Alligator Hunt Picturized Latest Prizma Release

PRIZMA pictures announces that "'Gators" is its latest release. Prizma photographers have gone to Florida to secure the material for what should be a most interesting picture and have used alligators as the subject matter of this film. They enlisted the services of an alligator hunter who before the camera leaped into a Florida stream in order to catch a full grown alligator alive.

This picture brings to light some interesting facts concerning these sirenians. Like chickens, they come from eggs which are laid in nests built of leaves and sticks. The heat of the tropical sun and the decomposition of the vegetable matter hatches the eggs. For the first two years alligators grow very slowly. Even when they are five months old it is possible to hold a number of them in your hands at one time. They live to be very old, and some have been known to be strong and active at the age of 275 years.

In this release, in addition to the capture of an alligator, equally interesting scenes of an alligator farm in Florida are reproduced in Nature's full colors by the Prizma process of color motion photography.

New Universal Westerns Going Big.

Universal's new series of Western two-reel dramas are being booked heavier than was ever expected by the producers. This is the Marie Walcamp series, which has been definitely titled "The Famous Spur and Saddle Stories." These Westerns are new material, good clean, snappy stories with action throughout. Universal's well-known group of horsemen are employed in these productions, and Marie Walcamp is cast as the heroine in each of the plots. Universal may in the near future produce more of this series, which was produced under the title of "The Tempest Cody" series.

The Direlict Meets a Friend.
Tom Moore is a veritable comrade to this down-and-out in Goldwyn's "The City of Comrades."

Derby Day Race Filmed in "Lord and Lady Algy"

IN Tom Moore's latest Goldwyn production, "Lord and Lady Algy," in which Mr. Moore's leading woman is Naomi Childers, the action of the story, which as a play furnished a starring vehicle for William Faversham, culminates in a thrilling horse race on the result of which young Lord Algy has staked his fortune.

When Lady Algy learns that her husband has bet everything he owns on the chances of his pet racehorse, she learns that a dark horse is the swiftest animal in the coming Derby. So, to offset her husband's plunging, she does a little of her own. The delightful friendship of the informally separated husband and wife breaks the bonds of reserve when Lord Algy makes a fool of himself at a brilliant masked ball which is a prelude to the great race. For this the Goldwyn Company went to the race course and secured permission to stage a race in the morning. All the principles are seen in the paddock, in the stands and on the lawns. In all, about 1,000 people are photographed watching the race.

Naomi Childers gives a portrayal of Lady Algy, and William Burress, Alec Francis, Mabel Ballin and Kate Lester work in support of the star.

Elsie Janis at Work on Selznick Picture.

The initial scenes of Elsie Janis' first Selznick production, "Everybody's Sweetheart," were taken recently at the Selznick studio in the Bronx, under the direction of James Young, and the production is now well under way. Matt Moore is Miss Janis' leading man. The story was written by Edmund Goldin.

Hart and Dorothy Gish Star in Widely Divergent Films

TWO popular favorites of the screen are starred in productions of widely divergent character which are scheduled for release July 27 by the Famous Players-Lasky Corporation. They are William S. Hart, who will be seen in the Thomas H. Ince production, "Wagon Tracks," an Artcraft release, and Dorothy Gish, whose Paramount vehicle is "Nugget Nell."

In "Wagon Tracks" Mr. Hart portrays a guide in the fifties leading a wagon train across the deserts and mountains toward the Golden West by way of the historic Santa Fe trail. C. Gardner Sullivan wrote the story. Lambert Hillyer directed and Joe August did the camera work. Jane Novak plays the heroine.

"Nugget Nell" was written expressly for Miss Gish by John R. Cornish. Elmer Clifton directed. The story is a travesty on wild Western pictures and is said to be chock full of fun.

Familiar faces as well as some new ones will be seen in the cast, the list including Raymond Cannon, David Butler, Emily Chichester and Wilbur Nigeby. One of the new faces—one never before seen on any screen, in fact—is that of Regina Sarle.

Production Commenced on "The Dangerous Talent"

AFTER a week's rest in Los Angeles, following the completion of scenes for her forthcoming picture, "The Hellion," Margarita Fisher has returned to the American studios in Santa Barbara. There she is engaged on a new special feature tentatively titled "The Dangerous Talent."

The story on which this picture is based was written by Daniel F. Whitcomb, with the screen adaptation credited to Lois Zellner. The production is being directed by George L. Cox, who had the direction of Miss Fisher's July release, "The Tiger-Lily."

Miss Fisher plays the role of a stenographer—a far cry from the heroines of picturesque calling whom she has portrayed in recent plays. Harry Hilliard appears opposite her in the part of a wealthy philanthropist. Mr. Hilliard is likewise new in Miss Fisher's experience, since Emory Johnson is the leading man who has previously been her vis-a-vis.

In the supporting cast are Beatrice Van, Mary Talbot, Harvey Clark, Neil Hardin and George Periolat.

Carey Appears in "Eternal Savage."

"The Eternal Savage" and "Pay Day" are the tentative titles of the newest Harry Carey production, work on which was started recently at Universal City. This is the story which was written by the star himself. Jack Ford is directing the production.

Kathleen O'Connor is Carey's leading woman.

J. Barney Sherry, Harry Van Meter, Johnnie Cooke, Lydia Yeamans Titus, Joe Harris and Ted Brooke, have prominent parts in the production.

Charles D. Isaacson
In charge of field exploitation department for Goldwyn Pictures.

Cartoons Are Feature of Paramount Magazine

SEVERAL strong series of popular animated cartoons will be features of the Paramount Magazine, according to the production plans of Nathan H. Friend, head of the educational department of the Famous Players-Lasky Corporation. Ten subjects of the Paramount Magazine, which will be issued weekly beginning September 1, already have been completed.

The "Farmer Al Falfa" cartoons by Paul Terry will be seen regularly as one of the features of the Paramount Magazine. These cartoons are the first public motion picture work done by Mr. Terry in more than a year, for during the war he did special motion picture work for the surgeon general's department in Washington.

Besides this series there will be a new series of animated drawings entitled "Bud and Susan," by Frank Moser. Pat Sullivan, another well known cartoonist, also will have a series in which animals will provide an unusual amount of comedy.

Besides the cartoons and the epigrams of the Smart Set Magazine and Helen Rowland, who has achieved a country-wide reputation through her writings in the New York Evening World and syndicate papers, Mr. Friend also has made affiliations which will supply the Paramount Magazine with some of the best photographic material from all parts of the world.

Madge Kennedy in a Dramatic Vehicle.

The public which chuckled at Madge Kennedy in "Daughter of Mine" and in "Leave It to Susan," her last two Goldwyn pictures, will now have an opportunity to admire the winsome star in a more dramatic story than either of those two tales. "Through the Wrong Door," her new vehicle, has, of course, the same delightful Kennedy smile which brought smiles to the box offices and in the box offices, but the major premise of the picture is dramatic rather than comical.

Poli Circuit Books "Topics of the Day."

The S. Z. Poli Vaudeville Circuit, controlling a chain of variety theatres in the eastern part of the United States, has booked "Topics of the Day," the screen presentation of editorial wit and comment selected from the press of the world by "The Literary Digest."

New Faces Appear on Universal's Acting Staff

IN the producing of Universal's new fall releases as announced some time ago, Universal has signed some new players, re-engaged others and assigned some of its directors to new fields.

Some of the newer players and new assignments are Carl Miller, who supported Mildred Harris in several of her Lois Weber Jewel productions, and who was recently seen with Anita Stewart in "Mary Regan," a First National production, will play opposite Marie Walcamp in the continuation of "The Famous Spur and Saddle Stories" series of two-reel Western dramas which are now being made under George Holt's direction.

Kathleen O'Connor, who played opposite James Corbett in his recently completed serial, "The Midnight Man," has been re-engaged to be Harry Carey's new leading woman in his newest Western drama, "The Eternal Savage."

Kenneth Harlan, who supported Mae Murray, Mary MacLaren and Carmel Myers in Universal productions before joining the army, has returned to Universal City to be featured in the production just mentioned.

Helen Eddy ,who played opposite Monroe Salisbury in "The Blinding Trail" and "Hands Down," has been engaged to play the leading role in an all-star production, "Who Knows?" which Director George Seigmann is producing from the story by Kenneth B. Clark.

J. Barney Sherry, who supported Frank Mayo and Kathryn Adams in Lynn Reynolds production, "The Little Brother of the Rich," is playing in support of Harry Carey in "The Eternal Savage."

Anna May Walthal, sister of Henry Walthal, and well known for her recent work in the Carey production, "Bare Fists," has been cast for an important part in "Who Knows?" Gertrude Astor, who was last in Universal productions in support of Priscilla Dean in "Pretty Smooth," has been given a role of prominence in the same production.

George Holt, who has been directing Pete Morrison and Magda Lane in two-reel Westerns, has been given directorial tutelage over Marie Walcamp, while Jacques Jaccard, who previously directed Miss Walcamp, has been assigned to produce a five-reel feature.

George Walsh Goes Back to College in Fox Feature

A FEW years ago at Fordham University a youth named Walsh was making name and fame on the gridiron and diamond, and also in track athletics. His burning ambition then was to be the best athlete in his school. Today George Walsh is one of the William Fox stars, and in his latest Fox picture, "The Winning Stroke," he is living over again his college days when he was a star in a different firmament.

Walsh plays the part of a college oarsman, Buck Simmons, stroke of the great Yale crew. Unscrupulous students combine with a crooked gambler in an effort to discredit and dishonor Simmons, but he outwits them and triumphs in the end.

The film is urged as a good proposition for the exhibitor because it contains so many interesting sidelights, particularly views of this year's great Yale-Harvard race at New London, Conn. The Fox Company sent a corps of experienced cameramen to New London for the big regatta, and they snapped it from every angle. The result is a number of remarkable "shots" of this great water classic.

"The Bramble Bush" Completed.

Corinne Griffith, now that she has completed her new Vitagraph feature, "The Bramble Bush," is taking a well merited vacation before beginning her next picture. Her next feature will be "The Climbers," the play by the late Clyde Fitch.

"The Bramble Bush" tells the story of an innocent Southern girl who comes to New York to make her fortune.

For her supporting company Miss Griffith has Julia Swayne Gordon, Constance Beaumar, Denton Vane, Frank Mills and Robert W. Frazer. The picture was directed by Tom Terriss.

"The Trap" Shows New York Is Safer Place Than Yukon

THE opening scenes of "The Trap" are laid in the Yukon region of Alaska, and the first half of the drama continues in this atmosphere until it changes to the scenery of New York City. The story depicts the struggle of a young New York girl who has been reared in select surroundings to escape the terribleness of a sudden marriage with a reprobate of the Northern country. The action of the drama is intense, and through the story she is brought back to the city of her childhood, where she eventually finds real happiness.

Jere Austin is cast in a role of prominence, as is Rod LaRocque. He has played opposite Mabel Normand, opposite Mae Marsh in "Hidden Fires" and opposite Madge Kennedy. In this film he is a villain, this being the first time in two years that he has not had the hero role. Joseph Burke, who has the part of the father, has appeared in many of the Flagg comedies and in some Famous Players productions with John Emerson and Anita Loos. Others who have important roles in this production are Sidney Mason, Tallulah Bankhead and Earl Schenck.

"This Hero Stuff" Nearing Release.

American announces the completion of work on "This Hero Stuff," a satirical comedy in five acts, starring William Russell, based on the story by Stephen Fox, and directed by Henry King.

The story is a post-war narrative that pictures the homecoming of the athletic hero, fresh from the big fight, covered with medals and loaded down with honorable citations.

Winifred Westover is Russell's leading woman, and Mary Thurman, J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald are prominent in the cast.

Kiddies See "Daddy Long Legs" at the Rex.

Following an exploitation campaign featured by a strong appeal to children, the Rex Theatre, Jackson, Mich., became the rendezvouz for hundreds of children of that city during the five-day run of "Daddy Long Legs," starring Mary Pickford, produced by her and released by First National Exhibitors' Circuit.

The Rex Theatre previously had catered to children with reduced prices at certain matinees. However, before the management could announce a free matinee for kids the children were reserving box seats with such enthusiasm that no special prices were offered, but on the other hand the free list was entirely suspended.

Hart in Story of Logging Camp.

The William S. Hart company is now in Santa Cruz filming logging scenes for "John Petticoats," the newest Artcraft film in which the Western actor is to be starred. These scenes will include a stunt wherein the star will ride a log down a swift current, seated astride. Bill appears as a rough lumberman who is suddenly projected into a modiste's shop —which he inherits. Lambert Hillyer directed, and the story is by C. Gardner Sullivan.

Select Announces One Special and Two Star Series Attractions for Release During August

SERGEANT GUY EMPEY in his forthcoming Select Pictures special attraction, "The Undercurrent"; Olive Thomas' Selznick picture, "The Spite Bride," and Eugene O'Brien in his first Selznick picture, a Ralph Ince production, "The Perfect Lover," comprise the list of attractions which Select Picture announces for release during the month of August.

In "The Undercurrent," which is announced as a photodrama of today, Sergeant Empey will be supported by Florence Evelyn Martin. William Addison Lathrop wrote the scenario from the original story by Guy Empey, and the direction was by Wilfrid North. "The Undercurrent" is a story of the returned soldier and the conditions with which he is met upon his return to this country from "over there." In the supporting cast are Marguerite Courtot, Betty Blythe, Sally Crute, William Dunn, Charles A. Stevenson, Vera Boehm, Betty Hutchinson, Eugene Strong, Frederick R. Buckley, Arthur Donaldson, Frank Norcross and Harry Lee.

"The Spite Bride," in which Olive Thomas will be seen, is a story by Louise Winter, directed by Charles Giblyn. Miss Thomas is seen as Tessa Doyle, and her leading man is Jack Ellis. Miss Thomas, as Tessa Doyle, falls prey to Billy Swain, a young man who wants to get married in order to turn the tables on his erstwhile fiancee. Miss Thomas is supported by Jack Mulhall, Claire Du Brey, Irene Rich, Dorothy Wallace, Lamar Johnston and Katherine Griffith.

Eugene O'Brien's first Selznick picture, "The Perfect Lover," finds Mr. O'Brien in the most suitable role he has ever essayed on the screen. As Brian Lazar, a healthy, handsome, small-town artist, he worships his art and one other—Eileen Hawthorne.

"The Perfect Lover" is by Leile Burton Wells, and the scenario is by Edmund Goulding. The cast includes Lucille Lee Stewart, Marguerite Courtot, Mary Boland, Martha Mansfield and Tom McRayne.

Into "Checkers" Fox Puts Many Sensational Thrills

WILLIAM FOX, in announcing to the exhibitors a motion picture production of the sensational stage success, "Checkers," emphasizes the fact that the presentation of this play in screen form is on a scale that makes it more sensational than the stage version. It is announced as a "glorified edition" of the stage play.

Tremendous scenes—scenes that could not be attempted on the stage—are crowded into the picture. For example, at one point a seaplane swoops down over the river and picks up Checkers, the heroine, from a dory and carries her skyward. There is a sensational train wreck, a big gambling scene and a wonderful race track scene.

Richard Stanton directed the production of Henry M. Blossom, Jr.'s, racing melodrama, and it was made by an all-star cast headed by Thomas J. Carrigan and Jean Acker.

Coincident with this production of "Checkers" comes publication of a song entitled "Checkers," written by Lee Edwards and Edgar Allen, and published by McCarthy & Fisher, Inc. It is dedicated to the hero of the racing melodrama.

First Truex Two-Reel Comedy Has Capable Cast.

Ernest Truex is supported by a capable cast in his first two-reel comedy directed by John Joseph Harvey for Amedee J. Van Beuren. Mrs. Sidney Drew adapted the scenario from "The Night of the Dub," a story by Albert Payson Terhune, which appeared in the Saturday Evening Post.

David Torrence is chief in support of the star. Vallie Belasco Martin, a cousin of David Belasco, plays the screen sweetheart of the star. Charles Haskins, who is seen as the theatre manager, is well known for his screen portrayals which date back to the Lubin pictures made in Philadelphia.

Other members of the cast include Arthur Rankin, Dan Duffy, Francis Pierlot, Roger Fowler, James Loughnan, Frank Killian, Edmund Carroll and Harry English.

Receive Good Reports on "The Challenge of Chance"

THE CHALLENGE OF CHANCE," Frank G. Hall's seven-reel special starring Jess Willard and Arline Pretty in a Western drama of love, mystery and adventure, is reported to be playing to big business by exhibitors in all sections of the country. According to reports from Independent Sales Corporation's branch managers the feature is accepted by the fans as a Western drama of merit. Throughout the South where this picture has played in all the larger cities the reports indicate that the feature has given the utmost satisfaction.

Mr. Hall, who is handling the distribution of the picture, announces that 114 prints are now working. During the second week of July these prints were working solid, the territory covered comprising the entire country.

Semon Has Aid of Animals in New Comedy.

A chimpanzee, a white rat and a kitten are leading aids to Larry Semon in his new comedy, "Between the Acts," which will soon be released by Vitagraph. The finished picture has reached here from the West Coast studio, and all who have seen it agree that it is quite the cleverest comedy yet presented by the comedian.

As the title would indicate, "Between the Acts" has to do with the theatre. The action takes place during a vaudeville performance. There is a stage within a stage. Sometimes, to add additional interest, Semon is a member of the audience and works in comedy from in front of the house. His main role, however, is a combination call-boy and property man backstage.

A Moment When Fear Is Winning.
Pauline Frederick still fights, however, in her Goldwyn, "The Fear Woman."

Now Filming Part Two of "Mothers of Men"

THE first half of "Mothers of Men," the first of the Edward Jose Productions for Film Specials, Inc., featuring Claire Whitney and Lumsden Hare, has just been completed. This takes in the German episodes of the book. Part two, which is composed of the French episodes of this novel by Henry William Warner and DeWitte Kaplan, was started recently, with Martha Mansfield in the role of the French girl, "Paulette."

This is the part originally assigned to Marguerite Courtot, but Miss Courtot could not be released on time by Chester Withey, who has been loaned by the Norma Talmadge Film Corporation to the Famous Players. Gaston Glass, the French actor, will play the part of Maurice, the French officer. William Gaxton, recently seen on Broadway in A. H. Woods comedies, also has an important role.

Nolan to Give "Sunnyside" Long Run.

J. R. Nolan, manager of the Bijou Dream, one of Cleveland's downtown second-run houses, is making preparations for an extensive run of the First National attraction, "Sunnyside," starring Charles Chaplin.

"Our audiences vary greatly from day to day. Because ours is a downtown house we draw patronage from the entire population of the city. Men drop in after lunch, and women, having finished their shopping early, come in for an hour before starting home.

"However, some people make express trips to our house to see Chaplin two or three times."

Lee Kiddies Go to Oil City for Exteriors.

In order to make the picture as realistic as possible and sparing no expense, though it is a two-reel comedy playlet, Lou Rogers, president of the Rogers Film Corporation, has sent Jane and Katherine Lee and the entire company to Oil City, Pa., for exterior work to complete the remaining touches to the picture.

The first exteriors were taken at Winsocket, R. I., in conjunction with the presentation of the Sells Floto Circus, which played there that week. This is a circus picture in the main, but it has a peculiar climax which will keep spectators guessing from start to finish.

Carey's Latest Is a Strong Western.

A western picture filled with unusual thrills is "The Ace of the Saddle," Universal's newest western photodrama featuring Harry Carey.

Mountains and plains serve as a background and the plot of the story circles around a cattle owner's ranch, which is located on the line between two counties.

Peggy Pearce plays opposite Carey. Other players who have important roles are Duke R. Lee, King Fisher Jones, Joe Harris, Zoe and Howard Enstedt.

"From Now On" Is Next George Walsh.

Fox Film Corporation announces that the next George Walsh picture will be from the story "From Now On," by Frank L. Packard. R. A. Walsh will direct the production, and has already begun casting for it. He is a brother of George Walsh, so that this picture brings the combination of brothers as star and director. "From Now On" was published in the All-Story Magazine.

"Down the Hillside Twisted the Gleaming Ribbon of German Bayonets"—When suddenly a hunka scenery fell in and disclosed the hoax. Shakespeare would turn to bathing girl comedies were he to see this burlesque in "Shades of Shakespeare," a forthcoming Christie special.

Five Four-Reel Features on World List for August

WORLD PICTURES announces that its August releases include four five-reel features. The stars represented in that month's issue are June Elvidge in "Coax Me," Dorothy Green and Arthur Ashley in "The Praise Agent," Lottie Kruse in "The Girl Alaska" and John Lowell, with Corene Uzelle and Edgar Keller, in "The Man Without a Name."

"Coax Me" was adapted by Philip Lonergan and Will C. Murphey from a popular play. It was directed by Gilbert Hamilton, and Miss Elvidge, the star, is supported by a cast of unusual excellence, which includes Earl Metcalfe, lately returned from France, where he served as a first lieutenant in the American Army; Arthur Donaldson and Lillian Hall.

August 11 is the date set for the release of "The Praise Agent," in which Dorothy Green and Arthur Ashley are the stars. This marks the second of a series of pictures they are making for the World Film Corporation under their contract. The story is by Earle Mitchell, well known to Broadway not alone as an actor, but the author of several pronounced dramatic hits. It was directed by Frank Crane. Mr. Crane was fortunate in securing the services of Jack Drumier, Lucille LaVerne, J. W. Johnston, Mrs. Priestly Morrison and Lola Frink to support the stars. It is a comedy, and offers special interest to the patrons of motion picture theatres during the heated term.

Lottie Kruse in "The Girl Alaska" is the release for August 18. This is probably the first picture feature made in Alaska. Five of the principals made the trip to the land of gold and glaciers to film the story, and were assisted by native Alaskans for the smaller parts. Aside from the interesting narrative told in pictures of gold hunting views are shown of the scenics of this land.

August 25 is the release date for "The Man Without a Name," in which John Lowell is the star, and features Corene Uzelle and Edgar Keller. It is a tale of the Northern woods made during the heart of the winter. It is a virile exposition of lumber camp life, and the story, although elemental, has the tensity requisite to suspense and sustained interest.

Among the specials that will be released by the World during the month of August is a one-reel Judge Brown story, "The Demand of Dugan." It is another leaf torn from Judge Brown's book of experiences while conducting a juvenile court in Salt Lake City.

To those interested in Prizma natural color pictures an addition will be made to its rapidly increasing list of subjects when "'Gators" will be released. This is a picture of alligator hunting and alligator farms in Florida filmed in nature's colors.

"Whose Baby" Title of Lyons-Moran Comedy.

The title of the first Lyons-Moran comedy made under the new program of the year by the two side-shakers is "Whose Baby." Mildred Moore is the leading woman in the first one of the new program.

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

TransVerteR
TRADE MARK REGISTERED U.S. PAT. OFF. JULY 23, 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

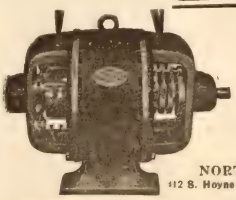
For Color Effects!
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PREMIER TITLE CO
HIGH QUALITY
FILM TITLES
OUR SPECIALTY
326-328 EAST 35th ST. CHICAGO

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
85 Shaftesbury Avenue, London, W.
Specimen on Application

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting


"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
112 S. Hoyne Ave., Chicago 1010 Broka Bldg., New York

Advertise in the trade paper with the largest circulation.

"Strictly Confidential" Shows Curse of Nobility

MADGE KENNEDY'S latest Goldwyn picture, "Strictly Confidential," is the film version of Jerome K. Jerome's humorous story, "Fanny and the Servant Problem." The story was first made into a play under the title of "The New Lady Bantock," and in this form entertained thousands of playgoers in England and America. It deals with the many dilemmas of the young actress in a touring company who marries an English lord only to find that all her servants are her relatives.

As played by Madge Kennedy and John Bowers the film is a delightful example of fine comedy so delicately played that every shade of humor in the original story is emphasized with charm and comic suspense.

In support of Miss Kennedy, Robert Bolder gives an interpretation of the manager of the traveling theatrical troupe whose fatherly interest in the young actress leads to some of the inexplicable dilemmas of his ward when she has become a noblewoman. Again Lydia Yeamans Titus scores in a small part, that of the wife of the butler who terrorizes the household of the castle with his insistence upon the observing of traditional conventions. Herbert Standing as the butler furnishes some dry screen comedy.

Desmond's Latest Is a Strong Release.

Probably the most vigorous of all the Desmond plays is his latest Robertson-Cole production, "A Sagebrush Hamlet," distributed by Exhibitors Mutual, in which all of his rollicking fun making qualities are given a chance while the current of real drama runs throughout and permits of some strong situations. Desmond is supported by a strong cast in which are Marguerite De LaMotte and Frank Lanning.

CONDENSER BREAKAGE STOPPED
by using the Preddy Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDY
669 Haight St., San Francisco, Cal.

Nazimova in a Few of Her Many Moods as She Starts on "The Hermit Doctor of Gaya."
Metro's noted screen star has started on the above named novel of India after the completion of "The Brat."

Vitagraph Soon to Release "The Gamblers"

THE finishing touches have been put on "The Gamblers," Vitagraph's picturization of the play of high finance, jealousy and political ambition by the late Charles Klein.

"The Gamblers" was peculiarly susceptible to picturization, and the adapters—Sam Taylor and Lucien Hubbard—have taken advantage of every opportunity to visualize many tense and exciting scenes which were only referred to in the stage version.

The adapters closely have followed the original play by Mr. Klein, making only such changes in the action as would improve the story for screen purposes. A somewhat radical change has also been made in the motive of the district attorney in his prosecution and almost persecution of the gamblers.

In the acted play the district attorney was instigated by political ambition; in the screen version it is jealousy of his wife, who previously had been engaged to marry one of the legally, if not morally, guilty men. Then, too, the dominant character of Wilbur Emerson has been written with fine finesse, and sympathy for him has been maintained throughout, nothwithstanding his neglect of his fiancee and his questionable financial dealings. Mr. Morey, who assumes the role of Emerson, has gotten completely into the spirit of the character and gives one of the best performances of his notable career.

Bessie Barriscale Proves Her Versatility.

Bessie Barriscale, the Robertson-Cole star, has never had a better opportunity to show her versatility than in "The Woman Michael Married," her latest Robertson - Cole production released through Exhibitors Mutual. In the role of Mira, the professional swimmer, Miss Barriscale astonished even her director with her diving and swimming.

In the story, Miss Barriscale changes with chamelon like swiftness from an unsophisticated little swindler to a charming society woman who wears beautiful gowns with grace and ease as the wife of Michael Ordsay, the rich young clubman, and then to a celebrated international opera singer.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS LA.
281 LEXINGTON AVE., NEW YORK

FILM DEVELOPING CORPORATION
Phone: Union 4800
LABORATORIES
216-222 WEEHAWKEN ST.
HARRY HOUDINI, Pres.
ALFRED DAVIDSON, Sec. & Treas.
WEST HOBOKEN, N. J.
THEO. W. HARDEEN, Vice-Pres.

So We Secured Three Pictures of Wesley Barry, Who Appears in "The Eternal Three."

The boy actor who has leaped to honors seen as he is, as he appeared in "The Unpardonable Sin," and as he appeared in "Daddy Long Legs." "The Eternal Three" is Marshall Neilan's first independent production for First National.

Clever Ford Sterling and First Holmes European Travelogue on Paramount Bill

"AMONG THOSE PRESENT" is the title of the newest Paramount-Mack Sennett comedy which is listed among the short subjects released July 20 by the Famous Players-Lasky Corporation. In this comedy Ford Sterling and Phyllis Haver are the featured players, and there is the usual amount of Sennett rapid-fire action.

In the Paramount-Burton Holmes Travelogue, "American Women in France," which also is released July 20, Burton Holmes adds his bit to the debt of gratitude owed by civilization to the American women who went to France during the last years of the war. They founded the American Fund for French wounded and administered its activities, carrying comforts to the wounded at the front.

Among the scenes shown are—Nursing the wounded at Neuilly and Auteuil at the base hospitals; the American girls on duty at the old Casino in Aix-le-Bains; scenes in the munition works around Paris, and others.

In the Paramount-Bray Pictograph released July 20, is embodied a feature which is one of a series on "Little Known New York." This number is titled "The Old Clothes Curb Market," and shows how the "Old Clo'" man gathers his stock in trade, how the used garments are sorted and how some of them find their way into small shops to be sold as new.

"Almost a Husband" Is Rogers' Latest.

A comedy drama with a really unique twist is such a rarity that the plot of "Almost a Husband," the new Goldwyn release in which Will Rogers is starred, comes as a pleasure, a double pleasure; the first for the "twist" and the second for the histrionic ability which Rogers displays. In this picture the humorist shows that he is an actor as well—an actor with an intellectual grasp of his medium and character and the personality to express his understanding with clarity and force and humor! Rogers plays the parts of the homely village school teacher who "accidentally" gets married and finds out immediately that his troubles begin.

In his depiction of the ugly yet extremely likable and humorous schoolmaster Rogers shows that he can impress his personality on the screen as when in flesh he ruled the Follies. He is supported by an excellent cast.

Alice Lake Has Third Leading Role with Lytell

ALICE LAKE'S appearance in the forthcoming Screen Classics, Inc., production of the Hattons' stage comedy, "Lombardi, Ltd.," will mark the third time that this screen actress has played leading business in support of Bert Lytell. Mr. Lytell's big new starring vehicle is to be distributed by Metro Pictures Corporation.

In "Lombardi, Ltd.," Miss Lake is cast as Norah Blake, the devoted little shop assistant to the Italian male modiste.

Harold Lloyd in "Never Touched Me."

Harold Lloyd in another Rolin Film comedy is announced by the Pathe Exchange, Inc., for release only July 27. It is titled "Never Touched Me," and presents, besides the star, Harry Pollard and Bebe Daniels, two accomplices whom Lloyd has in the job of making an audience laugh.

The scenes are placed in the Killjoy Cafe, where "everything is first class except the food and the service."

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minuss Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1007 Mallers Bldg., Chicago—Telephone: Central 2347

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK
THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

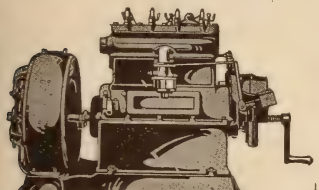
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

George Walsh Demonstrates "Why Boys Like College" in His Next.
The athletic Fox star is seen in a varsity role in this forthcoming college picture, "The Winning Stroke."

Pathe Reports Capellani's "Oh Boy!" Going Strong All Over—Is Given Big Exploitation

THE first of the Albert Capellani productions, the film version of the country-wide musical comedy success, "Oh, Boy," is taking the big houses by storm and receiving a surpassing measure of promotion and publicity, according to information furnished by Pathe. Following its start of two weeks at the Ziegfield, Chicago, the smashing of records at the Rialto, in Denver; the Colonial, Indianapolis, and the Rialto, Des Moines, it is predicted from Omaha that it will do even greater business there, where it is booked at the Muse. Contracts have just been closed with the Liberty Theatre, of Spokane, for a showing there during August 10, 11, 12 and 13, and Director of Exchanges Quimby, who sends word to the home office, tells of the popular appeal of the Capellani special throughout the West.

Despite the warmest weather Salt Lake City has had in many years, "Oh Boy," at the American Theatre, played to capacity business. It is reported that Messrs. Mayme and Swanson, of the house, were highly elated, declaring the "Filmusical" comedy to be the best and most wholesome comedy ever shown in that theatre, and that the audience was continually in roars of laughter.

The Capellani product will get high voltage advertising and exploitation not only in Omaha, but also in Cleveland, where it has been booked at the Opera House, which has a seating capacity of 2,500. The management readily agreed to spend in local newspaper advertising between $2,500 and $3,000. And, in addition, the Opera House having about forty 24-sheet stands at advantageous points about the city, these will be occupied by the "Oh Boy" poster.

The Muse, at Omaha, is a suburban theatre, eight blocks from the downtown district, and it is interesting to know the manner in which it is planned to put the picture over. In spite of its location, the house is in direct competition with the downtown house. The picture is to run an entire week and will inaugurate their new policy of big pictures only at advance prices.

They are posting 100 eight-sheet stands, 10 twenty-four sheets, 1,000 one-sheets and 500 window cards.

Mr. Ballentino, of the Muse, with the aid of Manager Graham, of the Pathe Omaha branch, has arranged a campaign with the department stores and music stores on "Oh Boy!" music, and the principal soda fountains will soon be selling an "Oh Boy" fizz. The orchestra at the Muse is playing selections from "Oh Boy" at every performance, although the picture does not open until August 3.

Mary McIvor Has Part in "Chasing Rain-Beaux"

MARY McIVOR plays two parts in the cast which presents "Smiling Bill's" latest Capitol comedy, "Chasing Rain-Beaux," which Goldwyn distributes.

As the wife of "Smiling Bill," Mary McIvor pouts and rants with unusual vehemence when she believes her husband is untrue to her, and later when he forms a similar impression of her and goes on a rampage she is the terrified creature seeking only a way of escaping his uncontrollable wrath. As her own twin sister, she is the affectionate spouse of a big, lumbering, good-natured man whose two missions in life are to make love to his wife and to avoid the clutches of a zealous process server.

The other members of the cast, especially the "Jess Willard" giant who plays the twin sister's husband, do their share in advancing the comedy spirit. They lighten the work of "Smiling Bill" by acting as foils.

Rothacker Prints

The Best For The Best of Them

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

The New Moving Picture Projector

WILL BE INTRODUCED SOON!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

"I Sincerely Promise to Wreck the Head Waiter's Right Eye."
It takes a lot of persuasion to wring this promise from Bill Russell, but Bill is a modern superman in his American feature, "This Hero Stuff."

Maxwell Karger Chooses Next Starring Vehicles for Viola Dana, Bert Lytell and May Allison

MAXWELL KARGER, Screen Classics, Inc., director general, has selected the starring vehicles for Viola Dana, Bert Lytell and May Allison that will follow respectively "Please Get Married," "Lombardi, Ltd.," and "Fair and Warmer," in which these three stars are now working at the company's studios on the Pacific coast.

"The Willow Tree" and "Shore Acres" are to be the second and third of Miss Dana's plays produced by Screen Classics, Inc., and distributed by Metro under its "fewer, bigger and better" pictures policy. Bert Lytell is to follow "Lombardi, Ltd." with "Someone in the House," Larry Evans' mystery drama which enjoyed a Broadway run. For Miss Allison's second picture Karger has selected "The Walk-Offs," from the pens of Frederic and Fanny Hatton.

"The Willow Tree," a Japanese fantasy in three acts by J. H. Benrimo and Harrison Rhodes, was one of the sensations of the 1917-1918 theatrical season, when it played an extended engagement at the Cohan and Harris Theatre. "Shore Acres," also selected for Miss Dana, is to be an elaborate screen version of James A. Herne's success of the stage, which has had a vogue of thirty years before American audiences.

Ford Educationals Show Rockies and Canal Zone

TWO new Ford Educational Weeklies are announced for release by the Goldwyn Distributing Corporation. One is a story of the city where Panama hats originated; the other is a trip through the Canadian Rockies.

In "A Panama Hat," the cameraman lands in the city of Panama and reveals the native customs of this old city in the Canal Zone. The sweeping changes which the coming of the Canal have brought to this formerly disease-infected town are flashed alluringly on the screen. What was formerly a straggling town is now a flourishing city with modern schools, facilities for sanitation, beautiful public buildings, parks and modern villas. The hat-making industry is carefully followed from the gathering of the straw to the weaving, blocking and marketing of the hats that have made the little town famous.

"God's Handiwork" presents the wonders of the Canadian Rockies, where the hand of man has not disfigured the sheer mountain crags that stretch their straggling peaks heavenward. The strange and beautiful effects of the sun at various levels creates a series of lovely pictures. The lakes in the distance, the plains far below, the clouds on the mountain tops, all pass in panorama before the relentless eye of the camera.

"Teeth of the Tiger" Has an All Star Cast

THE production "Teeth of the Tiger," featuring David Powell and Marguerite Courtot, is nearing completion, under direction of Chet Withey at the Famous Players-Lasky studio in New York.

The production is a detective story by Maurice LeBlanc, creator of the character of Arsene Lupin. This story deals with the return of Arsene Lupin, who has supposedly met his death. The scenario was written by Roy Somerville.

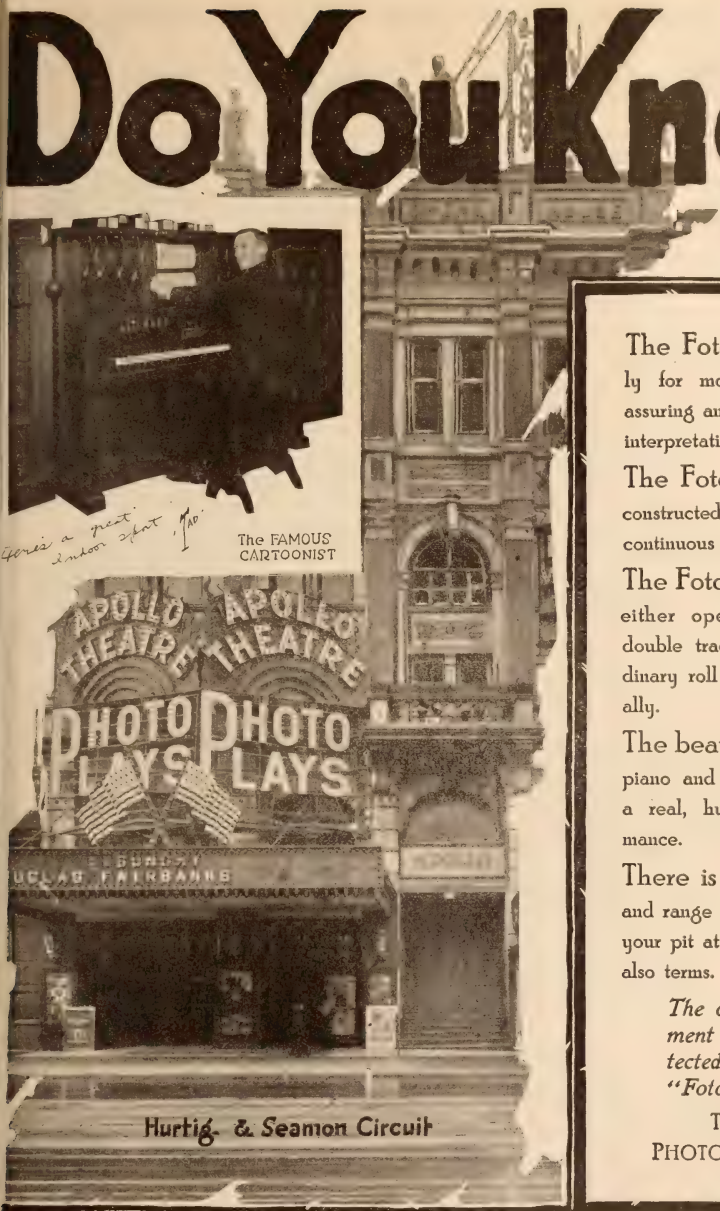
David Powell plays the part of Arsene Lupin, Marguerite Courtot portrays Florence Fauville, Myrtle Stedman plays the role of Marie Fauville, Templar Saxe appears as Antoine Weber, Riley Hatch, as Mazeroux, is in a part well suited to him; Charles L. Macdonald, as the Chief of Detectives, is making his second venture in motion pictures; Charles Girard takes the part of Gaston Sauverand.

Al Ligouri is cameraman and M. L. F. Webb is assisting Mr. Withey in the directing.

To Start Work on "His Father's Wife."

June Elvidge, having completed "Love and the Woman" under the direction of Gilbert P. Hamilton, starts next Monday at the World Studio at Fort Lee in a new picture entitled "His Father's Wife," and will be directed by Frank Crane.

Do You Know—



Here's a great Indoor sport, Tad

The FAMOUS CARTOONIST

Hurtig & Seamon Circuit

The Fotoplayer is built expressly for motion pictures — therefore assuring an absolutely correct musical interpretation of screen action.

The Fotoplayer is designed and constructed to withstand the wear of continuous use.

The Fotoplayer is easily played—either operated by the patented double tracker device using the ordinary roll or may be played manually.

The beautiful organ tones, the piano and orchestral effects produce a real, human and artistic performance.

There is a Fotoplayer in power and range of musical expression to fit your pit at a price to fit your purse—also terms. Write us.

The only musical instrument registered and protected and known as The "Fotoplayer" is made by

THE AMERICAN PHOTO PLAYER COMPANY

The American Photo Player Co.

NEW YORK CITY
62 WEST 45 STREET

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO, CAL.
109 GOLDEN GATE AVENUE

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Aug. 21—Checkers.
Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Merry Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 8—Still Waters (Maguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter De Haven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).

"Go Get 'Em, Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—When Black Is Red.
June 15—The Only Way.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).
The Volcano (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

(Continued on page 732)

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS. MINIMUM, $1.00

SITUATIONS WANTED.

THEATRE MANAGER, age 33, open for proposition, 7 years experience all lines. Recently discharged from camp. A-1 advertiser and booker. Go anywhere. What have you to offer? Address G, care M. P. World, N. Y. City.

FILM EXCHANGE EXECUTIVE, understands the business thoroughly, booking or management. Just out of camp. Open for proposition. What have you to offer? Address E. W., care M. P. World, N. Y. City.

CAMERAMAN of long experience with some of the leading film manufacturers. Just discharged from army. Will go anywhere. Best references. "J," care M. P. World, N. Y. City.

YOUNG MAN, age 20, would like to learn cinematography. Good knowledge of lenses and elementary chemistry—high school education. Will go anywhere. Will do my best, if opportunity is given me. Address Willing, care M. P. World, N. Y. City.

PIANIST of thorough picture and vaudeville experience wants position—work either piano alone or with orchestra. Experienced sight reader. Locate anywhere. Will pay my own fare. Address Randolph P. Sullivan, General Delivery, Davenport, Iowa.

AT LIBERTY—Experienced still photographer, highest references, open for any proposition. Robinson, 235 East 33d street, N. Y. City.

UNION OPERATOR would like a position in Connecticut. Seven years' experience and best of references. Louis E. Pratte, Hunter avenue, Taftville, Conn.

PROJECTIONIST, ten years' experience, high class projection guaranteed on all machines and current. Fred C. Shivers, Lexington, Neb.

EXPERIENCED motion picture and vaudeville manager, eight years' experience, am now booking and taking charge of three theatres; would consider a change if first class proposition was offered. Can furnish best of references and bond. S. J., care M. P. World, N. Y. City.

ORGANIST, seven years' experience playing pictures, desires position. Unusually large repertoire reference. "B," care M. P. World, N. Y. City.

WANTED—Copy Neptune's Daughter and Spectro. State condition, number reels, paper, etc. Whitelaw Sales Co., 145 West 45th street, N. Y. City.

FIRST-CLASS ORGANIST desires engagement. Experienced. Reliable. Accomplished musician. Fine picture player and recitalist. Splendid library. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Maryland.

THEATRES FOR SALE OR RENT.

FOR LEASE—Finest picture house in Pensacola, Florida, nine hundred seats, fully equipped. C. H. Stewart, 602 Garfield Bldg., Cleveland, Ohio.

FOR SALE—Only motion picture theatre in Wisconsin City, two thousand. Brick building, seats 250. Fine proposition—books show it. P. T., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

READY FOR YOU. THE MOST COMPREHENSIVE M. P. CATALOG EVER PUBLISHED, OF TREMENDOUS VALUE TO ANY ONE CONTEMPLATING MAKING MOTION PICTURES, OF SPECIAL INTEREST TO THEATRE OWNERS. CONTAINS ALL STANDARD CAMERAS NEW AND USED AT LOWEST PRICES. DESIRABLE HINTS ON MAKING MOTION PICTURES. A COPY OF THIS BOOK WILL BE SENT FREE ON REQUEST. WE HAVE FOR IMMEDIATE CLEARANCE THE FOLLOWING WONDERFUL BARGAINS IN MOTION PICTURE CAMERAS: 1st. 200 ft. capacity U. S. Compact, slightly used, fitted with cam and shutter intermittent, direct focus, 2-inch Voightlander Heiomar F:3.2 lens, complete with carrying case. Price $82.50. 2d. 400 ft. capacity Williamson Deluxe, trick crank, forward and reverse movements, outside focusing. Beautifully balanced movement. Price complete with Tessar lens $150.00. 3d. 400 ft. capacity Ernemann Model B, De Luxe. One of the best cameras ever made, complete with lens, ready to use, $350.00. 4th. 400 ft. capacity Bell & Howell, fitted with 50 & 75 M.M. Carl Zeiss Tessar F: lens, 6 inch Telephoto lens, complete with tripod and extra magazine, $900.00. 5th. 1917 Model Universal M. P. Camera, complete with all latest improvements, fitted with 50 M.M. Tessar F: lens. Condition like new in every way. List $420.00. Price, $325.00. Heavy panarom and tilting top tripod. Worth $100.00. Price $50.00. Immediate shipment of your order. Bass service and values have satisfied our customers all over the world and we can undoubtedly satisfy you. Write or wire today. BASS CAMERA COMPANY, CHARLES BASS, PRESIDENT, 109 DEARBORN STREET, CHICAGO, ILL.

WANTED—Used Debrie or small Gillon camera. Give particulars—immediate. Address Student, care M. P. World, N. Y. City.

FOR SALE—Five and six-reel features: "Heart of a Police Officer," World, all star cast; "How Molly Made Good," Special, Cissy Fitzgerald and Julian Eltinge; "Black Sheep," Selig; "Cohen's Luck," Edison, all star cast; "Cloister on the Hearth," Hepworth, all star cast; "Dante's Inferno," Milano, all star cast; "Divorcons," K. E., all star cast; "Infatuation," Mutual, Marguerite Fischer; "In the Days of Thundering Herd," Selig, Tom Mix; "Isle of Love," Mutual, all star cast. Federal Feature Exchange, Inc., 145 West 45th street, N. Y. City.

ON HAND FOR IMMEDIATE DELIVERY, THE LARGEST STOCK OF THE NEW UNIVERSALS WITH INTERNAL AUTOMATIC OR HAND OPERATED SHUTTER DISSOLVE. THE DISSOLVE BRINGS THE UNIVERSAL ON PAR WITH THE HIGHEST PRICED CAMERAS MADE FOR LESS THAN HALF THE MONEY. The 200-ft. capacity Universal, complete, with internal dissolve, Tessar lens and two magazines; list price, $520.00; at the rock bottom price of $467.00. Terms cash, or will ship C. O. D. on receipt of deposit. Write or wire. Bass Camera Company, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

THE CAMERA THAT ALWAYS WINS. That gets the pictures no matter how hard the conditions. That has a new built-in dissolve, the most effective dissolve on the market. That stands all kinds of hardships and rough usage without getting out of order. That was used by the U. S. Government to make motion pictures of the Great War. That is used by prominent explorers and educational film makers. IS THE UNIVERSAL MOTION PICTURE CAMERA. This camera is the one-piece machine, every moving part being directly connected to one main casting. There are no bulky or protruding parts and every refinement of motion picture camera making has been built into this machine, combined with the ruggedness and strength that make the Universal stand up under treatment that would put other cameras out of business. Considering the high quality of this camera, its many unique features, the price is surprisingly low. COMPLETE AT $467.00. Telegraphic orders shipped the same day we receive your wire. DAVID STERN COMPANY, in business since 1885, Pioneers in the M. P. Camera Field, Chicago, U. S. A.

RECEIVER'S SALE.

F. K. McBROOM, receiver of the Washington Motion Picture Corporation, of Spokane, Washington, will receive sealed bids for the sale of its studio and lease at Minnehaha Park from July 9 to August 19, 1919, inclusive. This studio consists of administration building, laboratory, outdoor and indoor stage and garage, completely equipped. It is a three-company plant; floor area of indoor stage, 60x100 feet; outdoor stage, 60x80 feet. Cooper-Hewitt and Wohl lighting system. Motor generator set 220-110-75 K. W. A. C. and D. C. Complete laboratory. 10 dressing rooms and 2 dressing halls. The administration and laboratory buildings are owned by the City of Spokane. The remainder of the buildings are owned by the Washington Motion Picture Corporation. This plant is located on a large tract of ground leased from the City of Spokane. The lease expires one year from the first of December, 1919, but can be renewed by the City Park Board for three-year periods. Rental, $150.00 per month. CONDITIONS AND TERMS OF SALE: To be sold to highest bidder for not less than $25,000.00 cash, without redemption, and free and clear of encumbrance. Subject to confirmation by court. Sealed bids received by receiver, F. K. McBroom, at No. 215 Exchange Bank Building, Spokane, Washington, July 10 to August 19, inclusive. Bids to be accompanied by certified check for $2,000.00, which shall be applied on purchase price in event of sale. Detailed inventory may be seen at office of receiver or office of clerk of court. Bids opened and sale made on August 20, 1919, and presented to court for confirmation within five days thereafter. This plant has been inspected and pronounced by experienced motion picture men to be as complete and up-to-date a plant, considering its size, as can be found in the country. The plant cannot be duplicated for $60,000.00. The sale will be made with full authority of the court having jurisdiction over the matter. Investors are invited to send representatives to inspect the same and submit bids. F. K. McBroom, Receiver, 215 Exchange Bank Building, Spokane, Washington.

THE MOVING PICTURE WORLD

Carries More Real News Each Week Than Any Other Trade Paper In Its Field

WISE ADVERTISERS APPRECIATE THIS

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (Mary Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.)
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No. 56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble" — Three Reels — Drama — Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom" — Three Reels — Drama — Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

June 1—A Bachelor's Wife (Mary Miles Minter).
June 15—Trixie from Broadway (Margarita Fisher).
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May —His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.
(*One-Reel Comedies.*)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.
(*Distributed Through Select Pictures Corporation Exchanges.*)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
June 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All-star Cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.
(*Two-Reel Comedies.*)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy)—03842.

HEARST NEWS.
Issued Every Monday.

L-KO.
(*Two-Reel Comedies.*)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.
Aug. 13—Sirens of the Sea (Mr. and Mrs. Dan Russell)—03862.

UNIVERSAL SPECIAL ATTRACTION.

July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.

NEW SCREEN MAGAZINE.
Issued Every Friday.

INTERNATIONAL NEWS.
Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.
Cyclone Smith.
(*Drama—Each Episode in Two Parts—Eddie Polo Featured.*)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(*Continued on page 734*)

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.

Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

Before building—purchase

"Modern Theatre Construction"

By EDWARD BERNARD KINSILA

TALK intelligently with your architect. Select good designs, know that the projection room, screen and stage are going to be satisfactory. Have the right lighting; proper settings; artistic decorations. Consider ahead of time the safety and comfort of patrons. Be enlightened as to the building requirements, construction laws, etc., etc.

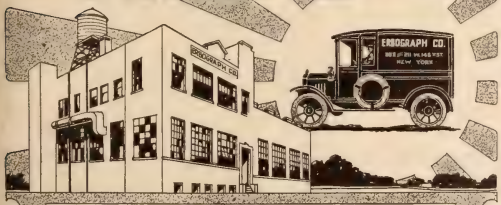
This 269-page illustrated work sent postage prepaid on receipt of $3.00

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York City — 917 Schiller Bldg., Chicago, Ill.

Wright & Callender Bldg., Los Angeles, Cal.

ERBOGRAPH FOR SERVICE



PRODUCERS OF

MOTION PICTURE FILMS

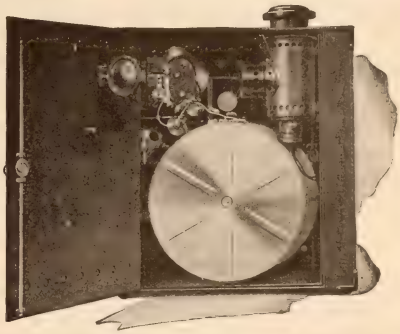
COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G. B. ERB, President

203-211 WEST 146TH STREET, NEW YORK



PERFECT PROJECTION

With a Portable Machine

IS ACCOMPLISHED BY

The American Projectoscope

Shows film backward or forward

Any single picture can be stopped on the screen

ASK FOR DEMONSTRATION

Motion Picture Apparatus Co., Inc.

WHOLESALE DISTRIBUTORS

110 W. 32nd St. Farragut 4779 New York

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

July 5—The Four-Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams).
Cupid Forecloses (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Flowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
A Temperamental Wife (Constance Talmadge).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.

The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

MACAULEY PHOTOPLAYS, INC.

When Bearcat Went Dry.

OUTING-CHESTER PICTURES.
Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.

Fit to Win.

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Features.

The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

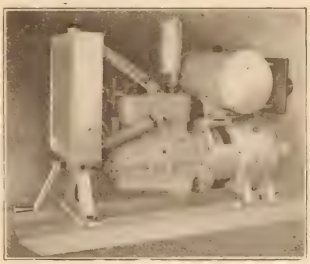
ZION FILMS.

Khavah.

(*Continued on page 736*)

J. F. ANCONA
CONSULTING ENGINEER
CUTLER BUILDING ROCHESTER, NEW YORK

CONSULTATION—PLANS—FIRE PROTECTION
OF EXCHANGE BUILDINGS



Langstadt - Meyer Electric Generating Units are made in three sizes, 4, 5 and 6 Kilowatts, and are ideal for moving picture work. Units are self - contained and portable.

Ask for Bulletin No. 12-M.

LANGSTADT - MEYER CO., Appleton, Wis.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

Independent Producers
desiring to release their productions through
42 FILM EXCHANGES
communicate with
SUPERB FILM CORPORATION
MIAMI, FLA.

Second Hand Projectors
At Attractive Prices

The following machines were taken in trade for new "SIMPLEX" MACHINES, and we offer them for quick sale at special Low Prices:
2 Powers 6B, complete, with Motors and Lenses.
3 Motiographs, 1916 Model, with Motors and Lenses.
1 Motiograph, 1912 Model, with Motors and Lenses.
1 Motiograph, 1913 Model, with Motors and Lenses.
2 Motiographs, 1916 Model, with Motors, less Lenses.
2 Powers No. 6 Machines, Hand Driven.
Prices vary from $60 to $250
All these machines are in good working order, and they are exceptionally good bargains. Write for further particulars and prices.

THE ARGUS THEATRE SUPPLY DIV.
of The Argus Enterprises, Inc.
815-823 Prospect Ave., Cleveland

The Eureka Screen
The only one on the market that eliminates eye strain and shows the picture in pleasing tints.
Now in use at—Loew's Circle, Loew's 86th St., and The Plaza theatres
FOR INFORMATION APPLY
WM. H. CURRIE
Suite 207 Phone: Vanderbilt 1748
17 West 42nd Street, New York City

WRITE FOR OUR BIG PRICE LIST. WE SUPPLY THE MAJORITY OF SOUTHERN EXHIBITORS WITH THEIR WANTS

SOLE SOUTHERN DISTRIBUTORS Simplex TRADE MARK PAT'D PROJECTORS

Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.
"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE"

Screencraft
BY LOUIS REEVES HARRISON
An invaluable help to the writer who is making a serious effort to evolve stories for screen production.
Of great interest too to the individual who is watching the development of "the silent drama."
$2.00 PER COPY, POSTPAID
Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Wright & Callender Building, Los Angeles, Cal.

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS, INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Street, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(Forty SingleReel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five-Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).

OLIVER FILMS, INC.
308 East Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Mannister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
729 Seventh Avenue, N. Y. City.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

UNIVERSAL FILM COMPANY.
1600 Broadway, N. Y. City.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W S. Hart—Two Parts).

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

BOYLAN EVEN TENSION REEL

is a combination reel and tension take-up device which absolutely eliminates all tension take-up troubles. It requires no attention and is positively automatic and fool proof.

It will save you trouble and money.

Gentlemen:

We wish to take this opportunity to thank you for placing the Boylan Even Tension Reel on the market which I am sure is the best remedy for loss of lower loop, checked sprocket holes, undercut sprockets.

Since using the reels I have not had a single stop and I firmly believe that in the near future they will be a part of the equipment of every theatre in the country. The reels are doing all you promised for them.

Yours respectfully,

THE ORPHEUM THEATRE CO.,

Carl E. Forbush, *Projectionist.*

Kalamazoo, Mich., June 30, 1919.

Ask your dealer or write to

AUTOMATIC REEL CO.

203 Evans Building, Washington, D. C.

Automaticket Systems

A Convincing Record

The Automaticket Register outsells all competitive registers, and is used by almost all of the big chain theatres in the country.

There is always a reason for a big success. In our case it is the outstanding merit of the

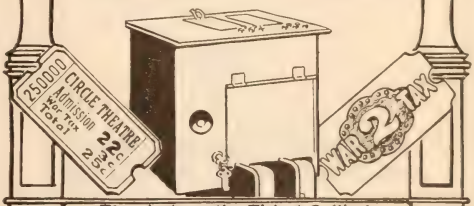
New Perfected Automaticket Register

Let us send you the full facts on what it will do for you, and you will decide, as have the thousands who use it, that you can't afford to do business without the Automaticket Register.

Write us at once

AUTOMATIC TICKET SELLING AND CASH REGISTER CO.

1737 Broadway New York



The Automatic Ticket Selling & Cash Register Co.

1731 BROADWAY NEW YORK

Selected by Martin Johnson who writes from Sydney: "The machine . . . is giving excellent satisfaction, and I am in hopes of sending you some good pictures of it in operation among the cannibals."

Hand Electric Generator for Motion Picture Projectors

Built primarily for the Pathescope, this portable generator and our special T E lamps can be used with any projector having standard lamp sockets and a filament adjustment height of 2½ inches from lamp base.

Pictures up to 10 feet wide at any distance up to 75 feet. Weight with folding stand, including Weston voltmeter, only 45 pounds. Price, $150.

The Pathescope Co. of America, Inc.

Dept. M.W., Aeolian Hall, 35 West 42nd St., New York City

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Wri e to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Perfected Projection

Absolute portability, combined with ease of operation, and perfected projection, has made

The DeVry Portable Projector

the recognized standard of the portable field.

Devoid of all superfluities, and built to last, its sterling qualities engender the admiration of all its users;—the country's leading producers, exchange and theatre men.

Write today for our new descriptive catalog. It tells of the successful application of the DeVry Projector to various needs, and how you, too, can benefit by its use. Address,

THE DeVRY CORPORATION
1256 Marianna Street DE V CHICAGO, ILL.

New Thrills of Delight
Created in Every Picture by
THE BRIGHT WHITE LIGHT
PRODUCED WITH
KINARKO
CARBONS
"A Carbon made specially for particular operators"
YOUR DEALER
or
CARBON IMPORTS CO.
110-112-114 West 42d St.
NEW YORK
KINARKO KINARKO KINARKO

Simplex

SECOND-HAND SIMPLEX PROJECTORS AND GOOD WHISKEY!!

(THEY'RE BOTH HARD TO FIND)

In visiting the numerous theatre supply house repair shops throughout the country have you not noticed the absence of SIMPLEX PROJECTORS?

If you are unaware of this condition, drop in at your nearest repair shop and inquire about how many Simplexes are repaired there as compared with other projectors.

The man in charge will tell you that so well is the Simplex constructed with its high grade material plus the unexcelled workmanship that its appearance at the repair shop is alarmingly infrequent.

When We Build a Simplex We Figure That Its Place Is the Projection Room — Not the Repair Shop

AND—

Have you ever wondered why a second-hand Simplex is seldom seen on the supply house floor?

It's because a Simplex—even after years of service—is still regarded as a good investment, so much so, in fact, that they are invariably purchased as eagerly as are other new projectors—and at almost the same prices.

DOES THIS NOT INDICATE SIMPLEX SERVICE?

Read what Fred Cosman, one of the first three projectionists in America, thinks of the Extralite Shutter:

Precision Machine Co., Inc.:

. . . It stands without question the Extralite Shutter will give a much sharper picture than any of the other shutters, as well as a brighter picture, and less flutter. . . .

Yours very truly,

FRED COSMAN, Manager,

Electric Theatre, St. Joseph, Mo.

THE PRECISION MACHINE CO. INC.
317 East 34th St.— New York

A. L. SHAKMAN
President & Managing Director

G. M. HOLLSTEIN
Treasurer

"THE HOUSE BEAUTIFUL"

EIGHTY FIRST STREET THEATRE

FULTON BUILDING CO. Inc., (Owner

81st Street and Broadway

NEW YORK

Telephone
Schuyler 1980

July Seventh
1 9 1 9

Nicholas Power Co.,
90 Gold St.,
City.

Gentlemen: Attention Mr. W. C. Smith

The projector which you installed in our office for the screening of pictures is doing such good work, that I want to take this opportunity of thanking you for the attention you have given it.

We are not surprised at this for we have been using two of your machines for the past five years and they have at no time failed us.

When we purchased these machines. we did not believe that any one could give us the good service that you have at all times cheerfully given.

Our projection as you know is considered the best and this together with having absolutely no trouble with your machines, gives us an installation which cannot be excelled.

Yours very truly,

A L Shakman
Managing Director

ALS/GD EIGHTY FIRST STREET THEATRE

Vol. 41. No. 6 AUGUST 9, 1919 Price 15 Cents

MOVING PICTURE WORLD

NEW YORK PUBLIC LIBRARY

Page 772 3

Founded by J.P. Chalmers in 1907

The World's Greatest Actress

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

The Essanay-Chaplin Comedies are doing more to fill theatres during the hot spell than any other pictures. To get results ask any World Film Exchange for

"A Night in the Show," "Police," "The Bank," "Shanghaied," "Triple Trouble."

ESSANAY

JOE MARTIN SOLILOQUIZES

Ty Cobb is a piker compared with me.

His batting average is only a little over .300. Mine is ONE THOUSAND.

And migawd!

Have you heard the prices the boss of the Universal is getting for my pictures? The highest that have ever been asked for two reelers!!

And the big stiff is getting away with it.

He's soaking the dearly beloved exhibitor hip and thigh, and Brother Exhibitor seems to like it because his dearly beloved patrons are plum crazy about Joe Martin. That's me.

Wouldn't that make you sick! My boss is making a clean-up, the Universal stockholders are buying Rolls-Royces and all on account of me. The only time I get anything good to eat is when it's written into the scenario.

I made one hell of a mistake when I sold myself body, soul and whiskers to this moving picture outfit. I should have consulted McAdoo. He'd have shown me how to work it so I could put the boss in my cage and then sit myself down on my back in his swivel chair and watch the dividends divvy.

With the whole world laughing at my pictures "Monkey Stuff" and "The Jazz Monkey", all I get is the grand laugh from the rest of the guys in the Universal zoo.

Hell!

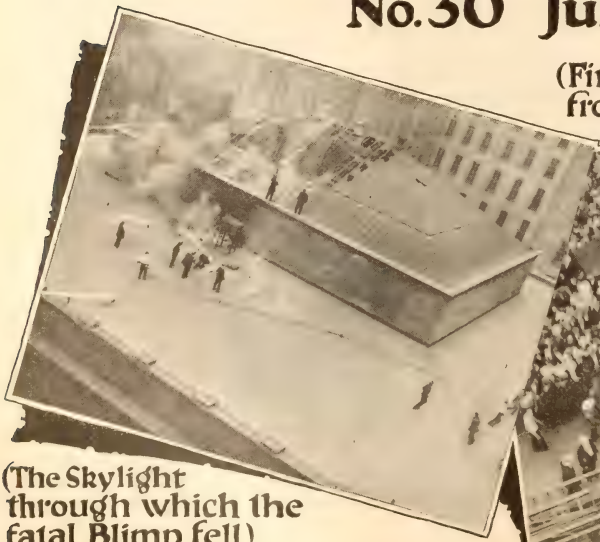
FIRST

(The Fatal Dirigible in Grant Park, Chicago—before it's fatal flight)

(The Rotunda of the Illinois Trust and Savings Bank after the Catastrophe)

International News
No. 30 July 23rd.

(Firemen taking bodies from ruins)



(The Skylight through which the fatal Blimp fell)

AGAIN
AS USUAL

First Again! As Usual are the News

beats in THE BIG THREE. In International News

issued on July 23rd and exhibited on July 24th occurred the showing of news pictures of the fatal dirigible disaster. Three days later—on July 26th—our nearest "would be" "competitor" showed scenes of this big news event. This is just one instance that occurs and has occurred every week ever since the BIG THREE were organized.

If you have any doubt as to how reg-

ularly and how often we scoop them and "beat" them,

just get these figures planted. In 93 news events in weekly news pictures THE BIG THREE either scooped or beat competition 32 times, while this "competition" beat THE BIG THREE just twice out of 162 subjects. Imagine that for a minute. They beat us 2 times to our beating and scooping them 32 times—AND WE HAVE THE FACTS AND FIGURES DOWN IN BLACK AND WHITE TO PROVE OUR ASSERTIONS, on—

HEARST NEWS
INTERNATIONAL NEWS
UNIVERSAL CURRENT EVENTS

We will publish a list or a partial

list of a few of THE BIG THREE Scoops and beats in

ads to come. We are going to get this thing settled once for all. We are not for one minute going to allow any competitor to get away with anything but the truth, and when you know "the truth" you'll ignore every news weekly except the Big Three if you want THE LATEST NEWS EVERY WEEK. News in papers is news ONLY WHEN IT IS NEW. When it's old, it's simply "old stuff" that millions have already seen. So we repeat it again—then once more, then again—IF YOU WANT THE LATEST AND GREATEST WEEKLY NEWS PICTURE EVERY WEEK, book the "BIG THREE."

Produced by International—Released by Universal

The Paramount-Artcraft Girl Who is she?

The Biggest Motion Picture Week

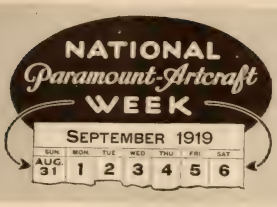
THE first purpose of Paramount-Artcraft Week is to make money for the exhibitor. Its secondary purpose is to show the exhibito and the huge motion picture public what Paramount-Artcraft really means in the field of the photoplay.

There is one way to accomplish these two purposes. That way is to make the Paramount-Artcraft Week for 1919, sure-fire in financial and artistic success, by giving the public the best entertainment in motion pictures to be had anywhere; and to show by exploitation where to get that entertainment.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



The Paramount-Artcraft Girl Who is she?

in the History of the Screen

So *that's* the reason for———

Advertising in 453 cities.

Ninety full page newspaper advertisements.

Full page announcement in Saturday Evening Post.

Free lithographs, including special 24 sheet.

Special announcement trailers.

Additional advertising in the smallest towns.

An exhibitor demonstration of enormous proportions.

The riddle of the Paramount-Artcraft girl.

Broadsides, special slides, special music, special small cuts and—

$10,000—Ten thousand dollars worth of accessories free!—$10,000

Ask your exchange about it now! *Don't miss being in on it!*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

NATIONAL Paramount-Artcraft WEEK

SEPTEMBER 1919

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
AUG. 31	1	2	3	4	5	6

BOOK THE FULL WEEK

"YOUR PICTURES ONLY"

We beg to advise that Paramount-Artcraft Week in this theatre is every week in the year. We have used nothing but Paramount-Artcraft features for years. Every week is Paramount-Artcraft Week with us. We are thoroughly in sympathy with your efforts to put over a Paramount-Artcraft Week, but can only point to the fact that we exhibit solely pictures from your company to prove what we think of your services.

J. A. PARTINGTON, Imperial Theatre, San Francisco, Cal.

"FROM FAILURE TO SUCCESS"

This house was a loser until 1917, and the owners had about decided to close up when I stepped in and booked an exclusive program of Paramount-Artcraft Pictures, with instantaneous success. I am happy to extend my best wishes to you, and I hope that you will keep the good work up by handing me some more of your great productions in the future.

SAMUEL DAVIDSON, Apollo Theatre, Nantasket, Mass.

"THE BEST CLASS"

I had great success with Paramount-Artcraft last year. Used them exclusively. Paramount-Artcraft appeals to a good class of people. The best class.

P. MAGARO, Regent Theatre, Harrisburg, Pa.

"GOT THE BUSINESS"

We got the business last year (Paramount-Artcraft Week) and the impression it created has lasted ever since.

RUDY SCHLEUSENER, Superba Theatre, Alhambra, Cal.

"BEST ON MARKET"

I have made money with Paramount-Artcraft Pictures. In my opinion, they are the best on the market.

HARRIET ZIMMERMAN, Berwyn Theatre, Berwyn, Pa.

"PATRONS PLEASED"

Our patrons were pleased at seeing the better class of pictures.

DAN MYERS, Broadway Theatre, Muskogee, Okla.

"FULL WEEK"

Have had Paramount-Artcraft Week practically every week for several years. Will try to run full week of August 31, though it entails cancellation of other bookings.

HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

"NOTHING BUT PARAMOUNT"

Last year the Paramount-Artcraft Week was so successful at our theatre that we ran only Paramount-Artcraft Picures all year. If we are assured of such courteous treatment for the coming year, we shall repeat for next year.

ARTHUR L. MORTENSEN, Y. M. C. A., Nazareth, Pa.

"ON A BIG SCALE"

Have requested bookings for nine pictures during Paramount-Artcraft Week. We are going to use your twenty-four sheets, sixes, threes and ones all over Watertown, and will put the week over on a big scale.

JAMES P. PAPAYANAKOS, Watertown, N. Y.

"GLAD TO CO-OPERATE"

Last year there were three papers here, and we used all daily. We advertise every day. I am glad you are going to use some Paramount-Artcraft advertising here this year, and assure you we will co-operate in every way.

W. W. WATTS, Vaudette Amusement Co., Springfield, Ill.

"WENT OVER BIG"

It is needless to say that Paramount-Artcraft Week went over big, when I considered it a privilege and a pleasure to sign and return by next mail.

G. H. COOKE, Hub Theatre, Mill Valley, Cal.

"GREAT"

I think the Paramount-Artcraft Week idea is great, and I know it will help keep these pictures where they belong—at the head of all.

F. C. GILSON, Please-U Theatre, St. Johnsbury, Vt.

"EVERY WEEK"

Every week is Paramount-Artcraft Week with us, and I hope our pleasant associations may continue in the future.

G. A. RAMSDELL, Orpheum Theatre, Malden, Mass.

"A BIG WEEK"

We intend to mention it in all our newspaper ads, on the 100 special one sheets which we get printed twice a week, on all our programs, newspaper writeups, and of course on the slides. With your advertising assistance, we are looking forward to a big week.

A. C. KARSKI, Royal Theatre, San Francisco, Cal.

"GOOD SUCCESS"

I had good success last year, and expect the same this year. I hope that every brother exhibitor will have the same success with Paramount-Artcraft Pictures that I had and still have.

A. FISHER, Gray Opera House, St. Anthony, Idaho.

"EVERY WEEK"

Every week is a Paramount-Artcraft Week at the Paramount-Empress, and every week is a pretty successful week in the bargain.

GEORGE E. CARPENTER, Mgr., Paramount-Empress, Salt Lake City.

"GREAT TONIC"

My Paramount-Artcraft Week last year was a great success. I consider it a great tonic for out-of-season business. The same goes for any season, for that matter. It is really a wonderful opportunity for an exhibitor.

W. H. MILLER, Olympia Theatre, Cleveland, Ohio.

"SHOULD BE EVERY WEEK"

The exhibitor who knows should make every week Paramount-Artcraft Week. If any exhibitor wants to make a success and swell his box-office receipts, let him tell the public that he has Paramount-Artcraft Pictures. Enough said.

MELTON PHELOS, Elyria Theatres Co., Elyria, Ohio.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

AND JOIN IN THE CHORUS

"SURE SUCCEEDED"

For last year's Paramount-Artcraft Week we had two billboards advertising it a month ahead, also double advertising in all the papers every day and special handbills. And we sure succeeded that week. We will do all the local advertising to put the week over this year as we did last.

SAM EPSTEIN, Besse Theatre, Omaha, Neb.

"SHOW EVERY FEATURE"

Bookings for the preceding month (August) show only one picture from other than your organization. Up to the present bookings, every feature produced or released by your organization has been shown at the Art Theatre.

F. R. FANCHER, Pavilion and Art Theatres, Redondo Beach, Cal.

"BROUGHT THE RESULTS"

Last year we advertised 100 per cent. Paramount-Artcraft, and with the publicity to the week given by your local exchange, we played to one of the biggest weeks of the year.

C. H. ROSS, Lancaster Theatre, Boston, Mass.

"WON OVER HUNDREDS"

We did extra advertising, making Paramount-Artcraft Week stand out bold. We won over hundreds of people who knew little about your pictures before. A great idea.

L. O'BRIEN, Pavilion Theatre, Peaks Island, Me.

"BEAT ALL RECEIPTS"

My people were sure hungry to see one solid week of the best pictures in the world. The box-office receipts for Paramount-Artcraft Week proved that to me. These were way in advance of any week prior to or since. This year I am not only tying up with the week but have also booked August and September solid Paramount-Artcraft.

H. S. RENTZ, San Toy Theatre, Reading, Pa.

"GOOD IDEA"

I found your Paramount-Artcraft Week last year a good idea, and I expect to do the same this year. As I use all the Paramount-Artcraft Pictures in my house I am running four and five days solid all the time.

E. H. ROYER, Franklin Theatre, Philadelphia, Pa.

"OVER THE TOP"

Paramount-Artcraft Week over the top. General advertising good, backed by "the goods." Every week a Paramount-Artcraft Week.

C. W. YOAKUM, Skagit Theatre, Clear Lake, Wash.

"GLAD TO DO IT AGAIN"

We are pleased to state that Paramount-Artcraft Week last year was quite successful. We shall gladly book a solid week of Paramount-Artcraft Pictures again this year, and offer our heartiest co-operation in making it a success. A Paramount-Artcraft Week pays, because it's a Paramount-Artcraft Week nationally advertised.

J. D. PHILLIPS, Art Theatre, Seymour, Conn.

HAS RUN "EVERY REEL"

Have had Paramount-Artcraft Week practically every week for several years. Have run every reel your company has produced since Famous Players was first organized. Will try to run the full week of August 31. This entails cancelling of other bookings.

HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

"HUGE SUCCESS"

Judging from the comments we received from our patrons, and also from the box-office receipts, I can truthfully say that Paramount-Artcraft Week last year was a huge success. We tied up our theatre with your nation-wide campaign, using fifteen twenty-four sheet boards and several pages of advertising in the local newspapers.

STANLEY CHAMBERS, Palace Theatre, Wichita, Kan.

"ALL THERE WAS IN IT"

We took advantage of your 1918 Paramount-Artcraft Week, and you bet we got all there was in it. We covered every barn, fence and pole, sent post cards through the mails, used one and six sheets, handbills, autos with banners, and sent up balloons.

F. C. HALL, Hall's Opera House, Belmont, N. H.

"PHENOMENAL SUCCESS"

Paramount-Artcraft Week last year was a phenomenal success for my theatre. Since then my patrons have been following up my advertisements on billboards, street cars, newspapers, etc. For the 1919 Week, I expect to work on a much larger scale, and I hope I will meet with the same success as I did in 1918.

MARCUS BENN, Benn Theatre, Philadelphia, Pa.

"BEST WEEK IN TEN YEARS"

I am pleased to hear you are going to have another Paramount-Artcraft Week this year. It will be great news for my patrons, who I know were very much pleased last year. This week was one of the biggest I have had in ten years, due in great measure to the advertising and the class of pictures shown. I used billboards over an area of fourteen miles, slides, newspaper ads and lobby display. As you have a wonderful advertising staff, I would be very pleased if you would put me on your list for your accessories for this year.

J. B. KINCADE, North Shore Theatre, Gloucester, Mass.

"FILLED THE HOUSE"

During Paramount-Artcraft Week we filled the house every night. Our only complaint was our small seating capacity.

IRA G. BETTS, Varsity Theatre, Palo Alto, Cal.

"BOOSTED SINCE THE FIRST"

The Garden Theatre is Paramount-Artcraft every week, and we are already arranging to make another of our theatres Paramount-Artcraft. We are one of your oldest accounts, and have boosted Paramount-Artcraft since the first five-reel picture was made.

S. E. GREENBAUM, Garden Theatre Amusement Co., Davenport, Iowa.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

Remarks of

MR. SYDNEY CHAPLIN

on the occasion of a luncheon given by the Famous Players-Lasky Corporation in his honor prior to his departure for Paris and points adjacent:

Ὁ λόγος τοῦ κ. Μοριζὼ Τεμπὼ

* Οἱ κ. Ὑπουργοὶ ἔλαβον γνῶσιν τῶν ἐκ Σμύρνης πληροφοριῶν, καθ' ἃς πλήρης τάξις ἐπικρατεῖ ἤδη ἐν Περγάμῳ, ἔνθα ἐλήφθησαν ὅλα τὰ μέτρα κατὰ τῶν συμμοριῶν. Ἐκ Δικελῆ ἀπεστάλησαν τμήματα στρατοῦ εἰς Πέργαμον καὶ μετὰ ἐπανειλημμένας συγκρούσεις μετὰ τῶν ἀτάκτων συμμοριῶν διεσκόρπισαν αὐτάς. Αἱ ἀπώλειαί μας εἶναι 1 ἀξιωματικὸς καὶ 3 ὁπλῖται νεκροί, ἰσάριθμοι δὲ τραυματίαι. Αἱ συμμορίαι ὑπέστησαν πανωλεθρίαν.

Οἱ Ὑπουργοὶ ἔλαβον κατόπιν ἀπόφασιν περὶ ἀποστολῆς ἀξιωματικῶν εἰς σανατόριᾶ.

(laughter and cheers)

This message of hope for the exhibitors of America will find a ready response from all those who are keenly looking forward to the first of the

SYDNEY CHAPLIN PRODUCTIONS

* Free translation—(very free):

"I'm going away to that fair land—
The land where the *toot sweet* grows;
Where the comic spirit has not been canned
And the fair flower *finnee* blows.

"Ah, well-a-day, it's *au revoir;*
The ocean's very wet;
But I'm coming back *esprit de corps*
With film you'll want to get."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

the first ten

Paramount Artcraft
Pictures

The First Ten

(SEASON 1919-1920)

Adolph Zukor *presents*
ELSIE FERGUSON
in "The Witness for the Defense"
Directed by George Fitzmaurice
By A. E. W. Mason
Scenario by Ouida Bergere

Jesse L. Lasky *presents*
WALLACE REID
in "The Valley of the Giants"
Directed by James Cruze
By Peter B. Kyne
Scenario by Marion Fairfax

Adolph Zukor *presents*
BILLIE BURKE
in "The Misleading Widow"
Directed by John S. Robertson
Scenario by Frances Marion
From the Play "Billeted" by
F. Tennyson Jesse and H. M. Harwood

Thomas H. Ince *presents*
DOROTHY DALTON
in "The Market of Souls"
By C. Gardner Sullivan
Photographed by John Stumar
Directed by Joseph de Grasse
Supervised by Thomas H. Ince

Mayflower Photoplay Corporation *presents*
GEORGE LOANE TUCKER'S
production, "The Miracle Man"
By George M. Cohan
From the story by Frank L. Packard
Produced and Directed by George Loane Tucker

Jesse L. Lasky *presents*
VIVIAN MARTIN
in "The Third Kiss"
By Heliodore Tenno
Scenario by Edith Kennedy
Directed by Robert G. Vignola

Thomas H. Ince *presents*
ENID BENNETT
in "Stepping Out"
By C. Gardner Sullivan
Directed by Fred Niblo
Photographed by George Barnes
Supervised by Thomas H. Ince

Jesse L. Lasky *presents*
ROBERT WARWICK
in "Told in the Hills"
By Marah Ellis Ryan
Scenario by Will M. Ritchey
Directed by George Melford

Adolph Zukor *presents*
MARGUERITE CLARK
in "Widow by Proxy"
By Catherine Chisholm Cushing
Scenario by Julia Crawford Ivers
Directed by Walter Edwards

Thomas H. Ince *presents*
CHARLES RAY
in "The Egg Crate Wallop"
By Julien Josephson
Photographed by Chester Lyons
Directed by Jerome Storm
Supervised by Thomas H. Ince

ADOLPH ZUKOR
presents
ELSIE FERGUSON
IN
The WITNESS for the DEFENSE
A Paramount-Artcraft Picture

Jesse L. Lasky . . . presents

WALLACE REID

IN

"THE VALLEY of THE GIANTS"

By Peter B. Kyne . . . Scenario by Marion Fairfax
Directed by JAMES CRUZE
A Paramount-Artcraft Picture

Love among the redwoods.

IT isn't the big fight scenes alone that appeal so strongly in "The Valley of the Giants." It isn't the beautiful photography of the God-given scenery. It isn't the thrills with which the picture is filled. It isn't the love story that finds a big response in all hearts. It isn't the splendid acting of the popular star.

It's a combination of all those things and a lot more.

Look at the picture at your exchange and judge for yourself.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

Adolph Zukor *presents*

BILLIE BURKE

(*By arrangement with* Florenz Ziegfeld, Jr.)

"*in* The Misleading Widow"

Adapted from "BILLETED" *by* F. Tennyson Jesse *and* H. M. Harwood

Directed by J. S. ROBERTSON

A Paramount-Artcraft Picture

THE personality of Billie Burke is peculiar in that it has an equal appeal for both men and women. They all like her, when she appears in a picture story of merit.

That's what "The Misleading Widow" is—a picture story worth while, sumptuously produced with a star whose very name assures big box-office success.

Don't miss seeing it at your exchange.

Scenario by Frances Marion

Paramount

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director-in-Chief

NEW YORK

ARTCRAFT PICTURES

Thos. H. Ince Presents

DOROTHY DALTON

in "Market of Souls"

By John Lynch Scenario by C. Gardner Sullivan

A Paramount-Artcraft Picture

Directed by Joseph De Grasse

BEAUTY, luxury, drama, thrills. The best Dorothy Dalton picture ever made. A Thomas H. Ince Production. See it.

FAMOUS PLAYERS-LASKY CORPORATION

MAYFLOWER PHOTOPLAY CORPORATION PRESENTS

GEORGE LOANE TUCKER'S

PRODUCTION

"THE MIRACLE MAN"

BY GEORGE M. COHAN

A Paramount-Artcraft Picture

WHAT'S WORTH WHILE?

WEALTH, power, pleasure, unrestraint, freedom, riches, stubbornness, requited love, luxury, dissipation?

Ask the "Miracle Man." He'll tell you things you do not know.

Ask any one who has seen "The Miracle Man"—*any* one. You'll learn that *this* is worth while—this photoplay with an amazing soul; so much worth while, that it's possibilities for you are enormous. See and judge!

From the story by FRANK L. PACKARD

Paramount

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft

One! Two! Three!

A TRIPLE distilled, three-ply box-office success. A comedy drama of today, combining humor, suspense, a most entertaining story and Vivian Martin in a part that blends drama and charm.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Jesse L. Lasky Presents

ROBERT WARWICK

in "TOLD IN THE HILLS"

By Mahah Ellis Ryan
Directed by George Melford
Scenario by Will M Ritchey

A Paramount-Artcraft Picture

IT breathes the very air of romance. It tells a tale that will never grow old. Millions have read the book. Get *your* percentage of them into your theatre by booking "Told in the Hills."

Thomas H. Ince Presents~

ENID BENNETT

"in Stepping Out"

By C Gardner Sullivan

Directed by — Fred Niblo
Photographed by George Barnes
Supervised by Thomas H. Ince

A Paramount-Artcraft Picture

YOU'D THINK he'd want to keep such a youthful beauty-wife at home. But that's the way with husbands. They think they're the only ones privileged to step out.

Here's a true-to-life comedy drama to hit the appreciation of all folks, old, young, married or single.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Gen. Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

Released September 28

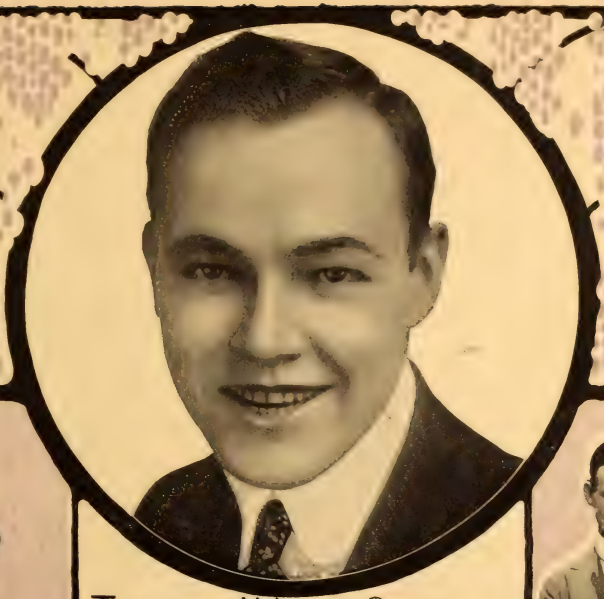
Adolph Zukor *Presents*

MARGUERITE CLARK

In "WIDOW BY PROXY"

By Catherine Chisholm Cushing.-*Scenario by* Julia Crawford Ivers.-*Directed by* Walter Edwards

A Paramount-Artcraft Picture



Thomas H. Ince *Presents*

CHARLES RAY

in

"THE EGG CRATE WALLOP"

By Julien Josephson - Directed by Jerome Storm - Photographed by Chester Lyons
Supervised by Thomas H. Ince

A Paramount Artcraft Picture

A WALLOPING Thomas H. Ince-Charles Ray-Paramount-Artcraft combination that is absolutely sure-fire. See it at your exchange and judge for yourself.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director general*
NEW YORK

Some New Fall Productions

(Now Nearing Completion)

CECIL B. DE MILLE'S
Production

"MALE AND FEMALE"
By *Jeanie MacPherson*
Adapted from SIR JAMES BARRIE'S play "The Admirable Crichton"

"EVERYWOMAN"
Directed by *George Melford*
Spectacular drama by WALTER BROWNE
Violet Heming and all-star cast

"THE LOTTERY MAN"
By RIDA JOHNSON YOUNG
Starring *Wallace Reid*

"LUCK IN PAWN"
Play by MARVIN TAYLOR
Starring *Marguerite Clark*

"PEG O' MY HEART"
Play by J. HARTLEY MANNERS
With all-star cast
Directed by *William C. De Mille*

"SADIE LOVE"
Play by AVERY HAPWOOD
Starring *Billie Burke*

"THE TEETH OF THE TIGER"
Story by MAURICE LE BLANC
Featuring *David Powell*
Directed by *Chet Withey*

"HUCKLEBERRY FINN"
From the famous MARK TWAIN story
Directed by *William D. Taylor*

"WHY SMITH LEFT HOME"
Farce by GEORGE BROADHURST
Starring *Bryant Washburn*

"IN MIZZOURA"
Play by AUGUSTUS THOMAS
Starring *Robert Warwick*
Directed by *Hugh Ford*

"L'APACHE"
A THOMAS H. INCE Production
Starring *Dorothy Dalton*

"CROOKED STRAIGHT"
A THOMAS H. INCE Production
Starring *Charles Ray*

"WHAT'S YOUR HUSBAND DOING?"
Play by GEORGE HOBART
A Thomas H. Ince Production
Starring *Douglas MacLean* and *Doris May*

"APRIL FOLLY"
By CYNTHIA STOCKLEY
A Cosmopolitan Production
Featuring *Marion Davies*
Directed by *Robert Leonard*

"THE FEAR MARKET"
Drama by AMELIE RIVES
Starring *Ethel Clayton*

"HIS OFFICIAL FIANCÉE"
Novel by MRS. OLIVER ONIONS
Starring *Vivian Martin*

"THE GAY MISS FORTESQUE"
A Thomas H. Ince Production
Starring *Enid Bennett*

Paramount-Artcraft
Pictures

FAMOUS PLAYERS-LASKY CORPORATION

WILLIAM RUSSELL *in* "THIS HERO STUFF"

By STEPHEN FOX

Directed by HENRY KING

Was This War Hero A Coward in His Own Home Town?

How Do the Returning Heroes Feel?

With nearly four million American boys back from service overseas or in cantonments—here's a picture you can feature big.

Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glance at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Westover and J. Farrell McDonald—all topnotchers.

You can easily plan on running "This Hero Stuff" three days to a week.

WILLIAM RUSSELL PRODUCTIONS
Distributed by PATHÉ

What the Trade Papers Said About Russell's Last One:

"Not a single dull moment. Not an inch of padding. Very good."—*Wid's Daily.*

"Sets a new pace for comedy drama. Story that is tense, baffling, satisfying, full of action."—*Moving Picture World.*

"You can't feature this picture too big. The richest satire that has reached the screen in many a day."—*Motion Picture News.*

"One peach of a picture."—*Variety.*

HIGH POCKETS

is Louis Bennison's latest Goldwyn-Betzwood Production. It will mean *full* pockets for you.

This new Western comedy drama will gain twenty additional first-run contracts, at a minimum.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Betzwood Film Company
presents

LOUIS BENNISON

HIGH POCKETS

has more thrills and laughs than "The Road Called Straight." Opposite the smiling cowboy star is Katherine MacDonald, a star in her own right. She is another reason why you should show "High Pockets."

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

IN High Pockets

By William Patterson White *Directed by* Ira M. Lowry

Samuel Goldwyn
Presents
MABEL
Mabel Normand, putting a little English on the cherry in the cellar scene from "Upstairs"
GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

NORMAND

IN

UPSTAIRS

By Perley Poore Sheehan *Directed by* Victor L. Schertzinger

Mabel Normand in "Upstairs" is *funnier* than ever—and *money-er* than ever.

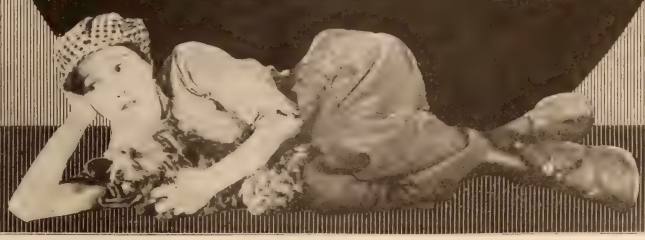
As a poor little slavey in the cellar of the big hotel, Mabel Normand is *bound to get your sympathy.*

And with her inimitable drolleries, such as shooting billiards with a mop handle and three cherries, she is *bound to get your laughter.*

One day the lure of the jazz band caught her, and she crept Upstairs.

The doors of the ballroom swung open to a paradise of love and life, which rounded out the greatest photoplay of the funniest lady of the screen.

You will show it as Mabel Normand in "Upstairs."



The Hall Room Boys

AGAIN!

A Howling Success!

AT THE

STRAND THEATRE, NEW YORK CITY

WEEK OF JULY 27th

The second "Hall Room Boys" went over bigger at the Strand than the first.

FLANAGAN and EDWARDS, featured in these comedies, have been head-liners in every big vaudeville house in the country.

H. A. MacGILL'S famous cartoons — "The Hall Room Boys"— have appeared for fifteen years in over seventy-five big city newspapers—these comedies are based on the famous creations of Mr. MacGill.

The popularity of Flanagan and Edwards, coupled with the nation-wide publicity given to these cartoons each night make "Hall Room Boys" two-reel comedies guaranteed box office attractions.

PRODUCED BY

THE NATIONAL FILM CORPORATION OF AMERICA

Negotiations for distribution are now pending

State Right Buyers Are Invited to Present Bids

TO

Jack and Harry Cohn

1583 Broadway, N.Y.

Triangle Presents

ELLEN TERRY

IN

"Her Greatest Performance"

A triumphant climax to the career of the greatest living actress.

A tribute to her artistry, that she should select for screen presentation in the sweetness of her maturity a role portraying the greatest of God's gifts, a mother.

An exquisite production of the greatest of heart-interest themes.

Everybody everywhere knows Ellen Terry. Folks are eagerly awaiting her only screen presentation.

Could the Exhibitor have a more **profitable** offering than the star people are clamoring to see?

A guaranteed success

TRIANGLE DISTRIBUTING CORPORATION

New York

NEGATIVES FOR REISSUE FOR SALE AT BARGAIN PRICES

Included are negatives of

Western Serials
One Reel Comedies
Two Reel Dramas
Two Reel Comedy Dramas
One Reel Sensational Dramas

Directed by such prominent artists as

ROBERT G. VIGNOLA
MARSHALL NEILAN
GEORGE MELFORD
HARRY MILLARD

Starring

TOM MOORE
ANNA Q. NILSSON
MARGUERITE COURTOT
RUTH ROLAND
MARSHALL NEILAN
MARIN SAIS
ROBERT ELLIS
GEORGE LARKIN
OLLIE KIRKBY
HELEN HOLMES
HELEN GIBSON

KALEM COMPANY

1482 Broadway, New York

Shall the Exhibitor Rule?
We Say--Yes!

ET him know he will always be welcome in Realart councils. We want his views. Information is ammunition. "Knowledge is Power."

Realart Pictures is centering its fire upon combining in one attraction quality of:

1.—Star
2.—Book or Play
3.—Production
4.—Exploitation
5.—Distribution

Vast sums are being spent. Eminent, highly paid stars are at work. Purchase of great works of fiction and drama goes steadily on. Foremost directors and scenarioists, reinforced by liberal expenditure, work hand in hand to obtain the maximum yield. Far reaching publicity and exploitation is under way. A fine system of twenty exchanges is ready.

We want to push Realart Pictures to the limit.
You, the Exhibitors, have opinions.
We want your views.

Constance Binney.

The Beauty of the New York Season

The public applauded her, the critics acclaimed her, the newspapers interviewed her, the illustrated press spread her fair photographs far and wide. A new theatrical celebrity was born. She continues scoring big in "39 East," the current New York success.

CONSTANCE BINNEY

has the priceless gifts of Youth, Beauty, Talent. Can't you just visualize this lovely girl in such a part, for instance, as a little slavey in a Pennsylvania Dutch settlement, later blossoming into glorious young womanhood?

Such a role will introduce her as a star to your patrons in Mrs. Fiske's wonderful stage success,

ERSTWHILE SUSAN

Founded on the widely known novel, "Barnabetta," by Helen R. Martin. Now in production.

Director - - - - - - - - - - - - John S. Robertson

REALART Pictures is giving most careful consideration to powerful novel and play titles—themes which have left an indelible impress upon the public consciousness.

Realart is determined that quality in stars will be matched by corresponding quality in vehicles and in production.

When releasing begins, early in the Fall, Exhibitors may be assured that Realart Pictures will fully meet the new demands of an improved public taste and that they will command the enlarged profits that their excellence deserves.

The following exchanges are now in operation:

CITY	STREET AND ADDRESS	MANAGER
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Bldg.	Mark Goldman
CLEVELAND	Suite 200 Bangor Building	James B. Reilly
DALLAS	Hotel Jefferson (Temporary Address)	Diaz Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Building	Cornelius G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Building, Cor. 10th & Walnut Streets	Graham Richard Sirwell
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	B. A. Lucas
PITTSBURGH	412 Ferry Street	Nat Barach
ST. LOUIS	3626 Olive Street	J. C. Ragland
SEATTLE	Room 216, White Building	Albert W. Eden
WASHINGTON	Mather Building, 916-18 G St., N. W.	Wm. H. Rippard

General Sales Manager
John S. Woody

Field Manager
Ben F. Simpson

REALART PICTURES

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

110-12-14 West 42nd Street, New York City

PRESS OF
THOS. B. BROOKS, N. Y.

DRAMATIC SECTION
The Bulletin
SAN FRANCISCO, SATURDAY, JULY 12, 1919.

HODKINSON PREDICTS ON EVE OF MIGHTY PICTURE BATTLE

By WALTER BODIN.

W. W. HODKINSON, by right of achievement, has a right to be heard—and believed—on any question concerning the future of the motion picture industry. For twelve years Hodkinson has been in the game as producer, exhibitor, distributor and what not. He is admittedly one of the brainiest, if not the brainiest, man in the business.

San Francisco movie managers have good cause to heed Hodkinson's words. It was he who six years ago came here and saved the leading houses from almost certain ruin. It was his organizing genius that had so much to do in crushing the trust, the General Film Company, which he followed with the organization of the Paramount-Artcraft corporation. He has done more to advance the cause of good pictures than any other man in the world, perhaps.

So now, on the eve of the biggest motion picture revolution in history, anything that Hodkinson may have to say is well worth listening to. He says:

HERE'S THE WARNING.

"Next year will see new consolidations, realignments and affiliations, particularly on the part of the small producer-distributer concerns if they are to compete successfully with the larger concerns. Such reorganization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities, place their own values on their "assets" on the basis of what they think they ought to get out of it, and the exhibitors will be called upon to shoulder the burden of their enormous capitalizations.

"When certain organizations find they can no longer go it alone, when they have pooled their interests in an effort to escape approaching financial storms, exhibitors may at that time find that they have in their possession a stream of quality product without which many theaters cannot live. Through controlling the life blood of the business such an organization, aided by economic conditions and modern merchandising methods will then gradually force exhibitors into a scheme of national operation of theaters instead of individual operation, and this means the virtual ownership of the theater by these producers."

ANOTHER TRUST?

In other words, Hodkinson warns "beware another trust." His warning comes with the motion-picture industry on the very edge of a very hot volcano. Almost anything might happen in the next few months. As things look at present, three big organizations top the list of producing concerns in the United States (and, therefore, the world), and they threaten the lives of a score or so lesser organizations.

What has this to do with me, the consumer? the reader may ask. It has everything to do with you, the consumer. For the fate of the consumer is bound up with that of the exhibitors, and their fate is in the grasping hands of the picture-makers.

About September 1 the new era in pictures opens. New plans are to be entered into; one big new factor is to enter the field and the fiercest competition is to prevail.

All the producers have finally gotten it into their heads that they can't continue putting out poor pictures. Better and better pictures are to be made the coming year. The public demands them and the public is to get them. There is no question as to the merit of the productions of Mary Pickford, Chaplin, Griffiths and Fairbanks. The Paramount pictures have always ranked with the best in the field. The First National, though young, has always been consistent in producing good pictures. And this concern has some pretty good stars on its staff. The list includes the two Talmadges, Constance and Norma; Chaplin still has five pictures to make for First National under his million dollar contract; Pickford has two more to be made, and Charles Ray, Jack Pickford and Marjorie Daw are among the new stars. Marshall Neilan and Lois Weber have signed directing contracts with First National.

BETTER PICTURES.

So it can readily be seen that the other producers must increase the artistic worth of their productions to survive. The public will not pay to see the bad pictures of the past when it can see good pictures at the same prices.

It's a merry game, the whole of it. But the movie fan public is assured of better pictures, at any rate, although the specter of higher admittance prices looms in the not distant future.

They Remember W.W. Hodkinson in San Francisco!

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

23,000 Book Stores

in the United States are displaying this special *Photoplay Edition* of this famous novel with advertising of Benjamin B. Hampton's Great Author's production on the "jacket."

Window displays, newspaper advertising, cut-outs, special streamers are all linked up with the motion picture theatre presentation of the first

Benjamin B. Hampton
production for
Great Authors' Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Dynamically directed by EDWARD SLOMAN

With an All-Star Cast:

ROY STEWART
MILDRED MANNING
ROBERT McKIM
WILFRED LUCAS
FRANKIE LEE
MARY JANE IRVING
GRAHAM PETTIE

No picture based on a novel by a world-known author has ever been so carefully developed to put you, the Exhibitor, on speaking terms with the audiences of millions that have been built up on an author's reputation. Every Hodkinson manager has at his finger tips, in his office, the means of delivering bigger patronage to you when you book "The Westerners."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brocklies, Inc. 729-7th Ave

Harry Raver
presents
AUGUSTUS THOMAS'
Challenging Drama

The VOLCANO

starring beautiful
LEAH BAIRD
with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York
Directed by GEORGE IRVING

Packed with melodrama. Challenging the interest of and carrying thrills to everyone who sees it. Made stronger in its power of audience attraction every day by the radical disturbances in our large cities. Already booked in advance by telegraph by exhibitors who foresee "The Volcano" as *a clean-up picture.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

J. WARREN KERRIGAN

and His Own Company
in

A White Man's Chance

From the Munsey Magazine
Story by
Johnston McCulley
Directed by
Ernest C. Warde
A Robert Brunton Production

We tell you, and can prove it by exhibitor reports, that there are many houses where J. Warren Kerrigan draws as much patronage as the three so-called male leads among the screen stars.

For the first time in his screen career, there are now being put behind Kerrigan the powerful stories and the modern qualities and achievements of production specialists that his popularity and strength have deserved.

Today, and henceforth, with *his own company*, with well-known novels, with the added powers of Robert Brunton production and Brunton's personal oversight, with the broad, intelligent Hodkinson advertising and exploitation—

J. Warren Kerrigan now comes into his own.

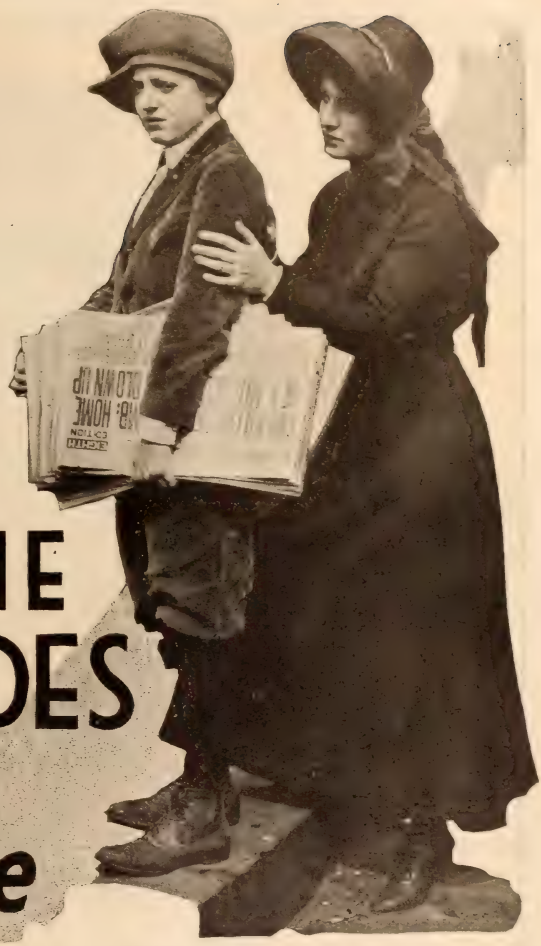
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Our Cleveland manager writes: "I wish I had 'The Blue Bonnet' here now. First run customer waiting for it... Would play it week of Aug. 3."

Our New York Manager says: "I never realized how much exhibitors liked Billie Rhodes till we got the distribution of her pictures... Dozens of our customers are asking for 'The Blue Bonnet.'"

The Milwaukee manager telegraphs: "Confirm by wire whether my prints will be here to give 'The Blue Bonnet' to first run customer week Aug. 17."

The Los Angeles manager wires: "Have closed first run 'The Blue Bonnet' before negative is shipped to you. Exhibitor went out to studio and saw sample print. Please approve."



BILLIE RHODES in The Blue Bonnet

By E Magnus Ingleton — Directed by Louis Wm Chaudet

Is commanding this attention from the exhibitors of the country in advance of her first Hodkinson release for many reasons, and chief among them is:

There Is Not Another Star in Motion Pictures Like Billie Rhodes

Her producers, the National Film Corporation of America, William Parsons, President, have worked for five months to make this production in keeping with her popularity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue New York City

Distributing through PATHÉ Exchange Incorporated

D. W. GRIFFITH

Has started on his first personally directed production for "First National"

FIRST NATIONAL EXHIBITORS CIRCUIT

MARSHALL NEILAN

Has started on his first personally directed production for "First National"

FIRST NATIONAL EXHIBITORS CIRCUIT

GLADYS LESLIE
in
"THE GIRL WOMAN"
The Bridge that Leads from Girlhood to Womanhood—
that was the bridge that Belinda crossed, despite the fact that she had been forbidden "to grow up."
A crisis entered the life of Belinda Lee. It found her a girl—it left her a woman.
"THE GIRL WOMAN," written by A. Van Buren Powell, and directed by Tom Mills, presents Gladys Leslie in a new type of role, in which she will score heavily.
VITAGRAPH
Albert E. Smith, President

FRANK KEENAN

THE MASTERLY, in

"THE WORLD AFLAME"

A burning message to those who wish to have more and live better; a message to all Humanity for it affects all Humanity; a vivid absorbing picturization of the Great Question of the day certain to enthrall every observer.

A SPECIAL PRODUCED AT THE ROBERT BRUNTON STUDIOS

PATHÉ
DISTRIBUTOR

Anne Luther and

The GREAT

A startling succession of sensational scenes many of which were never before attempted before a motion picture camera. The Thrill Serial de Luxe

PRODUCED BY WESTERN PHOTO PLAYS Inc.

PATHÉ

DISTRIBUTORS

Charles Hutchison *in*

GAMBLE

A box-office sensation not for one week but for fifteen; A serial that appeals to every person who likes exciting adventure and continual action.

WRITTEN AND DIRECTED.....BY JOSEPH.....A ....GOLDEN.....

PATHÉ

DISTRIBUTORS

The Number 13 Cannot Fail to be Lucky to the exhibitor who shows

YVONNE DELVA and CREIGHTON HALE

IN BAYARD VEILLER'S GREAT PLAY

THE 13TH CHAIR

As a play it was a Season's Sensation; as a photoplay it is a True Special; as a Box Office Attraction it is unexcelled

PRODUCED BY ACME PICTURES CORPORATION
DIRECTED AND ADAPTED BY LEONCE PERRET

PATHÉ
DISTRIBUTOR

LOUIS BURSTON
PRESENTS
The DOMINANT SERIAL
THE MYSTERY of "13"

The MYSTERY of "13" was made to order for the exhibitor and his patrons. It will not only please them from the first episode, but it is made so that the man who sees the fifth or the ninth episode first, will keep on coming for the finish.

There is no serial open for booking today that has the advertising possibilities of that lucky title, The MYSTERY of "13," and no finer advertising props were ever prepared for any serial production.

Address all inquiries to me.

LOUIS BURSTON.

BURSTON FILMS INC.
1476 Broadway
NEW YORK

FEATURING
FRANCIS FORD
AND ROSEMARY THEBY

THE *William Steiner Presents*

FIRST

Drop from airplane to speeding passenger train!

Actual Wedding in the Air!

Drop from airplane to airplane in flight!

Rescue by airplane from speeding sea-sled!

Big drama of the Texas Oil Fields!

Nose dives—tail spins—spirals—triple loops—airplane ambulance!

THE FILM OF THE AGE

THE INSPIRING, COLOSSAL, SEVEN-PART DRAMATIC MASTERPIECE

"SKY EYE"

A ROMANCE OF THE OIL FIELDS

WITH AN ALL-STAR CAST

All air stunts produced in co-operation with and under sanction of
AIR SERVICE U. S. ARMY

Written by Aubrey M. Kennedy in collaboration with Louis Lewyn

Produced by
WILLIAM STEINER
220 West 42nd St., New York City
Tel. Bryant 7690-7691

Directed by
AUBREY M. KENNEDY
Technical Director
LOUIS LEWYN

D. J. MOUNTAN, Special Representative

WAIT FOR THE

LIGHTNING

PRESE

Ann Little

Late Paramount Star

AND A GALAXY OF THE MOST

NO SERIAL
LIKE IT HAS
EVER BEEN
ATTEMPTED

Directed by
PAUL HURST

Produced by

NATIONAL FILM CORPORATION OF AMERICA

Wm Parsons, Pres.

Studios - Hollywood, Calif.

SUPER FEATURE SERIAL

BRYCE

NTING

Jack Hoxie

The Western Dynamo

DARING RIDERS OF THE WORLD

A SERIAL WITH SUPER FEATURE STARS AND FOUNDATION

GREENE L.A

General Representative

JOE BRANDT

126 WEST 46TH ST.
NEW YORK CITY

Syndicate Superfeatures, Inc.

SYNDICATE SUPERFEATURES, INC. is prepared to buy the world's rights, for cash, of superfeatures of any length, or to contract for distribution on a percentage basis through Affiliated Independent Exchanges.

Such films may run from one to ten reels in length but must have exceptional drawing power.

Directors and Artists who are producing independently of distributing organizations are invited to outline their plans and work.

Correspondence will be treated confidentially.

GEORGE KLEINE,
63 East Adams St.
Chicago

EVOLUTION

Number Three

The Trade Papers of June 28th and July 19th carried my first and second advertisement "EVOLUTION."

THE ECONOMIC TRINITY: — — — Producer — Middleman —Consumer — — are inevitable BEDFELLOWS; but the end-men are usually kicking the middleman under the blankets.

This is true of FILMS as well as of FACTORY and FARM products.

While the actual CONSUMER of films is the PUBLIC, for TRADE purposes we may consider the EXHIBITOR to be the consumer: the EXCHANGE is the middleman.

Sometimes the producer tries to ELIMINATE the middleman and deals directly with the ULTIMATE consumer, as when the Super-feature is placed in a THEATRE leased for special exploitation.

The MIDDLEMAN, however, serves an important function and CANNOT be ELIMINATED.

Being an INEVITABLE factor in the business of getting films to the public, the exchange must function EFFICIENTLY and remove the prejudice by SERVICE, to Exhibitor and Producer.

A review of film DISTRIBUTION since the birth of the NICKELODEON in 1906 shows that it has steadily IMPROVED. The dinky exchange of that period, with its LACK of SYSTEM, its endless ERRORS in bookkeeping, its INCOMPETENT handling of films—in booking, in repair and shipping rooms, its DESTRUCTIVE COMPETITION, cannot be compared with the PRESENT DAY exchange.

In spite of current fault-finding, it is vastly SUPERIOR to its predecessors. It has a BROADER and more SYMPATHETIC attitude toward the exhibitor.

With exceptions, of course, with exceptions.

I am laying a fundation for PRODUCTION and DISTRIBUTION. To be enduring it must be FLEXIBLE. I do not believe in long-time contracts in this business, except of the most general nature.

PARALLEL INTERESTS will hold business men together better than formal contracts. MUTUAL CONFIDENCE is the best cement.

Producer, Distributor and Exhibitor must be CO-ORDINATE POWERS in the industry.

The Producer, grinding out product in UNENDING footage, compelling a GROANING exchange to force it upon a RESISTING exhibitor, is FADING out of the scene.

The Exhibitor is no longer compelled to eat an eight-course dinner to get the single dish which he wants.

Let the Producer take his HEAVY HAND off the Exchange; give it reasonable FREEDOM in the SELECTION of films, and freedom in DEALING with EXHIBITORS.

EQUAL RIGHTS, no DOMINATION, FREEDOM of action, mutual RESPECT—within the Trinity—are on the horizon.

There is no ROYAL ROAD to successful production. With the beginning of every new feature, FAILURE is knocking at the door. No Producer DELIBERATELY turns out failures.

The diatribes of some critics read as if the making of a POOR PICTURE were a delight and the pastime of men who love to WASTE money. There has been waste, due to the conditions that controlled the industry, but it is being lessened as the business becomes stabilized.

The film business has ETERNITY ahead of it, but the businesses composing it may be SHORT-LIVED. Success and Failure follow each other in quick succession. Film concerns that do not yield to EVOLUTIONARY PRESSURE, die.

I am neither a REFORMER nor a RADICAL: I dislike reformers, except those who reform themselves; and radicals usually like change for changes' own sake. I try to analyze trade conditions as they affect my business, to read the barometer of the FUTURE, and having a distinct OBJECTIVE, to drive toward it; always believing in co-operation, to add momentum to the DRIVING FORCE.

My own Productions will be made LEISURELY, each department in COMPETENT hands, avoiding above all things a SET quantity within a given time; I believe in INTENSIVE work upon one theme—the BIG THEME, if it can be found, in the hands of a BIG DIRECTOR—not necessarily a SPOTLIGHT director; not caring particularly whether the product is one or twelve Superfeatures per annum; built without HASTE, but without WASTE.

They will be marketed through SYNDICATE SUPER-FEATURES, INC., and will be offered to—not forced upon—the AFFILIATED INDEPENDENT EXCHANGES OF THE WORLD.

George Kleine

63 East Adams St.
Chicago.

ALL HARTFORD ACCLAIMS

The Edward A. MacManus

SUPREME REPRODUCTION

Of Our Country's Most Heroic Fighters

The Lost Battalion

Now showing at the Grand Theatre (Hartford) daily to packed houses that are thrilled with the spirit of patriotism that seems to leap from the screen: with the spirit of romance that veils the tragedy of war, and with the spirit of hope that springs eternal for a world enduring, all world peace. The epitome of faith, hope charity.

Flashed to New York to the most notable of all New York's Evening Newspapers, THE EVENING JOURNAL reflashes to its MILLION READERS: "'THE LOST BATTALION' as a production excels in photography, originality and scenic effects. In fact, it is one of the most remarkable screen features ever produced; rivaling anything ever attempted before; greater both in story and romance than 'The Birth of a Nation,' and excelling the latter production in its originality, if not artistically."

THE EVER RELIABLE HARTFORD COURANT sparkles with praise as it rises to a critical penultimate: "Somehow, in some miraculous manner, the producer and director of 'THE LOST BATTALION' have caught the glorious spirit of the American doughboy, and in every scene filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations'—the American soldier. In its mighty playing on the chord of human interest, in its appeal to the individual's patriotic pride and, lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white crosses in a graveyard in France, 'THE LOST BATTALION' is far superior to 'The Birth of a Nation.'"

NOW READ THIS WIRE!!!

"The Lost Battalion" has smashed all box-office records for the Grand Theatre, Hartford, on Monday night, Tuesday matinee and Tuesday night performances. The Hartford Courant, Post Times and Globe proclaim it the greatest picture ever shown here. Congratulations!—Frank Quinlan, Manager.

Distribution Plans to Be Announced Later

The Proving Grounds, No. 2 West 47th Street, New York

Robertson-Cole Production

Jesse D. Hampton
presents

WILLIAM DESMOND

A Sage Brush Hamlet

A FAST moving drama of the great West with a whole town caught in a whirl of adventure. Men, Women, Horses, Guns, and Gold and Laughing Larry in the person of Desmond leading them on.

This is a Desmond success even greater than "The Mints of Hell" and "Bare-Fisted Gallagher." It is a strong He-Man story with a golden vein of laughter running through it.

Distributed by
Exhibitors Mutual

Robertson-Cole Production

BESSIE BARRISCALE

The Woman Michael Married

A PHOTOPLAY of life in high society characterized by a supreme richness of detail and a *high standard of excellence*. The novel and sparkling plot brings you to a thrilling polo game with fast dashing horses and an accident, a splendidly acted rescue in the surf, the high life of the fast set, and a score of equally dazzling incidents. The play is from the story of DuVernet Rabell in Ainslee's Magazine, adapted to the screen by Fred Myton, produced by B. B. Features and directed by Henry Kolker.

Distributed by
Exhibitors Mutual

SHERMAN S. KRELLBERG

ANNOUNCES the near completion of

HELEN HOLMES'

GREATEST MYSTERY SERIAL

THE FATAL FORTUNE

IN 15 EPISODES

Directed by Donald Mackenzie

THE GREATEST Serial Actress
Serial Director
Serial Cast

S.L.K. SERIAL CORPORATION

112 West 42nd Street. S.S. Krellberg Pres.

HELEN HOLMES

Has no equal in Wild and Thrilling Stunts!

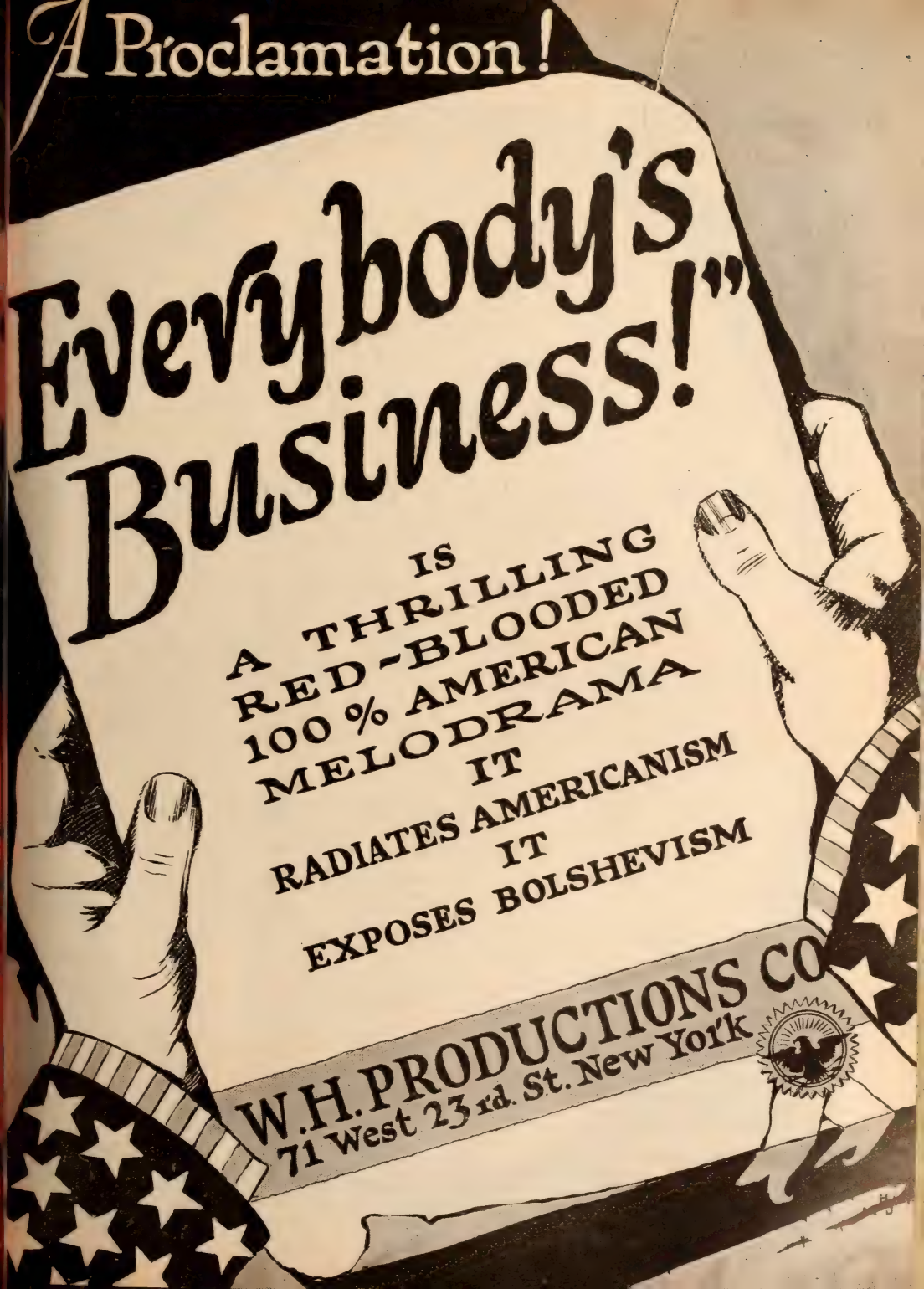
The Escape.

The Triumphant All Star Cast:
HELEN HOLMES
Lieut. Jack Levering
Frank Wunderlee
Leslie King
Bill Black
Floyd Buckley
Sidney Dalbrook
Nellie Lindrith

This is an actual scene in

THE FATAL FORTUNE

S.L.K. SERIAL CORPORATION
112 West 42nd Street
S.S. Krellberg Pres.


A Proclamation!
Everybody's Business!"
IS
A THRILLING
RED-BLOODED
100 % AMERICAN
MELODRAMA
IT
RADIATES AMERICANISM
IT
EXPOSES BOLSHEVISM
W.H. PRODUCTIONS CO
71 West 23rd. St. New York

MARY PICKFORD

CHARLIE CHAPLIN

Announcing

Douglas Fairbanks'

First Release through United Artists Corporation

"HIS MAJESTY, THE AMERICAN"

MR. FAIRBANKS has endeavored to make his first production for United Artists Corporation worthy of the ideals on which the organization was founded, and he hopes that the verdict of the final judges—the public—will be "Well Done!"

DOUGLAS FAIRBANKS

D. W. GRIFFITH

MARY PICKFORD

CHARLIE CHAPLIN

"HIS MAJESTY, THE AMERICAN"

To be released September First

is now being booked through the following

UNITED ARTISTS CORPORATION DISTRIBUTING DEPOTS

New York City	729 Seventh Avenue	Jack Von Tilzer,	Sales Manager
Philadelphia	314 Bulletin Building	C. S. Trowbridge,	" "
Cleveland	Plymouth Building, 2143 Prospect Avenue	E. C. Fielder,	" "
Pittsburgh	412 Ferry Street	Carlos E. Moore,	" "
Boston	41 Winchester Street	William H. Jenner,	" "
Chicago	1202 Consumers Building	Cresson E. Smith,	" "
Kansas City	922 Oak Street	H. D. Buckley,	" "
Minneapolis	402 Film Exchange Building	J. F. Brett,	" "
Dallas	Permanent Address Pending	Jos. E. Luckett,	" "
Los Angeles	802 Knickerbocker Building	Walter S. Rand,	" "
San Francisco	100 Golden Gate Avenue	Louis A. Reichert,	" "
Denver	617 Nineteenth Street	T. Y. Henry,	" "
Atlanta	Hirsch Building, 146 Marietta Street	M. C. Coyne,	" "
Seattle	1200 Fourth Avenue	L. W. Thompson,	" "
Detroit	605 Joseph Mack Building	Robert J. Churchill,	" "
Washington, D.C.	801 Mather Building	Geo. F. Lenehan,	" "
Toronto, Canada	23 Bay Street, Stair Building	A. C. Berman,	" "

UNITED ARTISTS CORPORATION

OSCAR A. PRICE, *President*
HIRAM ABRAMS, *General Manager*

729 Seventh Avenue
New York City

DOUGLAS FAIRBANKS

D. W. GRIFFITH

WHAT WOULD YOU HAVE DONE?

Two men and a woman were isolated on a South Sea Island.

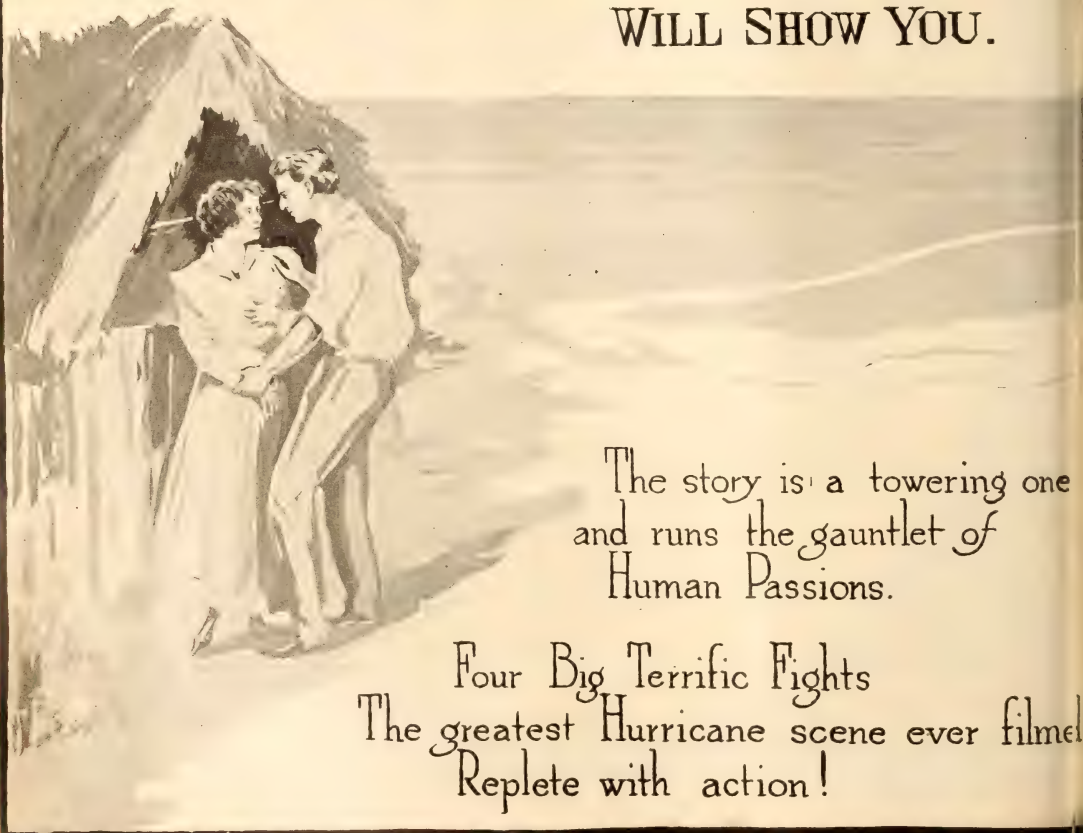
They were under unusual conditions, one was a Doctor, the other a Cave Man, she was a Nurs

Both fell in love with her.

WHAT HAPPENED?

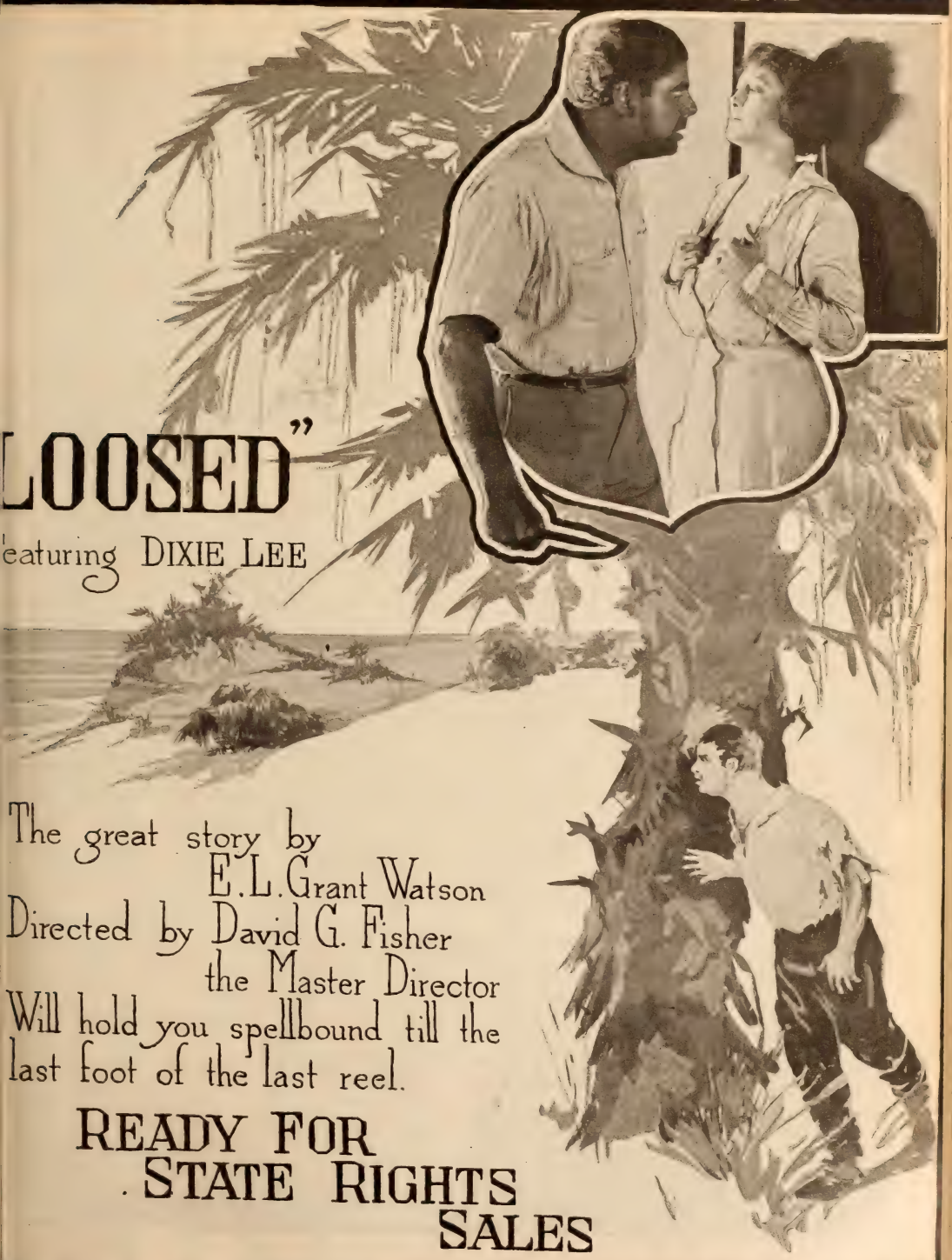
"WHERE BONDS ARI

WILL SHOW YOU.



The story is a towering one and runs the gauntlet of Human Passions.

Four Big Terrific Fights
The greatest Hurricane scene ever filme
Replete with action!


LOOSED"
eaturing DIXIE LEE
The great story by
E.L. Grant Watson
Directed by David G. Fisher
the Master Director
Will hold you spellbound till the
last foot of the last reel.
READY FOR
STATE RIGHTS
SALES

WORLD-PICTURES
WORLD PICTURES
present
EVELYN GREELEY
in
"Bringing up Betty"
by CHARLES SARVER
an APFEL production

Have you a
FOX
SUNSHINE
COMEDY
IN YOUR THEATRE?
They tie up your house to Success
FOX ENTERTAINMENTS

INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising Aids and Reviews 876
Advertising for Exhibitors 858
Accessories for Paramount Week 854
Allens Give Plans for New Houses 792
American Educational Reorganized 849
Among Independent Producers 871
Apfel Says Directors Difficulties Increase 850
Arbuckle Is Not a Part Owner of Lehrman Studio 840
Atlanta Managers' Body Give Luncheon to Simpson 842

Beaton and Hunt Witness Filming of "Bandbox" 853
Beach Leaves for Coast 842
Binney, Constance, Will Begin Work on First Realart 849
Bowers Renews Contract to Appear with Goldwyn 786
Blackwell, Carlyle, Forms Own Producing Company 835
"Blue Bonnet" Was Six Months in Making. 786
"Bringing Up Betty" (World) 879
Buffalo's Big Theatre Is Coming 866

Celluloid Slide Put on Market 848
Chicago News Letter 805
"Checkers" (Fox) 877
Cincinnati Operators Are Not on Sympathetic Strike 830
Cincinnati Exchanges Are Moving Against Bicycling 783
Combination Will Run Nixon-Colonial 869
"Come Out of the Kitchen" Says Title 824
Crowds at Indiana Hearing of Sunday Opening Suit 822
Desmond Is Pursued Lover in "Sage Brush Hamlet" 834
District Association Changes Rule 838

Editorials 795
Ethelhertz Uses Teaser Slide 824
Exhibitor George to Visit Greece 826
Exhibitors' Organization Against Daylight Saving 783
Exhibitors League Fight for Tax Repeal 798

Famous Players Plans Big Exploitation on Cosmopolitan Pictures 851
Famous Players Make Educationals 835
Famous Players Signs Two Well-known Authors 828
Famous Players Chicago Force Work Publicity Scheme for Educators 818
First Chambers Film Is Last Pearl White Serial 849
Ford to Instruct British Producers 830
Fox Department Heads Hold Luncheon at Astor 804
French Company Will Import Films 791

Garison on Border Means Exhibitors' Opportunity 834
Germans Shun Films from America 799
"Girl Woman, The" (Vitagraph) 881

Goldwyn Capital now $20,000,000 785
Goldwyn Cameraman Invents Soft Focus Camera Device 789
Goldwyn's Latest Addition Has Youth—Just Youth 854
Goldwyn Inaugurates Jury System 832
Great Britain Actively Staging a Moving Picture "Comeback" 801
Great Newspaper Praise for Katherine MacDonald 846

Hall Room Boys May Go to State Rights 836
Hancock, H. E., Head of Fox News 817
"His Bridal Night" (Select) 880

Indiana Theatre Firm Sues Musicians' Union 792
It's "Everybody's Business" Now 831

Keenan, Frank, Makes Many Addresses 846
Killing the Censorship Fallacy 821

List of Current Film Release Dates, 886, 888, 890, 892
Live News from Everywhere 864
"Love Burglar, The" (Paramount) 878
Loew Starts Building Ottawa House 839
"Lost Battalion" Has Premiere 853
"Lost Battalion" Is Placed in Archives of War Department 793
Lucas Appointed as Realarts' Omaha Head. 850

Maryland League Indorses Repeal 790
Mayor Buys Many Popular Books 843
Mayflower Sues to Recover $5,200 from Harley Knoles 836
Meeker, G. R., Gives Points on Advertising. 845
Middle Western Merchants Want Movies in Their Towns 822
Minister Runs Picture Show Six Days 825
Minter, Mary Miles, Begins on First Realart 848
"Miracle Man" Liked by Sing Sing 846
Movie Men Convene in Seattle ..... 78.
Morgan Is Tendered Farewell Party 864
Music Cues ..... 5 ..... 85.

Name Fairbanks First "Big Four" 786
New Company Formed to Make King Cole Comedies 827
News of Los Angeles 807
New Basic Treatment for Vitagraph Serial Posters 786
Norfleet, Hal, Is One Good Scout 865
"Nugget Nell" (Paramount) 878

Omaha Mother's Club Fights Daylight Saving 842
Omaha Is Strong for Exploitation 868
Only Luck Prevents Film Thefts in Minneapolis 823

Paramount-Post Nature Series Gives Showmen Chance to Enlist Aid of Schools 840
Pathe Finishes Two Serials 820
Personal and Otherwise 797

"Petal on the Cuhhant" (Universal) 877
Pennsylvania Association Makes Money from Slides 784
Projection Department 861
Producers' and Distributors' News 874

Quinn, J. A., Makes Statement in Connection with Editorial 830

Rambles 'Round Filmtown 794
Raver Leaves Four Star Combination 820
Realart Contracts for Big Electric Sign on Broadway 824
Reviews and Advertising Aids 876
Robertson-Cole and Mutual Agree 789
"Rough Riding Romance" (Fox) 883
Rippard is Made Head of Realart's District Office 843
Rubbernecking in Filmland 803

Saengers Erect Shaft to Memory of Showmen-Sailor 848
"Sahara" Books Well with Southern Houses 852
Screen Classics Has Fine Studio 816
Securing Novelty in Advertising 819
Selznick to Build Big Studio 833
Sennett Review to be an Annual Event on Boradway 793
Seven Indian Theatres Combine 870
Sun's Rays Start Film Fire in Boston 818
Spokane Receiver Wants Bids on Washington Plant 826
Special Sunday Movie Edition Surprises Dallas 837

Three Characterizations for Warner in Chinese Film 854
Trade View of Kerrigan Film Is Largely Attended 846

Universal Starts Work on Big Program 839
Universal Makes a $100,000 Offer 840
Universal Orders 10,000,000 Posters 864

Vitagraph's "Daring Hearts" Booked by Loew Circuit 846

Waldorf Pictures Invade New York by Astor Party 854
"Way of a Woman" (Select) 882
"Where Bonds are Loosed (Waldorf) 879
Who Said You Had to Read This 829
"Wolves of the Night" (Fox) 880
"Wild Oats" (Social Hygiene) 882
Will "Shoot" the Prince of Wales 867
"World Aflame, The" (Pathe) 876
World's Greatest Authors are Engaged to Provide Screen Classic Material 812
World Gets Many Inquiries on "Bear Cat" Picture 844

Young, Clara K., and Her Company Arrive in San Francisco 843
Zukor Elected a Stanley Director 836

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Carbon Imports Co 893
National Carbon Co 891
Speer Carbon Co 893

ELECTRICAL AND MECH. EQUIPMENT.

Amusement Supply Co 884
Hertner Elec. Co 882
Porter, B. F 883
Freddy, Wm. G 884
Reynolds Elec. Co 884
Typhoon Fan Co 887
Universal Motor Co 883

MFRS. OF INDUSTRIAL PICTURES.

Eagle Rock Film Mfg. Co 889
Empire City Film Laboratories 887
Erbograph Co 889
Film Developing Corp 887
Rothacker Film Mfg. Co 884
Standard M. P. Co 882

MFRS. OF MOVING PICTURES.

American Film Mfg. Co 751
Burston Films, Inc 767
Cohen, Jack 756
Essanay Film Mfg. Co 742
Famous Players-Lasky Corp. Colored Insert, 746-50
First National Exhibitors' Circuit, Inc 764-65
Fox Film Corp 781
Goldwyn Pictures Corporation 752-55
Hodkinson, W. W., Corp 759-63
Kalem Co 758
Kleine, Geo 772-73
MacManus Corp 774
Metro Pictures Corporation ..... Colored Insert
National Photoplay Co 770-71
Pathe Exchange, Inc ..... Colored Insert
Realart Pictures Corp ..... Colored Insert
Robertson-Cole Co ..... Colored Insert
S. L. K. Serial Corp ..... Colored Insert
Steiner, Wm 768-69
Triangle Distributing Corp 757
United Artists' Corp 776-77
Universal Film Mfg. Co 743-45
Vitagraph Co 766
Waldorf Photoplays 778-79
W. H. Productions 775
World Film Corp 780

MISCELLANEOUS.

Automatic T. S. & C. R. Co 889
Bioscope, The 884
Cinema, The 883
Classified Page 885
Eastman Kodak Co 889
La Cinematografia Italiana 884
Lyman H. Howe Attractions, Inc 885
Moore, Wm. N 887
M. P. Directory Co 887
National Electric Ticket Reg. Co 883
National Ticket Co 884
Premier Title Co 884
U. S. Photoplay Corp 882
Williams, A. F 882

MUSIC AND MUSICAL INSTRUMENTS.

American Photoplayer Co 884
Professional School of Picture Playing 883

LOBBY DISPLAYS.

Newman Mfg. Co 882
Menger, Ring & Weinstein 891

PROJECTION MACHINE MFRS.

Master Machine Tool Co 881
Pathescope Co 887
Power, Nicholas, Co 896
Precision Machine Co 894-95

PROJECTION SCREEN MFRS.

Currie, Wm. H 882
Gold King Screen Co 884
Minusa Cine Screen Co 887

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Two Shows Simultaneously Run in Texas Movie House

YOU may have heard of community churches, but J. H. Judia, of Cisco, Texas, is ready to gamble that he owns the only community moving picture show in America. The Judia opened early in July, and houses under the roof of its three story building about thirty different enterprises.

For instance, in the theatre proper there is an ice cream parlor. Movie fans can eat ice cream as the films run. A special arrangement in this section of the house turns every chair into a small table on which refreshments may be served.

Theatre Runs Two Shows.

The Judia Theatre is perhaps the most remarkable theatre in America since it combined two theatres in one. The playhouse cost $75,000, and is divided into two sections. It has two operating booths and four projecting machines. One half of the house is devoted to first run pictures at 50 cents, and one-half is for second run pictures at 25 cents. For sixty cents, on Saturday nights, the fan can get a round trip ticket permitting him to see both shows.

In the middle of the week, Mr. Judia, should business be poor, will close the main theatre, which seats 450, and run the annex, which seats 275. In this way he saves lights and other items of operating expense. When business is good, as it always is at the end of the week and its beginning, both shows are going in full blast. A big organ in the theatre provides music for both shows.

The Cisco Commercial Club has offices in the Judia Theatre. So have twenty-six oil firms. There is a shoe shining stand right in the theatre, where a man can get a shine and watch the movies as the shoeblack works.

J. H. Judia has patented his theatre plans. He is an inventor of some note, the government having adopted his plans for the improvement of army air planes during the war.

Exhibitors' Organization Against Daylight Saving

IT was announced by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., that an active canvass of Congress has begun to enlist the support of every member of the national law making body in repealing the daylight saving law.

That the daylight saving law, which came into being as a war measure, has had a disastrous effect upon a great number of motion picture theatres is shown by the fact that exhibitors throughout the country are continually protesting upon the further operation of this war time law.

The Northwest exhibitors, in convention at Seattle, went on record as opposed to a continuation of daylight saving and the committee on legislation and tax is in receipt of requests from exhibitors in many sections to take a stand against it.

While the canvass is under way, exhibitors are urged to communicate their opposition to the daylight saving bill to their Senators and Congressmen, especially to those who voted against its repeal.

Cincinnati Exchanges Are Moving Against Bicycling

AT A meeting of the Cincinnati Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held during the past week, the question of devising ways and means to stamp out the practice of "bicycling."

It is stated by officers of the association that this practice has been indulged in to a large extent by some of the exhibitors. The usual procedure is to rent a film for one or two days and then to retain it for an extended period, sometimes as much as two weeks or more, and circulate it among theatres in the smaller towns, with payment being made for the original showing only. This practice has been growing to an alarming extent, the managers claim, and it has become absolutely necessary to do something to overcome it.

At the present time no drastic measures are to be inaugurated, the main reliance being put in efforts to educate the offending managers to the injustice of such procedure. Secretary C. V. Zimmerman, of the exchange association, said that he believed that when the proposition was placed in the proper light, many of those who have indulged in this practice will see the right thing and do it, without any necessity of resorting to extreme measures. However, the exchanges are prepared to go the whole distance, if necessary, to see that the imposition is discontinued.

Treasurer Linton of Utica Charges Black Theatre Fails to Co-operate

THE New York State League, of which Sydney S. Cohen is president, has declined to make any statement in reply to the letter from Alfred S. Black, president of the Motion Picture Exhibitors of America, which was printed in the Moving Picture World last week.

W. H. Linton, of the Hippodrome Theatre of Utica, and the treasurer of the New York State organization, has written a letter in which he takes exception to the statement of Mr. Black, whom he alludes to as "president of the recent St. Louis meeting" regarding the situation in Utica.

Mr. Black, it will recalled, asked what the New York organization had done to aid the theatre men in Utica to obtain Sunday opening. Mr. Linton charges that the Park Theatre has failed to co-operate with other exhibitors in that city to further the fight for Sunday opening. His letter is as follows:

MY attention has been called to the statement of Mr. Alfred S. Black, president of the recent St. Louis meeting, in which he says that he owns a large interest in and represents the Park Theatre in Utica, N. Y. Mr. Black asks what the league has done to help in opening the motion picture theatres of Utica on Sundays since the bill was passed.

As I am the owner of the Hippodrome Theatre in Utica and several other theatres in this Senatorial district, and, together with Mr. Donlon, of the Avon Theatre, am in charge of the Sunday campaign in Utica, I feel that some reply is due to Mr. Black.

Mr. Black is ill-informed when he says that the Motion Picture Exhibitors' League of New York State has done nothing for Sunday opening in Utica. On the contrary, the exhibitors of Utica have received all the help they have ever needed from the league, and I may say that the help has been most valuable.

If Sunday opening is not as yet an accomplished fact in Utica the cause is to be found in certain local circumstances with which we are now contending and which we eventually hope to control. In the meantime I will thank Mr. Black, who says he represents the Park Theatre, if he will use his influence with the management of that theatre to induce it to pay its proportionate share of the expenses incurred in the prosecution of the campaign in Utica. The Park Theatre has refused to pay it, and other exhibitors in the city have had to pay it for the Park Theatre, I personally contributing to make up for the deficiency caused by the desertion of the Park. Please publish these facts in fairness to all parties concerned.

W. H. LINTON,
Hippodrome Theatre, Utica, N. Y.

WILL ENTERTAIN ROCHESTER MEETING

Members of National Association Are To Be Guests of George Eastman During Their Visit

ADVANCE indications point to a most successful and enjoyable gathering of motion picture men when the National Association of the Motion Picture Industry meets in Rochester on Aug. 5 and 6. This will be the third annual meeting and will probably see the mingling of more members of the association than on any similar occasion since the inception of the association in June, 1916.

Elaborate plans are being made for the reception and entertainment of the members by George Eastman, whose generosity is responsible for the meeting being held at Rochester this year. The members will be Mr. Eastman's guests from the time they leave New York until their return to that city, and aside from the business of the sessions it is anticipated that the many events scheduled will cause them long to bear a pleasant memory of their trip to the Kodak City.

Charters Special Train.

Mr. Eastman has chartered a special train for the use of the members. It will leave the Grand Central station at 11.30 o'clock on Monday night, arriving in Rochester shortly after 8 o'clock on Tuesday morning. The delegates will be taken to the Seneca Hotel, which will be their headquarters during their stay and where the meetings will be held. After a review of the activities of the association during the past year, reports of committees and presentation of plans for the next year, officers will be elected.

On Tuesday afternoon the visitors will be shown the wonders of the Kodak Park plant, including an actual demonstration of the various processes of making film. A dinner in their honor will be given at the plant on Tuesday evening. The party will return to New York on a special train leaving Rochester at midnight and reaching New York at the beginning of business Wednesday.

Propose National Academy.

It is understood that while the members are here Mr. Eastman will make some important announcements in connection with the National Academy of Motion Picture Art which he proposes to found. No definite announcement has been forthcoming concerning this matter, but the proposed plans have been generally mooted for some time, and it is apparent that a lively curiosity has been aroused in Mr. Eastman's expected announcement. Samuel Rothapfel is to be one of the directing geniuses of the institution, which also will maintain a large symphony orchestra conducted by a man of national prominence as a musician.

North to Act as District Manager.

Tom North, special short subjects sales manager for Fox Film Corporation, is also to act as district manager for the Southern District. The Southern District includes the Fox exchanges in Washington, Atlanta and New Orleans.

Checks Waiting for Unicorn Employes.

John Lyttle, 31 Nassau street, New York, who was attorney for the Unicorn Film Service, 126 West Forty-sixth street, New York, has in his possession checks for former employes of the above named concern and is anxious to deliver same to them, but is without their addresses. The names are as follows: M. Rosenkranz, P. Walsh, F. G. Sceman, R. F. Eagan, L. Gainer, Walter Reilly.

No doubt the parties mentioned above could use the money to good advantage in these days of costly living.

Pennsylvania Association Makes Money from Slides

FRED J. HERRINGTON is now the official organizer of the American Exhibitors' Association of Pennsylvania and says the membership is growing by leaps and bounds. He is also executive secretary of the body. As an illustration of the rapid growth of membership he states that six out of seven exhibitors in McKeesport joined recently. In the same time every exhibitor in Monongahela City, three in number, became members. Two out of three in Charleroi, have joined.

There will be a meeting of western Pennsylvania and northern Ohio exhibitors in Cleveland in the near future. All exhibitors of these two sections are urged to so arrange their business in order that they may be able to attend.

Membership in the American Exhibitors' Association costs five dollars initiation fee, after which there is no charge for dues. The expenses of the organization are met by receipts from the running of advertising slides, which the exhibitor runs in lieu of payment of dues. Mr. Herrington will be pleased to explain all details of the plan to any exhibitor who is interested.

H. A. Strong, Pioneer in Film Manufacturing, Dies

HENRY ALVAH STRONG, vice-president of the Eastman Kodak Company and the original partner of George Eastman in the early days of film, died at Rochester early in the morning of July 25, aged eighty-one years. Mr. Strong had been in poor health for several years, but his condition had not been considered serious until a few days previous to his death.

Mr. Strong was born in Rochester and after serving as an assistant paymaster in the navy during the war entered the whip manufacturing business with his uncle. In 1889 he disposed of this business to enter the business of manufacturing dry plates and film with George Eastman. The two men had formed a partnership in 1880 under the name of Strong and Eastman.

Capital and Invention Combine.

In this partnership it was Mr. Strong who furnished the capital and Mr. Eastman the inventive genius. Mr. Strong's capital of $10,000 enabled Mr. Eastman's inventions to be placed on the market and has now grown to many millions. Soon after this the Eastman Dry Plate Company was formed with Mr. Strong as president and owner of a controlling interest, and Mr. Eastman as treasurer.

In later years, losses on western investments made it necessary for Mr. Strong to sell some of his stock in the Eastman Kodak Company, and thus he lost a controlling interest in the concern, although he continued to be an officer. When the Eastman Kodak Company of New Jersey was formed in 1901, Mr. Strong became its vice-president and retained the presidency of the Eastman Kodak Company of New York.

Was Philanthropist.

Mr. Strong has long been noted for his open-handed generosity to various causes in which he was interested. Among his larger gifts are: $150,000 to the Rochester Theological Seminary, for the erection of Alvah Strong Hall in memory of his father; $100,000 for the building of Brick Church Institute; $100,000 to the Young Women's Christion Association; $100,000 for the erection of a women's academic building at the University of Rochester, to be called Catherine Strong Hall, in memory of his mother; $50,000 to the Young Men's Christian Association. These gifts were all confined to Rochester, as were the bulk of his smaller gifts.

Little Known to Public.

Of a modest and unassuming disposition, Mr. Strong was little known by the public. Pleasant and frank in his contact with his associates and employes, he preferred to live quietly and almost in retirement. It is an actual fact that during the entire period of his life there never was published anything that would reflect upon him, either as a private citizen or in business. The same held true in other respects, his life being lived in such a dignified, exemplary manner that when he was spoken of it was always with a sincere feeling of respect and good-will.

Gondolfi Was Cameraman.

In last week's review of "Bringing Up Betty," a World Picture in which Evelyn Greeley is the star, credit for the photography work was given to Mr. Schneider when it should have been Mr. Gondolfi.

Precedent Among Preachers!

OF COURSE, the minister in your town doesn't run a moving picture house! And you don't hear every Sunday from the pulpit of your church the list of attractions which will occupy the screen at your minister's theatre during the coming week.

But out in Jefferson, Texas, all this happens. The Rev. W. A. Nance preaches one day in the week and runs his pictures at the Lyric the other six.

And the other ministers announce his plays each Sunday from their pulpits.

The story is from "Smiling Jimmy Kelly" on page 825. Don't miss it.

THE EDITOR.

GOLDWYN CAPITAL NOW $20,000,000

Alliance with Lee Shubert and A. H. Woods Marked by $17,000,000 Investment Increase—Means Hundreds of Stage Successes Will Be Available for Filming

ONE of the most far-reaching alliances of motion picture and theatrical interests ever recorded in the industry was consummated by Goldwyn Pictures Corporation last week, when that concern announced an increase of its capitalization from three million to twenty million dollars, and the inclusion of Lee Shubert and A. H. Woods on the board of directors. The Shubert interests control many of the theatres throughout the United States.

This guarantees the active co-operation of these foremost theatrical producers in the making, exploiting and distributing of Goldwyn pictures. The hundreds of great plays presented on the stage by these theatrical interests will be picturized by Goldwyn. As a part of the vastly increased scope of the organization, headed by Samuel Goldwyn, as president, it also is announced that an extensive national newspaper, magazine, and billboard advertising campaign will be launched, and that plans are under way for Eastern studios and a laboratory, as large as those now in operation at Culver City, California.

Officers of the Company.

The new officers of the Goldwyn Pictures Corporation are as follows: President, Samuel Goldwyn; chairman of the executive committee, F. J. Godsol; vice-presidents, F. J. Godsol, Moritz Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr; treasurer, P. W. Haberman; secretary, Gabriel L. Hess; directors: Samuel Goldwyn, F. J. Godsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jacob Hilder, Harmon August, P. W. Haberman, Gabriel L. Hess.

All of the outstanding successes of the Shuberts, A. H. Woods, and the Selwyns, are now available for the Goldwyn organization, possessing unlimited capital to back any undertaking which may be deemed advisable.

Samuel Goldwyn
As president, extends activities of Goldwyn Pictures Corporation.

A. H. Woods
Now a director of Goldwyn Corporation.

Many Plays Acquired.

Plays that have been enjoyed by hundreds of thousands of people on the stage, the picture rights to which have been withheld, although many motion picture concerns have tried to secure them, will now be brought to the screen by Goldwyn.

"Potash and Perlmutter," a famous stage success, will probably be among the early Goldwyn productions. "The Woman in Room 13," "Maytime," "Roads of Destiny," "Friendly Enemies," "Tea for Three," "Old Lady 31," and "The Girl in the Taxi," are also likely to be numbered in the list prepared for early production, which are only a few out of the hundreds of plays that may be utilized.

Has Had Rapid Rise.

In less than three years, Samuel Goldwyn has brought his concern to a foremost place in the ranks of picture organizations. In the face of many difficulties brought about by the war, and later by the influenza epidemic, which nearly proved the ruination of many picture companies, he has succeeded in building up a producing and distributing corporation of great scope.

Stars on Roster.

At the present time, the roster of stars comprises Geraldine Farrar, Pauline Frederick, Mable Normand, Tom Moore, Madge Kennedy and Will Rogers. Not long ago, Mr. Goldwyn secured, for motion picture production, all of the works of Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott, known as the Eminent Authors.

Distribution facilities have been so perfected that Goldwyn pictures are shown in every country of the world. In the United States there are twenty-two exchanges, exclusive of the New York exchange, and each exchange is supplied with exploitation experts working on a system devised to aid exhibitors.

List of Plays Secured.

A. H. Woods has grouped around himself the greater part of the active playwrights of today, and has produced more successes than any other producer in America. The list of plays staged by Mr. Woods includes "The Song of Songs," "Parlor, Bedroom and Bath," "His Bridal Night," "Innocent," "He Comes Up Smiling," "Why Worry," "Where Poppies Bloom," "Roads of Destiny," "The Big Chance," "Friendly Enemies," "Up in Mabel's Room," "Potash and Perlmutter," and many others.

The Shubert supply of stage successes is as varied as it is numerous, including "Maytime," "A Little Journey," "39 East," "Eyes of Youth," "Sleeping Partners," "Mary's Ankle," "Blind Youth," "Fanny's First Play," "The Fear Market," "The Family," "The Fugitive," "The Guilty Man," "The Hawk," "Old Lady 31," "Pierrot The Prodigal," "Saturday to Monday," "The Torches," and the "Wooing of Eve."

The Selwyns also have many plays that have proved their popularity, among them "The Crowded Hour," "Tea for Three," "Twin Beds," "The Money Makers," "Lilac Time," "Double Exposure, "Why Marry" and "Under Fire."

Lee Shubert
New director of Goldwyn Corporation.

NAME FAIRBANKS' FIRST "BIG FOUR"

"His Majesty, the American," Title of His Initial United States Release—Scheduled for September 1

DOUGLAS FAIRBANKS will inaugurate the releases of United Artists' Corporation on September 1 with his "His Majesty, the American." The picture has been in course of production since April. The actual filming is completed and the picture is now in the stages of final editing and titling.

Eight weeks were devoted exclusively to the preparation of the scenario. Director Joseph Henaberry, with the assistance of Elton Banks, developed the story, and it is reported that the picture is a veritable Fairbanks frolic, giving the inimitable Doug a wealth of opportunities such as no production has heretofore offered him.

Replete With Novelties.

The picture abounds in novelties. Its very beginning offers a feature that alone has cost quite a sum to produce, but that is counted on to make a season's hit in itself. It shows Doug in the agonies of a nightmare and the stunts he goes through and the dangers he courts start the story off with a rush. In these nightmare scenes many novelties in photography and set construction have been employed. Those who feel that there is nothing new under the sun are said to have a revelation awaiting them.

Has Strong Cast.

A splendid cast surrounds Doug in his first "Big Four" production. Marjory Daw plays the feminine lead. This makes the sixth picture in which she has played opposite Fairbanks. Miss Daw splendidly represents the wholesome young girl and is so throughly experienced in Doug's rather extreme heroic methods of rescuing damsels from distress that her presence is counted on as a big asset.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. He was a noteworthy member of numerous recent Fairbank's casts and has a big reputation not only as a screen artist, but likewise as a stage player.

Albert McQuarrie, who had a good part in "The Knickerbocker Buckaroo," likewise appears in "His Majesty, the American," and in addition served as an assistant to Director Henaberry.

Sam Sothern in Cast.

Much interest also attaches to the initial screen appearance of Sam Sothern, well-known New York and London actor and a younger brother of the famous E. H. Sothern.

Lillian Langdon, who appeared with Fairbanks in his first motion picture, "The Lamb," and in a number of later productions, is also prominent in the cast.

In the realization that "His Majesty, the American" was to be the first release of the "Big Four," Fairbanks is said to have spent a fortune on the production. Massive sets, both interiors and exteriors, have been provided without reckoning the cost, for Fairbanks has had in mind the longer runs to which the picture is booking, and he has put everything into the production to justify the highest hopes of United Artists' Corporation and the exhibitors who are going to run the pictures.

Advance Bookings Heavy.

Incidentally, the advance bookings on the production are said to set a record that is unequalled in screen annals. As early as last May the biggest theatres throughout the country began booking the picture for lengths of run that were actually revolutionary. A check-up of the first run bookings carries practically every big theatre and circuit throughout the country that could be accommodated for a simultaneous showing.

Bookings are now being made through all seventeen of United Artists' Corporation distributing depots in United States and Canada, and enough business has now been written to keep a big number of prints busy without let-up over a long period.

Bowers Renews Contract to Appear with Goldwyn

IN accordance with its policy of retaining actors and actresses who have proved their worth, Goldwyn Pictures renewed a contract with John Bowers whereby he will remain with the organization until November 20, 1920.

Under his present contract, his first work will be opposite Pauline Frederick in a picture directed by Frank Lloyd. The story, laid in England, will mark Mr. Bowers' initial appearance with the star. Work on this production will be started immediately.

Born in Indiana, where, according to Mr. Bowers, there are only two classes, poets and farmers, he shocked the community at the age of eighteen by deciding to become an actor, making his first appearances on the speaking stage in "The Family Cupboard" and "Things That Count." Soon, however, he was won over to the studio, and, after gaining experience with a number of companies, became a Goldwyn leading man.

Mr. Bowers revealed his versatility at Culver City by playing opposite Madge Kennedy and Mabel Normand, with equal success, and as leading man for Miss Kennedy in "Strictly Confidential."

John Bowers
Has signed big contract with Goldwyn. His latest success was with Madge Kennedy in "Through the Wrong Door."

New Basic Treatment for Vitagraph Serial Posters

A NEW idea in the use of the twenty-four sheet is being put in force by Vitagraph in advertising its new William Duncan serial, "Smashing Barriers." Its basic treatment is entirely new and it is what might be termed a "sidewalk" stand, as it has been designed for special posting in populous districts. It is the direct antithesis of the "he who runs may read" idea. In no way, however, is it planned to have the newspaper supplant the general twenty-four sheet put out on the new serial. It is rather a complement of the original and as such doubtless will be used by a large percentage of the exhibitors who have booked the new Vitagraph serial.

Vitagraph realized that a large proportion of the stands for the new serial would be posted in cities and read by prospective patrons who are passing at a reading distance of not more than a few feet. With this closeness in view the new poster will contain twelve scenes from the serial, and all forming a border. This will give the spectator an opportunity to see several of the thrills. Two of the most thrilling scenes —a big end-run in a varsity football game, which is an early episode of the serial, and a human chain rescuing the heroine from the brink of a steep cliff, are given double the space alloted to the remainder of the picture. Of course a large portrait of the star occupies a prominent position.

"The Blue Bonnet" was Six Months in Making

WHEN the executives of the National Film Corporation in Los Angeles shipped their first Billie Rhodes production for Hodkinson release, "The Blue Bonnet," to New York last week they checked up on their production records a picture that had been more than six months in the making. Taking extra time in which to produce pictures is developing into a new fashion, more especially since the producers have discerned that the old kind of pictures "do not go" with exhibitors any more.

"The Blue Bonnet," like all other productions flowing through the Hodkinson distribution mechanism, is a selective booking picture. It is not a part of a series of picture starring Billie Rhodes, although in the course of a year there will be six pictures with Miss Rhodes as the star. The production will be sold singly on merit and those exhibitors who like it can book and those that do not can leave it alone.

Release of "The Blue Bonnet" is scheduled to be around September 1. Two other productions will be released during the same month by the Hodkinson organization. There were three releases by Hodkinson in August and two in July and the outlook is that there will be three releases a month, at least, bearing the Hodkinson distribution imprint throughout the entire year ahead.

MOVIE MEN CONVENE IN SEATTLE

Co-operation Between Exhibitors and Exchangemen Results in First Annual Meeting of Allied Interests on July 16-19—Stage Screen Ball and Street Parade

THERE is a territory in the United States where exhibitors and film men are actually banded together on a practical working basis for the common good of themselves and the motion picture industry in general. This was definitely shown at the first annual convention of the Allied Motion Picture Interests of the Pacific Northwest held in Seattle July 16-19 inclusive. The purpose of the convention was to complete the organization of the associate membership of the Northwest Film Board of Trade.

Exchange and Theatre Men Unite.

This Board of Trade was organized by Northwest managers of film exchanges nearly two years ago. The idea was conceived last winter to get the exhibitors of the territory, who had never been able to form and hold together an active exhibitor organization, to join with them as associate members. They planned that questions which it was obviously the business of exhibitors to settle should be taken up by the associate members, and that whatever affected exchanges only should be handled by the exchange managers forming the Northwest Film Board of Trade; questions having any bearing on both branches of the industry in general should be considered and acted upon by the combined organization.

Meetings were held in Seattle, Portland, Tacoma, Spokane, Butte, Boise, Walla Walla, and Yakima for presenting the idea to exhibitors throughout the territory. Exhibitors approved of the plan and were not slow in joining and paying dues.

Hold First Meeting on July 17.

Many of those who had not joined were present when the first meeting of the convention was called to order in the auditorium of Frederick & Nelson's department store in Seattle on Thursday, July 17. No attempt had been made to call a meeting on Wednesday, when visitors were just arriving. There were representative exhibitors from Washington, Oregon, Montana, Idaho, and Alaska, as well as all the exchange men of the territory and district managers from California and representatives of supply houses and advertising concerns from all over the West. The Moving Picture World representative maintained headquarters on Film Row for the duration of the convention.

L. O. Lukan, president of the Northwest Film Board of Trade, opened the meeting. After the roll call Harry Sigmond, general counsel for the Board of Trade, explained the purpose and aims of the Northwest Film Board of Trade and the associate membership, outlined the plan of organization and gave a report of the progress of the organization. This report showed that there were twenty-three exchange men and one hundred exhibitor members to date. The report of the credentials committee was then read and approved. Mr. Sigmond next read the names of prominent producers, actors, distributors, directors and exhibitors who had sent letters of regret at not being able to attend the convention. The meeting was adjourned for luncheon, at which Mayor Ole Hanson and Reginald H. Parsons, president of the Seattle Chamber of Commerce, welcomed the delegates.

Harry Sigmond Opens Meeting.

The delegates re-convened at 2.00 p. m. Mr. Sigmond read the constitution and by-laws of the associate membership as framed by their organizations committee. Provision had been made in the constitution for the governing of the associate membership by an executive committee of five, one elected from each state and one at large, who should act as chairman. It was provided that the Film Board of Trade's executive committee of five should meet with the executive committee of the exhibitors when questions of general interest were under consideration. There was some discussion as to the number that should be on the exhibitors' executive committe, but the motion was finally passed without a dissenting vote to accept the constitution and by-laws as read. The motion was made and passed to pay any traveling expenses incurred by the members of the executive committee while attending to business for the organization.

Pass Many Resolutions.

President Lukan then asked for the report of the resolutions committee, explaining that it would be left for discussion until Friday morning. There were five resolutions read, the first urging the repeal of the daylight savings law over the president's veto; the second commending the progress of the motion picture industry; the third urging the repeal of the admission tax; the fourth urging the repeal of the film rentals tax; the fifth urging that only such films be shown as will redound to the improvement of the industry, and condemning dishonest producing companies.

Attention of the delegates was called to the beefsteak dinner to be given for the men by the Seattle exhibitors that evening, and the meeting adjournd.

Speaks for Theatre Tax.

Friday morning the delegates were so late and so irregular in putting in an appearance that the morning meeting was finally adjourned without having transacted any business. In the afternoon, however, the meeting was well attended. The resolutions were adopted as read without any discussion, and the manner of holding the election was being discussed when John Hamrick arrived late, on account of having to attend to some business with regard to the screen ball, and asked for a reconsideration of the resolution asking for the repeal of the admission tax. Mr. Hamrick declared that it was the duty of exhibitors to do their part in paying the enormous war debt that still burdens the country, that even if they did ask the repeal of the tax they would be refused and thus cheapened, and

A Kick in Time Saves Nine; a Kick in the Jaw Saves Many a Serial Star.
At least so Charles Hutchison finds in the very first episode of the Pathe serial, "The Great Gamble," in which he is co-starred with Anne Luther.

that, when the tax is removed exhibitors will be expected to reduce their admission price five cents, since most of them raised that amount to take care of the tax; and they would thus be deprived of the two or three cents extra which they are now getting. The discussion lasted some time, and it was finally moved and passed to place the resolution in the hands of the executive committee for consideration.

Officers Are Elected.

The findings of the nominating committee were then read, suggesting several names from each state for the associate membership executive committee and chairman. The plan was originally to elect by secret ballot, but the officers were finally elected by acclamation. Those elected were, chairman, Dr. Howard S. Clemmer, of the Clemmer Theatre, Spokane; member for Washington and Alaska, John Hamrick, of the Rex, Seattle; member for Oregon, K. L. Burke; member for Idaho, C. C. Spencer, of the Grand, Wallace; member for Montana, Henry Turner, of the Missoula AmusementCompany, Missoula.

Spokane Sends Invitation.

The official invitation of the city of Spokane for next year's convention was then presented by "Miss Spokane," a young woman sent from that city, who always impersonates Spokane on official occasions. She was dressed in the buckskin costume of an Indian maiden, and the text of her invitation, spoken from the platform, was in keeping with her character. At the end she presented a buckskin scroll with the written invitation from officials of the city. The motion was made and carried that Spokane should be next year's meeting place.

Silver Cup Presented.

John Hamrick in the name of the organization presented President Lukan with a silver loving cup in recognition of his work for the success of the convention, and a vote of appreciation was extended to General Counsel Harry Sigmond and to W. J. Drummond, director general of the convention.

After reminding the delegates of the screen ball to be held that night and of the boat trip and the entertainment planned in Bremerton on the following day by John Rantz and the Bremerton Chamber of Commerce, President Lukan declared the convention adjourned.

Screen Ball Was Fine Affair.

The Seattle newspapers all used a lot of ink, a goodly portion of their front pages and one or two other pages in trying to do justice to the screen ball. The stars present were Bessie Love, Wallace Reid, Frank Keenan, Fay Tincher and Beatriz Michelena. The grand march was preceded by a pony ballet driven tandem, with little pages in colonial costume attending, followed by the stars. The two biggest dancing floors in the city of Seattle were crowded to capacity and the seats on all sides filled. It is estimated by officials of the ball that there were about 9,000 people present.

Delegates Have Boat Ride.

Saturday was given over to the entertainment of the delegates by the city of Bremerton and John Rantz, manager of the Rialto Theatre of that city. On the arrival of the boat bearing delegates and their wives and the three women stars they were met by citizens of Bremerton in their automobiles and taken for a ride through the Navy Yard. They were conducted by the captain of the yard, who had obtained special permission to show the visitors through from Secretary Daniels. A meeting, with speeches of welcome and bouquets for the stars, was then held at the Rialto Theatre, and the party proceeded in the autos to the park, where a clambake was followed with more speeches and then games. The delegates returned to Seattle at 6 p. m.

Stars Receive Greeting.

Great publicity had been given the ball for weeks in advance, and when each of the stars arrived in Seattle a long line of automobiles with horns going full blast had escorted them up Second avenue between crowds of enthusiastic people on both sides of the street. The president of the Chamber of Commerce met Miss Michelena and the chief of police, dressed as Buffalo Bill and eight or ten of his subordinates dressed as cowboys and Indians, as well as little Ted Hanson, the mayor's son, all of them on horseback, met Miss Tincher. She appeared dressed as she was in "Rowdy Ann," in cowboy costume, and rode beside the chief of police up Second avenue, while the chief shot off blank cartridges and a horn blower helped to attract attention.

Marguerite Motie
Who, as Miss Spokane, persuaded the Seattle convention that Spokane was the place for next year's conclave.

Besides the luncheon at the Masonic Temple, where Mayor Hanson, the president of the Chamber of Commerce, Frank Keenan, and Beatriz Michelena spoke, there was another on Friday at the Masonic Club, which was a combined affair with the Seattle Chamber of Commerce. Here Keenan, Bessie Love and Miss Spokane spoke. Miss Spokane had just been escorted into town by Mayor Hanson.

At the beefsteak dinner Thursday night, Governor Hart and Police Chief Warren spoke.

The following extract from the constitution of the Allied Motion Picture Interests shows the nature and aims of the organization:

ARTICLE XI.

Sec. 1. Associate Membership. (a) Purposes: There is hereby created an associate membership to the Northwest Film Board of Trade to co-operate with the regular membership in accomplishing the following objects:

1. To secure as associate members the owners, managers or duly authorized representatives of every theatre in the States of Washington, Oregon, Idaho and Montana; to promote the best interests of the motion picture industry in the states named; to cultivate the most cordial relations among those interested in the motion picture industry and between those interested in the motion picture industry and the public.

2. To discourage the exhibition of any films that may have a tendency to cast discredit on the motion picture industry.

3. To present to the public and to legislative bodies on any and all occasions, whenever measures are proposed which are unjust, oppressive and detrimental to the best business interests of its members the facts and arguments opposed to such measures; to combat such legislation by every legitimate means; to foster and support all just and wise legislation affecting the motion picture industry.

4. To investigate transportation and traffic problems affecting the business of its members, and when necessary secure improvements in transportation service.

5. To keep its members informed on matters of general interest likely to affect their business interests.

6. To maintain a central office for the proper conduct of the affairs of the association.

7. To raise funds by dues and assessments, and to do all other acts as are necessary to carry into effect the objects set forth above.

Spokane Gets Next Convention.

Receiving Miss Spokane (Marguerite Motie) in royal fashion, the delegates to the convention being held in Seattle, unanimously accepted the invitation of Spokane extended by Miss Spokane. The convention will be held in May or early in June of 1920.

Dr. H. C. Clemmer was named chairman of the executive committee to arrange for the 1920 convention.

"Miss Spokane was royally welcomed by Seattle," said Dr. Clemmer to Dr. Lambach over the long distance telephone. "All rules were suspended and the invitation unanimously accepted. Twenty automobiles headed by Mayor Hanson met Miss Spokane and participated in the film parade."

Presents Parchment Invitation.

Not content with a formal invitation by the city council, the picture men introduced Miss Marguerite Motie (Miss Spokane) to the big convention, clad in her Indian costume, representing Spokane. Miss Motie presented the northwestern film heads with a beautifully-drawn parchment, inviting them to fix Spokane for the 1920 convention. The parchment invitation, which simulates birch bark, was prepared by A. R. Van de Loeff. It reads as follows:

Text of Invitation.

Invitation of the people of Spokane to the members of the Northwest Film Board of Trade—greeting:

The people of Spokane, designated by the Indians as "The Children of the Sun," the meaning of the word Spokane, extend

this cordial invitation to their neighbors of the film world, whose business is so dependent upon the beneficent rays of sunlight, to make the City of the Sun their meeting place in 1920.

The men and women of Spokane, the center of the green summer playground of the northwest, are anxious to give due recognition to the motion picture industry. In testimony of this sentiment, I, Miss Spokane, hereby extend to you a most cordial invitation to journey to the City of the Sun for your convention next year.

Come, play with us, and be our friends.

Signed and sealed this 18th day of July, nineteen hundred and nineteen.

J. C. ARGALL,
Acting Mayor of the City of Spokane.
GEORGE A. PHILLIPS,
President of the Spokane Advertising Club.
R. S. COUPER,
President Spokane Transportation Club.
T. H. HEBERT,
President Spokane Chamber of Commerce.

Miss Spokane May Enter Movies.

An opportunity to become a motion picture star has been offered "Miss Spokane" by Wallace Reid, screen favorite. Mr. Reid offered Miss Motie a position in his company after meeting her Friday at the convention.

Miss Motie has taken the offer under consideration and will make her decision within a few days. Following a course at the Northwestern University at Chicago, she became a teacher of elocution in a Spokane high school. She also appeared in stock here with the Woodward players.

Goldwyn Cameraman Invents Soft Focus Camera Device

MARCEL LE PICARD, Will Rogers' cameraman, has perfected a special lens which produces a novel effect that may be applied to the artistic betterment of Goldwyn photoplays. Only a few of Mr. Le Picard's intimate coworkers know about the experiments which he has been making for a number of months in the mechanical department of the Goldwyn camera rooms.

Slightly out-of-focus effects, giving a soft finish to scenes or figures that lend themselves to artistic treatment of the kind, have become something of a fad of late. But only the most expert cameramen have been able to produce artistic results. Too frequently, the scene has merely appeared out of focus and therefore defective.

Mr. Le Picard explains that by means of a new receptacle with adjustable lens carriers, he can get a close-up with varying degrees of out-of-focus effects, which are both attractive and unusual. Using the new device, the image on the screen is kept in perfect focus, the features being sharply outlined, but a soft halo, giving the picture the artistic quality of a painting, is attained. This can be controlled at will while the film is being exposed, affording the cameraman every opportunity to use his own judgment.

This device was used in the latest Madge Kennedy picture, "Through the Wrong Door," produced by Goldwyn.

Old Lyme Has Motion Picture Show.

Motion pictures is a form of entertainment that has just reached Old Lyme, Conn., Constance Binney's summer home, and last week "Sporting Life," in which Miss Binney has a part, and "Little Women" thrilled the inhabitants.

ROBERTSON-COLE AND MUTUAL AGREE

Judge Mack Decides Against Cancelation of Contract—Parties Now Agree to Co-operate

THE Robertson-Cole productions will be distributed as heretofore by the Exhibitors Mutual Distributing Corporation under the terms of a decision rendered by Judge Mack in the United States District Court on July 28, enjoining the producing company from canceling its contract with the Exhibitors Mutual.

Judge Mack concluded that the Exhibitors Mutual had not committed any breaches of the contract, as alleged, which justified the Robertson-Cole Company in canceling the contract and arrived at the conclusion that practically it would be impossible at the present time for the distributing company to replace the Robertson-Cole productions with others equally attractive in order to continue its business successfully in the event that the cancelation of the contract was not enjoined by court action.

Subsidiary Concerns Involved.

The Robertson-Cole company sought to justify its cancelation of the contract on the ground that the distributing company had committed various breaches of the agreement in forming subsidiary corporations and in exploiting productions owned by these companies and that the distributing company was insolvent.

Judge Mack concluded that there was no basis for the claim that the Exhibitors Mutual is insolvent, which was based on the report of an accountant which eliminated the assets of the Exhibitors Mutual Distributing Corporation of Illinois, although the Exhibitors Mutual owns all of the capital stock of the Illinois corporation and the report considered the outstanding stock issue of the Exhibitors Mutual as a liability contrary to law and practice.

Accountant's Testimony Not Considered.

With reference to the report of this accountant Judge Mack characterized his statements as "utterly incomprehensible" and made it clear that the Court did not place any weight on his testimony, at the same time concluding from all the testimony as a matter of fact that the Exhibitors Mutual is amply solvent with a surplus of at least $350,000, disregarding contingent assets upon which the company will realize substantial amounts as a going concern.

Elsie Janis
New picture of the popular star who will be seen in Selznick pictures.

Contracts with Stars Considered.

The contracts of the Robertson-Cole Company with producing companies for the world rights to the productions of Bessie Barriscale, Sessue Hayakawa, William Desmond, J. Warren Kerrigan, Henry B. Warner, Billy Rhodes and Alma Rubens at an expense of over three million dollars were offered in evidence during the trial.

The Exhibitors Mutual contended that practically it would be impossible to secure productions in the market to replace this galaxy of screen stars, and Tarkington Baker, general manager of the Universal Film Manufacturing Company; Felix F. Feist, of the Goldwyn Company, and Morris Fleckles, of the Screencraft Company, testified that it would require months and an enormous expense to build up an equally attractive program, assuming recognized stars were available, which they doubted.

More Stars Mentioned.

The Robertson-Cole Company had contended that the distributing company could replace its productions, and in support of that contention had asserted that the productions of a number of film stars including Alice Joyce, Emma Wehlen, Viola Dana, F. X. Bushman and Beverly Bayne, Katherine MacDonald and other screen favorites had recently been offered to the Robertson-Cole Company.

William Wright, of the Vitagraph Company, testified that Miss Joyce is under a long term contract with the Vitagraph Company and that "she is not a contract breaker," hence her productions are not available for distribution, as the Vitagraph Company maintains its own distributing agency.

Contestants Are Reconciled.

J. Robert Rubin, who is legal representative for a number of producing and distributing companies, testified that Emmy Wehlen and Viola Dana are under contract to the Metro Company, which also distributes its own productions, and consequently their productions are not available for distribution.

At the conclusion of the trial the representatives of the Robertson-Cole Company and the officers of the Exhibitors Mutual, who had manifested no antagonism toward each other during the controversy, expressed their determination to join hands and put their shoulders to the wheel to make the joint enterprise a success and promised to build up a producing-distributing service second to none.

James Young Not with Vitagraph.

James Young, who directed Earle Williams in all of that star's pictures since his return to the Pacific coast, is no longer with Vitagraph. His successor has not yet been selected.

MARYLAND LEAGUE INDORSES REPEAL

Abolition of Theatre Taxes Desired as Well as Adoption of Cleveland Slide Showing Scheme

THE action now being taken by the National Association of the Moving Picture Industry in an effort to have repealed the war taxes on admissions, seating capacity and film rentals, and the Cleveland method of financing the league, by having a certain number of theaters lend their screens for advertising purposes for a stipulated amount, were the important questions which were discussed at the special meeting held by the Exhibitors' League of Maryland, at their headquarters, 419 East Baltimore street, on July 22.

Indorse Tax Repeal.

The meeting was presided over by Louis Schlichter, president of the organization, who is also manager of the Bridge Theatre, and the first matter that came up was what action the Maryland body should take on the tax repeal now being urged by the National body. Walter D. Pacey, manager of the Garden Theatre in South Baltimore, moved that the league indorse the resolution as set forth by the national body on the repeal of the admission, seating capacity and film rental taxes. This was seconded by Frank A. Hornig, manager of the Horn and Royal theaters, and passed.

T. D. Goldberg Is Active.

Thomas D. Goldberg, manager of the Walbrook Theater and second vice-president of the league, who was elected director of the national body for the state of Maryland, at its last meeting held in St. Louis, to succeed J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, is working on the matter.. Mr. Goldberg is also on the committee on legislation for Maryland for the National body.

Mr. Goldberg has now divided the state and city into six districts and has appointed a director for each district. Those men who have been appointed will get up petitions to send to their congressmen urging the repeal of the taxes. The six assistant directors include I. E. Cahill, Centreville, Md., first district; C. E. Councilman, Grand Theater, Highlandtown, second district; W. E. Stumpf, Goodtime Theater, third district; Louis Schlichter, Bridge Theater, fourth district; Phillip Miller, Republic Theater, Annapolis, Md., fifth district; and Spates & Frey, Frostburg, Md., sixth district.

The report of the ball committee was read regarding the finances, but owing to a few minor details which are to be completed by the ball finance committee and the auditing committee, the acceptance of the report was held over until the next meeting.

Believes in Cleveland Scheme.

Thomas D. Goldberg then took the floor and made an address regarding the benefits to be derived by adopting the Cleveland method of financing the league and according to what he said he believes that the league will be greatly strengthened by this method of filling the treasury. According to Mr. Goldberg, the by-laws of the organization would be changed and the plan is to have an arrangement whereby a member may either pay his dues in advance or agree to run an advertising slide and the amount of funds derived from such advertising by slide shall be put in the treasury for the benefit of the league.

Points Out Financial Need.

He went on to say that the more finances the league has the better able it will be to fight the various battles that come up in the city council and the legislatures which are detrimental to the interests of the moving picture industry.

Those present were impressed with Mr. Goldberg's address and it was moved by W. E. Stumpf, manager of the Goodtime Theater, that the idea be accepted. Part of this motion read: "That no exhibitor or manager in the city or state can use the screen of his theater for any advertising slides of any kind or character until finally approved by the exhibitors league."

This was passed and Mr. Goldberg asked that he be appointed as chairman of the committee of three and be permitted to select the other two members to work out the method. This was granted and he apointed Frank A Hornig and William E. Stumpf as the other two members.

A. B. Price Speaks.

A. B. Price, manager of the Rialto, Blue Mouse and Aurora theaters made a short address in which he said that Myer Fox, owner of the Rialto was perfectly willing to co-operate with the league on anything that would be of benefit to the moving picture industry which was done on a co-operative policy but that he did not want this action taken by the members as though Mr. Fox was asking for help in any battles which he might personally have relative to his business concerning the Rialto, as they were able to fight their own battles.

Among those present were J. F. Ritterpush, Highland; A. B. Price, Rialto, Blue Mouse, Aurora; William Tyler, Lubins; E. B. McCurdy, Lafayette and Eureka; Charles E. Hicks, Hampden; Frank H. Durkee, Palace; W. D. Pacey, Garden, South Baltimore; C. B. Eyer, Community, Hampden; Frank A. Hornig, Horn and Royal; Louis Schlichter, Bridge; C. B. Councilman, Grand, Highlandtown; Thomas D. Goldberg, Walbrook; J. Rabinovich, Comedy; Ben Cluster, Cluster and Liberty; Harry Clucter, Crystal; Sam Flax, H. E. Kahn, Waverly; William E. Stumpf, Goodtime; W. A. Alberts, Eagle.

Realart Starts Billboard Campaign.

Realart Pictures Corporation has started its extensive outdoor exploitation campaign. Within a few days a poster advertising Mary Miles Minter will make its appearance on the billboards of New York. It will soon be seen in other cities.

The poster is a twenty-four sheet, and not only does it appeal to the eye because of its artistic beauty, but the public's attention is riveted by the manner in which the story Realart has to tell about Mary Miles Minter appears.

Reviews in Moving Picture World are best used as press work in your papers.

Horatio Alger's Newsboys Never Played in Such Luck as Viola Dana Does in "The Microbe."
There she is at the left in her newsgirl garb, and there she is at the right after luck and clothes begin to come her way in this forthcoming Metro.

FRENCH COMPANY WILL IMPORT FILMS

Les Films Albert Dulac to Release Pictures Made in France—Also to Export Industrial Subjects and Show Them on French Line Steamers En Route to New York

By Charles S. Sewell

PLANS are now being rapidly completed, which will result in French motion pictures being again offered in quantities on the American market, after an almost total absence for several years, during which only a few productions have been brought into this country.

One of the most prominent firms in Paris, the Compagnie Cinematographique Albert Dulac, has opened an office at 1265 Broadway, New York, and is operating as Les Films Albert Dulac of Paris, with Rene Silz as manager in charge of the business in North and South America.

Within a short time this company will inaugurate a regular schedule and will release one feature picture in five or more reels as well as one three-reel comedy each month. This is claimed to be the first time that a French organization has offered on this market a regular schedule of long subjects that were made in France.

No Releasing Arrangements Yet.

No definite releasing arrangement as yet has been consummated. However, it is probable the productions will be released through one of the established distributing organizations. If satisfactory arrangements cannot be made, Mr. Silz announces, his company being backed by ample capital, will establish its own releasing organization.

The first feature to be offered will star Eve Francis, a well known member of the stock company of a leading French dramatic organization, the Comedie Francaise and the Odeon, of Paris. The production is in seven reels and the title literally translated into English is "The Happiness of Other People." This title, however, will not be used in the American version.

Dulac Head of Company.

Albert Dulac, whose photography accompanies this articles, recently has been released from the French army, and is again actively engaged as the head of the company. Notwithstanding the numerous difficulties surrounding the securing of players, raw stock, etc., Mr. Dulac's wife, Madame Germaine Albert-Dulac, carried on the business of the company all during the war and since 1916 has produced six pictures. Among these productions is claimed to be an entirely new type of film comedy, in which the scenery consists entirely of transparent curtains through which the action is viewed.

Arrangements have been made to enlarge the production activities, and already there is a company en route to Florence, Italy, where a number of the best known of the works of Anatole France will be filmed. In addition, in the near future, work will be started in connection with a prominent American company.

To Do Big Advertising.

Mr. Silz announces that an extensive campaign will be waged to insure the success of this venture, and that nothing will be left undone to popularize French stars and productions in this market. In view of the criticisms of the titling of some of the French films which have been shown here a prominent American title writer will be engaged, and all pictures will be entirely retitled after being brought to this country.

A point of interest, to which attention is called by Mr. Silz, is that in several of the productions there are scenes of the world-famed night life cafes of the Montmartre section of Paris, and that these scenes were actually filmed in the cafes themselves and are not studio reproductions.

Mr. Silz, though of French parentage, is an American citizen and has just been discharged from service in the United States army to which he was transferred from the French army. He is familiar with conditions in this country, and states that while he appreciates the fact that it will be an uphill job to compete with American made films he believes that because of the inherent worth of the pictures themselves, coupled with the warm sympathy and friendship existing between the two countries, these productions will be favorably received by the motion picture public.

Believes French Stars Will Be Popular.

In answer to the criticism that the American people will not take to the pictures, as the stars are unknown, Mr. Silz calls attention to the fact that in introducing American stars into other countries our manufacturers met with the same experience, but today they are well-known and popular all over the world and is confident that the same result can be achieved with the French stars and productions.

Also Export Pictures.

Mr. Silz also calls attention to the fact that in addition to importing films his company is engaged in exporting industrial motion pictures, and is in position to guarantee bookings on this class of films in about two hundred of the better class theatres in France, about twenty-five of which are in Paris, and can also secure bookings in about two hundred additional theatres in Belgium, Italy and Switzerland.

The consummation of a big deal, one which opens an entirely new avenue for the use of industrial films, is announced by Mr. Silz. The Dulac company has made arrangements by which American industrial motion pictures will be shown on all of the steamships of the French Line, sailing from Bordeaux and Havre to the United States.

Title the First Truex Comedy.

Amedee J. Van Beuren has decided to call his first two-reel comedy starring Ernest Truex "The Night of the Dub," the original title under which this Albert Payson Terhune story was published in the Saturday Evening Post.

Mrs. Sidney Drew's screen adaptation and John Joseph Harvey's direction have provided a lively comedy.

Libson Books Big Four.

Manager I. Libson, of the Libson Amusement Company, Cincinnati, announces that he has closed contracts which will bring to the company's theatres in Cincinnati, the Walnut, Strand and Family, as well as their houses in Dayton, Columbus, Louisville and Pittsburgh, United Artists' pictures.

Albert Dulac
To import French films into America.

Eva Francis
To star in first Albert Dulac picture.

ALLENS GIVE PLANS FOR NEW HOUSES

Detroit and Cleveland Structures Will Seat Total of 6,500—Policy Will Be to Sell Theatre and Not Individual Photoplay—Work to Start Immediately

SERVICE for the individual patron and institutions for the two cities are to be dominant policies of the new Allen Theater to be erected at once in Detroit and Cleveland.

Some details are now added to the announcement made in last week's issue of the Moving Picture World that the Allens, who now have in actual operation forty-five first class theaters in the principal cities of Canada, with a dozen more under construction, had decided to enter the United States.

Service to the patrons will follow somewhat the same lines that have made the theatres there real institutions. While there will be many innovations in the American theaters the policy will remain of making the name "Allen" a guarantee of satisfaction and of selling to the patron the theatre itself, rather than a particular picture.

This policy was adopted twelve years ago when the Allens established their first motion picture house at Brantford, Ontario, when the industry was really in its infancy.

Presentation Possibilities.

In C. Howard Crane, the eminent Detroit architect and one of the best known designers of theaters in the country, the Allens have a man they deem better able than any other to carry out their ideals. Mr. Crane has designed all the new Allen theaters in Canada, including the half million dollar houses under construction in Winnipeg and Vancouver. Therefore he is most familiar with the Allen policies in Canada and their plans in this country.

Mr. Crane is authority for the statement that these houses will represent the ultimate in motion picture theater construction and that they will afford opportunities in presentation that no other theatres in existence permit.

"Ornate" To Be Avoided.

Both houses will be exceptionally large. The Detroit house will seat 3,500 and the Cleveland theatre will care for 3,000. In both a large portion of the seats will be on the main floor, with the mezzanine providing loges in unique arrangements. But a considerable share of the space will be devoted to the rest and recreation rooms. These will be literally spacious and will be provided as luxuries rather than as mere necessities.

Everything of the "ornate" will be avoided, but there will be a remarkable richness of interior design and decoration that will form a fitting background for the presentations. Briefly the theatres will be "showy" but of the elegance that one associates with the best.

Two Big Houses.

Allen theatre, Detroit, will occupy 133 feet on Woodward avenue, running back 200 feet. Except for three small stores on either side of the huge entrance and a score of offices on the second floor front, the entire space will be devoted to the theatre. Exterior design will be of Spanish renaissance and the exterior of polychrome terra cotta. Store and office fronts will be submerged into that of the theatre.

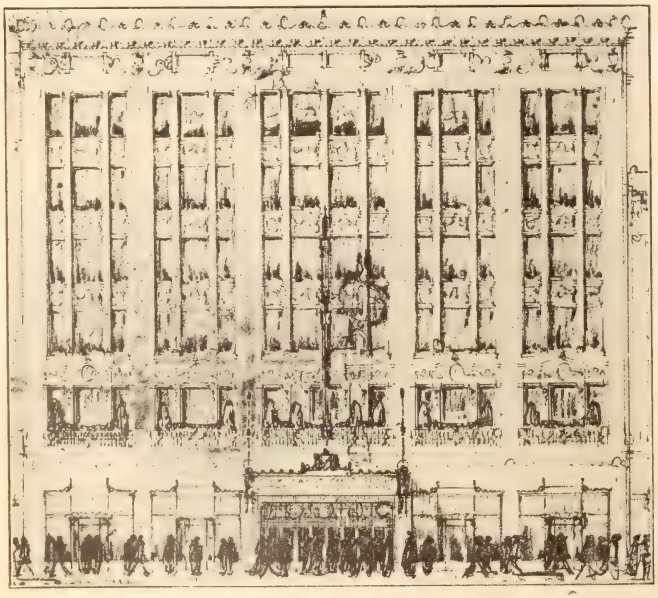
In Cleveland there will be a six story office building facing on Euclid avenue, with 100 foot frontage. The plot runs back 400 feet, and at the rear, facing on Dodge Court, there will be a twelve-story garage.

Garage Facilities.

This will be leased and conducted entirely separate from the theatre, but it is expected that arrangements will be made whereby the patron may drive his car into the garage and leaving it there, enter the theatre by a rear entrance.

The Cleveland theatre will be built of Bedford limestone along rather simple lines, but the theatre idea will be kept dominant.

Work on both houses will start immediately, with the expectation of opening them in the early spring.



Architect's Sketch of the New Allen Theatre in Cleveland.

Indiana Theatre Firm Sues Musicians' Union

THE Central Amusement Company, of Indianapolis, which operates Alhambra, Lyric, Isis and English Theaters, has filed suit in the Marion county circuit court against fifteen members of the Musicians' Local Union No. 3, asking damages in the sum of $500.

The complaint alleges that on May 31 the company contracted with Harry J. O'Leary, business agent of the union, for fifteen musicians to constitute an orchestra during a three-weeks' engagement of the "Hearts of the World" at English's. Each was to receive $32 a week and the leader, Herman Arndt, $48. Two days before the engagement was to begin, O'Leary reported, the suit says, that the musicians would have to have $42 a week instead of $32 and the leader $63 instead of $48.

Fearing trouble with other union employes if the demand was not met, the company says it paid the higher rate and then appealed to the musicians' local and the American Federation of Musicians for a refund. These appeals, it is alleged, were denied.

Runs "Firing Line" for Two Weeks.

So highly did Tom Moore, president of Moore's Theatres Corporation, of Washington, D. C., think of the box-office value of the Paramount-Artcraft Special, "The Firing Line," in which Irene Castle is starred, that before the picture had completed its scheduled week's run at the Rialto Theatre in that city he contracted for an extension of the run through the following week.

This was the first time in the history

of the Rialto that a production had run there for two successive weeks.

Sennett Review To Be an Annual Event on Broadway

WORD has just been received through E. M. Asher, representative for Mack Sennett, that the comedy producer has given sanction and has entered into negotiations whereby he will present each year to the Broadway theatre goers a Mack Sennett Review.

Enthused beyond all expectations over the success of his present attraction, "Yankee Doodle in Berlin" and the "Sennett Bathing Beauties," which is now entering on its fifth week at the Broadway Theatre, Mr. Sennett is going to prepare a special novelty film injected with the true Sennett vein of humor and surround the attraction with a bevy of the California Mack Sennett Bathing Beauties.

The next Sennett show to be presented on Broadway will be known as the Sennett Bathing Beauties of 1920.

Negotiations are on at the present time with Bide Dudley, whereby that writer will furnish the book and lyrics for 1920 Sennett Review. The show will be opened with a picture replete with thrills, with the beaches of California as a background, and personally produced by Mr. Sennett.

Screen Letter Box Takes New Quarters.

Arrangements have just been completed whereby the Screen Letter Box and the other film intersts of Morris Kashin and Jack Harry Cohn will occupy as business offices the space formerly used by Max Marx at 1600 Broadway. Extensive alterations are now being made.

This work, it is expected, will be completed about the first of August when the Screen Letter Box will move from its temporary quarters in the Strand Theatre Building.

Name Managers for Southern Territory.

The Famous Players-Lasky Corporation announces that the two new branch exchanges at Oklahoma City, Okla., and Charlotte, N. C., will be opened for business on or about August 9.

Joseph H. Gilday has been appointed branch manager at Oklahoma City and David Prince will act in the same capacity at Charlotte. Both Mr. Gilday and Mr. Prince are installed in their new offices and are now completing the arrangements for the opening of their respective exchanges.

Conklin to Write for Christie.

After two years in the service of the French and American armies, Captain Frank R. Conklin, who has recently returned to this country, has been signed by C. H. Christie to write exclusively for the Christie organization, and has arrived in Los Angeles to take up his duties at the Christie's production headquarters. Prior to entering the service Mr. Conklin was a newspaper and magazine writer.

Reviews in Moving Picture World are best used as press work in your papers.

"Lost Battalion" Film, Hermetically Sealed, Is Placed in Archives of War Department

MAJOR GENERAL ALEXANDER was a visitor at the MacManus Proving Grounds, 2 West Forty-seventh street, New York, and had a final look at the picture of "The Lost Battalion," which is now ready for release. It was necessary to withhold the production until the film was finally passed upon by the officers and survivors of the battalion itself, who desire that the production as Mr. MacManus made it will ever be a permanent memorial to the heroism of the 308th regiment of which the lost battalion was a part.

War Department Has Print.

Hermetically sealed, a copy of the production has been sent to Washington to be placed in the archives of the War Department, the officials of which, including Secretary Baker, had a private view of the picture at the New Willard Hotel under the auspices of the National Press Club a few weeks ago. Army officers who have seen the film are quoted as saying that in their opinion it is not only the greatest picture of its kind ever made but that from a military point of view it will prove to be great recruiting propaganda with its romantic story of the draftee and his life in the training camp and in the trenches. To the untrained eye the story is a romance that leads up to a series of thrilling climaxes, bringing together all the survivors of the episode in an accurate reproduction.

General Alexander brought with him from France the original note of surrender sent by the German commanding officer to Lieutenant Colonel Whittlesey, and he presented this note to Colonel Whittlesey in Mr. MacManus's office as a souvenir.

Ince Picks Strong Cast for Special.

A strong cast has been selected by Thomas H. Ince for his new big special production by C. Gardner Sullivan, tentatively titled, "Americanism vs. Bolshevism." Among the players chosen to play the important roles are Lloyd Hughes, Barbara Castleton, Claire DuBrey, Jack Richardson, Walt Whitman, Lewis Morrison and Gordon Mullen. It is stated that work on the picture has already started, under the direction of Fred Niblo.

Return Dates for First National Films.

For the first time in the history of the New Garrick Theatre at Minneapolis and the New Garrick at St. Paul, special feature attractions which were adjudged record breakers by popular opinion, will be playing return engagements at those theatres during State Fair week in Minneapolis beginning August 31.

"Daddy Long Legs," starring Mary Pickford, released by First National Exhibitors' Circuit, which surpassed all records for the Minneapolis house by more than $1,000, and which also established a high record at the New Garrick in St. Paul, will be the attraction during this carnival week.

"Burglar by Proxy," starring Jack Pickford and "A Dog's Life," a million dollar Chaplin picture, both First National attractions, will be presented State Fair week at the Lyric in Minneapolis and the Strand at St. Paul respectively.

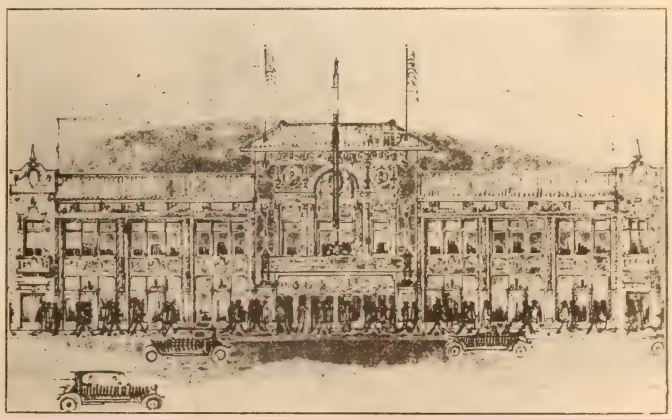
Kellette, Recovered, Is Back on Job.

Completely recovered from an attack of quinsy sore throat, John William Kellette, director of the Paramount-Briggs Comedies, has resumed his duties at the Briggs Studio in Hudson Heights, N. J.

Mr. Kellette was under treatment by a noted New York specialist, who operated for the removal of his tonsils.

Baker Elected Vice-President.

Sidney Baker, manager of the Grand Central Film Company of St. Louis, Missouri, distributors of First National attractions, has been elected vice-president of the St. Louis Film Board of Trade.



Front View of the Detroit Theatre to Be Built by the Allen Enterprises.

Rambles Round Filmtown

With William J. Reilly

Come Across With the Hush Money Immediately.

LAST week we announced the new Rambles policy. Well, this is the last chance we'll have on the policy question, so before the Rambler gets back from Maine, we're gonna pull a wee "we" protest on this national advertising gag.

Sumpin's gotta be done. What we want to know is: Do the Bell Telephone and Western Union pay $100 each time the 'phone rings in the movies and each time a telegram helps along the continuity?

And what does the American Bar Association pay for the publicity given it by the polished mahogany in the saloons of the Western dramas?

Does China come across handsomely for the advertising it gets in the fillims that are set in our Chinatowns?

Crane's Linen Lawn ought to pay right smart for all the letters that are written on it—and dropped in front of the heroine—in the society drawmahs. Does it?

What rope company is coming through with the checks for the slush fund to have the villain use so much rope in tying up the hero in the second and twenty-first episodes of all these serials?

It's whispered that the automatic pistol companies are at each other's throats to get the drop on each other in movie publicity.

And as for the cigarette companies! Nothing mild at all!

If you wanna keep Rambles quiet on this subject, you better get your hush money in before the regular Rambler gets back. He mightn't take it.

—h u s h—

Kiss Me!

"Big dramatic values of 'The Third Kiss'"—runs a headline in Vitagraph press sheet. Oh, boy! What kinda values are they're gonna be when they say goodnight? This **fewer and better** idea doesn't register on the **osculator.**

—p e t—

All the News That's Fit to Print.

See by the New York Times where a fella down in Washington was **stabbed "once in the scuffle,** once in the back, **and three times in the chest."** And it wasn't during one of the typically furious episodes of "The Poisoned Eyelash," directed by etc., etc. Can't explain it.

—c a n t—

Underwear.

"The air is cool and sweet,
"There's a mushroom under your seat."

So Dave Seymour cooly publicizes his cold wave house up'n Saranac Lake. Can't y'imagine a fight starting by some walrus sittin' down on a steno's hat while she is wrapped up in the final fade-out, and then have her state: "Sir! You're sitting on my mushroom!"

—m u s h—

GENTLEMEN—AND PRESS AGENTS.

An account in one of the trade papers of Buffalo's indorsement of Sunday movies said that those who were most strong in their approval were "Buffalo's best citizens **and** chief of police Higgins." Go to 'em, Hig.

—0.0000—

Safe!

Some hook-ups on Fox's **"Are Married Policemen Safe?"** might go like this:

Get out a post-card to all the **female cooks** in town and arrange a special screening for them. Follow this with another letter to the **wives** of all the policemen in town. Get the wife of the chief of police to appear in person at every showing and make a speech. Then arrange a free matinee for the inmates of the **county jail.** Have them hand in a ballot on the **safe** question or on the most popular policeman as they go out. **This should go big.**

—b a i l—

Intolerance? Not in Movies!

This chap, McFadden, who owns the **Physical Culture Restaurants** is a broad-minded man. Saw him the other day eating at **Wallick's.** Course, he might have been having his lunch paid for, but still— Say, in a coupla years, this broad-minded stuff will get so far that a fillim president won't think of **congratulating himself** in the trade papers on his latest production. Some other movie magnate'll be **doin' it for him.**

—m a y b e—

PUBLICITY DEPARTMENTS—PLEASE WRITE!!

Below is Universal News Reel's picture of William Ballantyne, the bird who flew over the Atlantic as a stowaway on the R34. His mascot, Jazz, is fox-trotting around his shoulder.

Question is—why did Bill stowaway on the R34?

Was it to get an autographed photograph of Joe Martin?

Was it to get those films of Joe Lee's?

Was it to get a print of the first F. P.-L. open booking release?

Was it to congratulate the Empy News on its new style of commas?

Was it to see the Sennett Diving Squad?

Was it to interview Samuel L. Rothapfel?

??????????????

We offer full publicity and a super-special feature pair of suspenders to the publicity department which supplies the best answer.

? ?
Why did Bill Ballantyne and "Jazz" stowaway on the R-34? Nope. See our Suspender Prize Competition above.

Any Ice To-Day?

Speaking of cool weather hints—did you ever figure strongly on the **cold shoulder,** the **cool glance,** or the **icy reply?** Or on getting the orchestra to play "Hail, Hail, the Gang's Not Here" while you pull a setting with a **hail storm?** Mention Moving Picture World when you order your next blizzard.

—r a i n—

Truth Crushed to Earth Never Rises in Trade Papers.

Rumor bird carols that Albert Capellani is going to make "The Right to Lie." Les'see—who'd be the best looking press agent for the leading role? **Don't crowd boys.** Albert's here for some time.

—e r r o r—

Keep the Home Fires Burning.

"Exhibitors Want 'The Spark Divine'" chirps Vitagraph publicity. Spark? We know nine (9) ourselves who need a **whole conflagration.**

—p l u g—

Don't Tell the Revenue Officers!

Mrs. Sessue Hayakawa has been signed by Universal to make **"The Breath of the Ocean."** A lotta folks have **lost their breath** since July 1. The cast of this picture better be on the lookout for plain clothes men from Mitch Palmer's headquarters.

—h a l t—

Watch for It, Mabel.

No, Mabel, you got it wrong. The English Crown Prince isn't going to make his headquarters on the British cruiser in New York harbor to escape being lionized on his visit here. It's to give the movie companies better facilities to arrange special screenings. Watch the trade papers, Mabel, for the list of pictures he sees on the way over.

—b u n k—

Our Exhibitor's Service Bureau.

Honesty in advertising! Now you're shouting. And while you're on the wire we'll just slip you a few catchlines that'd go well with that new campaign of yours. Send your salesman a carbon copy of these:

Lay off "The Mocking Bird." **It's a cuckoo.**

Haven't had an empty house since the war? Try "The Jungle of Love" in six parts. Guaranteed. **Money back.**

Don't book our newest feature, "The Cataract of Despair." **It's sure suicide.**

So you haven't signed up for "Hook and Ladder?" You're a wise potato. **It's all "hook-um."**

Get in on "The House of the Nine Cross Roads." **It's all double cross.**

We'd appreciate a letter from you, telling us how you favor this new Exhibitor's Service Bureau. **Then we'll print two pages of the letters.**

—o u c h—

You can't teach an old Underwood new tricks. Tried to write a new brand of Rambles on the Rambler's typewriter. But the doggoned thing balked and wouldn't write a line. Talk about faithfulness! **Hey, Walt, how do you do it?**

—h e l p—

Cheese It!
THE RAMBLER!
Exit—
THE PINCH HITTER.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, August 9, 1919

A Real Story of a Real Man

A REAL MAN figures in that story from Jefferson, Texas, which comes to us in an envelope from Smiling Jimmy Kelly under an Arkansas postmark. Jimmy tipped us off he was going into Arkansas and intimated that if he could locate a typewriter he would grind out a yarn. We will go on record as saying that he did do just that thing.

The story is of the Rev. W. A. Nance, who for six days in the week conducts the Lyric Theater and on Sunday preaches two sermons from his own pulpit. In the course of the services the minister takes occasion to announce the attractions of his house for the coming week. More than that, his confreres of the other denominations do likewise. Here's one point Jimmy may have overlooked, but he does not tell us whether Mr. Nance during the week informs his patrons as to the subject of his discourses on the coming Sunday. We'll take a chance and say he does. He seems to be that sort of a man.

Mr. Nance expresses the belief that through the proper handling of his theatre and running the right kind of productions he can increase the size of his Sunday congregations and win over to a good Christian life many men and women who heretofore never have been church attendants. The minister refers to the persons he now meets with whom previously he never has had an opportunity to establish contact. The business of the theatre is reported to have doubled under the management of the Rev. Mr. Nance. That proves the minister is a good showman. Such being the case, there need be no lingering doubt as to what soon will be reported about the size of the congregation.

The Frenchmen Coming Back

FRENCH motion picture men already are coming back. Announcement is made this week that one prominent producing concern has opened offices in New York, with the accompanying statement that it will release one feature and one three-reel comedy each month. Pushing the venture into the American field there will be waged an extensive campaign; every effort will be made to popularize French stars and productions.

If history repeats itself—and why should it not?—we again will have Frenchmen and Frenchwomen whose screen appearances will be looked forward to with keen anticipation. No nation is blessed with greater actors than is France. As to writers? Every one knows the answer to that question. We await the coming of the Frenchmen—and the Frenchwomen.

Mr. Eastman to Entertain Association

EVERY indication points to a large attendance at the annual meeting of the National Association of the Motion Picture Industry. The sessions will be held in Rochester, whither the delegates will go as the guests of George Eastman. The journey should be a profitable one entirely apart from the accomplishments of the convention, for it will bring home to many a first-hand knowledge of the magnitude and importance of Rochester's chief industry—the making of the raw film on which many of the world's motion pictures are printed. So on its educational side alone the trip is being awaited with keen anticipation.

Hugh Ford to Teach Britishers

HUGH FORD announces the establisment of a school in England wherein the art of motion picture making as it is pursued in the United States today will be taught those who may seek instruction. The talented director styles it "the first international school of motion picture art." He says it will afford opportunity for the development of British dramatic talent, assuming that he means in its application to the screen; for the stimulating of British playwright genius, for discharged soldiers to learn the latest methods "in the most lucrative profession in the world," and for British producers to acquire American trade secrets for the development of their own motion picture industry without wasting time in experiments which already have been tried here.

There can be no question as to the competency of Mr. Ford for the direction of such an institution. Deeply grounded in the ways of the stage producers he also is well versed in the best screen practice. He knows what progressive men are doing in the way of making the most attractive of screen entertainment.

It is stated the employers of Mr. Ford have entered upon the project at the invitation of the British capitalists who backed the organization. The founding and successful administration of a school such as outlined should go far to remove asperities in England of which recently we have heard more than a little. We refer, of course, to the antagonism on the part of

exhibitors in the British Isles toward the theatre building plans of the English branch of the Famous Players.

Mr. Ford is bound to be a busy man in the coming months with his combined producing and pedagogical duties. Then, again, if he should make a hit and succeed in converting raw but good material into high-class goods, it is possible he will have solved a problem for some manufacturers at home who occasionally have been known to express disappointment over the work of highly touted and incidentally highly paid directors.

Another Word About Short Stuff

TWO weeks ago we said a few words about the importance of giving heed to short stuff. Since these were printed we have seen Sydney Drew's two-reel "Squared," some of the last of the work of this splendid and lamented actor. On the same program was a somewhat pretentious five-part subject, but the longer picture suffered when compared with the short one. In the latter production there was more of comedy and of drama—of real heart interest and of the qualities that go to make the best of entertainment.

"Squared," too, gives a fine example of the art of Sydney Drew, of his naturalness and of his ability to avoid "acting."

Hulsey to Build a Regular House

PLAINLY E. H. Hulsey of Dallas is not intending to go out of the show business, as was intimated by one of the amusement journals recently. He is breaking ground in a few weeks on an office building and theatre which will cost in the aggregate in the neighborhood of two millions. The structure will be from fifteen to twenty stories in height. The lease is for ninety-nine years. The plot is 200 by 200 feet, and situated at the busiest downtown corner of Dallas. There will be accommodations for 3,000 persons. And as one feature of a cooling system there will be in the summer months ice coated ammonia pipes hanging so low that patrons may touch them as they pass through the lobby. This latter feature is a scheme worthy of a Connecticut Yankee.

Common Sense and the Social Reformer

THE hygienic drama continues to multiply. The latest example of the plain truth moving picture was given a private showing recently before a number of men and women interested in public welfare and seemed to meet with their approbation. While there always will be strongly divided opinion on the propriety of exhibiting such pictures to mixed bodies of spectators or of exhibiting such pictures at all there was one feature of this latest addition to the list which should be condemned, and supporters of the public exposure of the dangers from the so-called private diseases should be reminded that the subject is a serious one, that it is supposed to be the exclusive custom of the putrescent minded to make a joke of anything connected with it.

There are scenes and subtitles in the picture under discussion which if not intended as "comedy relief" reveal a sad lack of knowledge of human nature on the part of the producer. Certain situations and most of the remarks made by a character known as an ex-bartender will fill every theater where the picture is shown with shouts of laughter from the very persons most in need of the warning conveyed by the story. If in order to inculcate its lesson it is necessary also to enlighten the general public as to the vulgar humor of the underworld, to get the uninitiated to swallow the nasty dose by surrounding it with a coating of licentious humor that might have been taken from a comedy by Congreve or Farquhar, to insult the intelligence of decent folk by asking them to believe that a reputable physician would consent to have the nurses of his hospital enact the part of prostitutes and use his institution as the scene of the highly edifying incident, then some other method had better be devised than of employing the screen as the carrier of propaganda against venereal disease.

However much the public welfare spirit of the producer of such a picture is open to question, the attitude of the social reformer should admit of no argument. The government officials and other public-spirited persons who are said to have indorsed the picture are reminded that even the social reformer need not be devoid of common sense.

Impressive Figures

IMPRESSIVE were the figures quoted by Orrin G. Cocks of the National Board of Review in his address before the delegates attending the Methodist Centenary Celebration. They were printed in last week's issue of the Moving Picture World. Mr. Cocks said that three years ago, in its list of selected family pictures, the board included 26 per cent. of the whole output. Last year the board adjudged 48 per cent. of the total to be in the category of the finest kind of selected pictures for the family.

In these days of the Low Cost of Calumny it is well to keep such figures in mind. The fact that the number of good pictures in the expert opinion of the Board practically has been doubled in two years will not be lost on those who like to think at least moderately well of an industry the steady progress of which means so much to many millions of people.

The Pacific Northwest Convention

NO longer would it seem that the combining of exchange and exhibitor interests in the Pacific Northwest is an experiment. For several months now the latter have been connected with the organization of the former as associate members. Controversies limited to either division of the body are settled without the interference of the other, while those differences in which showmen and distributors both are concerned are solved by a joint committee.

The association known as the Allied Motion Picture Interests of the Pacific Northwest has just completed a successful convention in Seattle. Present were twenty-three exchangemen and a hundred exhibitors. According to the report printed in this issue the two groups are banded together on a practical working basis, for the good of themselves and the industry as a whole.

The body devoted considerable time to a proposal submitted by Exhibitor John Hamrick that there be a reconsideration of the action favoring a repeal of the admission tax. The resolution had been approved by the association while Mr. Hamrick was absent on committee work. The manager of Seattle's Rex contended that it was the duty of exhibitors to do their part in raising money with which to liquidate the large war debt resting on the country.

Mr. Hamrick uncovered another angle of the situation when he suggested that in case the repeal were effected many exhibitors would be expected to reduce their admissions five cents, since a large number had raised their prices that amount in order to account for the two or three cent tax. The particular resolution was sent back to the executive committee.

Keeping in Personal Touch

By Sam Spedon

A. GOODSIDE, of the Empire Theatre, Portland, Maine, was in New York last week, getting a line on different features and making an inspection of the leading houses in this section. In addition to the Empire, Mr. Goodside is the owner of a new theatre in Springfield, Mass., which he is just completing and expects to open in September. It seats 2,200 and is considered one of the handsomest theatres in New England.

* * *

Frank Dallam, Pathe's special publicity representative, is conducting a special exploitation and publicity campaign in the presentation of the Frank Keenan feature, "The World Aflame," in Washington, D. C. He expects to remain in Washington all this week.

* * *

Dwight Cleveland, scenario editor, of the Haworth producing company at Los Angeles, is in New York to purchase stories for the Sessue Hayakawa features. Mr. Cleveland was for a long time connected with Gene Mullin, scenario editor of the Vitagraph. When Mr. Mullin went to Universal City as manager of the Universal's scenario department, Mr. Cleveland went with him as his assistant. Mr. Cleveland will return to the Coast about August 4.

* * *

Joe Reddy, one time with the Morning Telegraph and recently with the Robertson-Cole publicity staff, is now in the publicity department of Pathe. He is engaged on special publicity work. Mr. Reddy is considered "one of the most industrious publicity gleaners in the picture business."

* * *

L. S. Tobias, New Haven representative of the Exhibitors Mutual, stopped in New York, July 28, on his way from Atlantic City, where he had been spending the week end.

* * *

The Highway Theatre, Kings Highway, Brooklyn, has been taken over by Mrs. Swirsky, under the management of B. H. Lightstone, from Miss La Roche.

* * *

R. C. Miller, booking director of the Poli circuit in New England, has just returned from a three weeks' vacation in Maine. Everyone was glad to learn that Mr. Miller was rusticating and twice glad to hear of his return.

* * *

It was like meeting a long-lost brother to meet Joe Skuboll, the Pittsburgh representative of the First National, in New York, last Monday. "Just ran in to see the official heads and a few of the regular fellows," was all he told us.

* * *

Met Mrs. Sidney Drew the other day in Tom Brett's office going over some titles. She wastes no time between times for she expects to start another comedy shortly. The A. J. K. Company is preparing a special studio for her which will be equipped with every facility and convenience. She still lives at her villa at Sea Gate on Long Island.

* * *

Pete Smith, publicity manager for the Famous Players-Lasky Corporation, wishes to go on record as saying "The Miracle Man," George Loan Tucker's initial F. P.-L. release, is the greatest picture of the season. Now every press agent says this, but few are willing to be quoted.

* * *

R. Eugene Goldsmith, until recently with the Pathe, was in New York at the Hotel Astor a few days ago awaiting an appointment to consider a proposition to connect with another company as special salesman. Mr. Goldsmith is stopping at the Hotel Commodore.

* * *

Peter Kuntos, owner of the Strand Theatre, Bridgeport, Conn., is leaving for Greece. He will remain there for a long time. During Mr. Kuntos' absence Harry Needles, formerly of the Alhambra, of Torrington, Conn., will be in charge of the Strand.

* * *

Morrie Ryskind, of the Famous-Players-Lasky publicity department, met with a painful accident last Saturday night when he was hit by a taxicab at One Hundred and Ninetieth street during the rain storm. Morrie was dragged half a block before the cab could be stopped and suffered painful injuries, which, however, are not serious. This will mean a few weeks' lay-off by M. R., who expects to be back on the job before the middle of next month.

* * *

David Lustig has resigned his management of the Empire Theatre at Bridgeport, Conn. At the time of this writing Mr. Lustig had not announced his future business activities. He has the good will and best wishes of his many friends in the industry.

* * *

Harry Olsham has taken the place of Benjamin Morganroth as the Connecticut representative of the World Film Corporation.

* * *

The Select Pictures Corporation has taken a two-years' lease of a two-story building in New Haven, Conn., opposite the new depot of the New Haven and Hartford Railroad, for its new local exchange. Select will occupy one-half and the Fox Corporation will occupy the other half, the report goes.

* * *

Arthur Lucas, Goldwyn's sales manager at Atlanta, was in New York last week. In addition to his present position Mr. Lucas owns the only newspaper, a prosperous journal, in Americus, Georgia. He started his motion picture career with the Miles Brothers on Sixth avenue, New York, in 1907.

* * *

R. Wernick, representing the Albion Cinema Company of London, is in New York looking over the American film market to purchase film for England. Mr. Wernick states that he was formerly employed as salesman in Detroit and Boston for Fox, Select and Goldwyn.

* * *

Herbert L. Isaacs, of the Fox sales department, starts for Australia the latter part of August or the first week of September.

* * *

Charles C. Burr, assistant general manager of the Famous Players-Lasky distribution department, received a laurel wreath last week from his many friends. This was occasioned by the fact that C. C. took a half-day's vacation, which is going some for the assistant manager, who has not experienced anything like a vacation in five years. Mr. Burr hopes to get a half-hour off some day next week, whereupon he will claim full recuperation from the rush of business.

* * *

George Proctor, formerly in the Pathe scenario department, is now engaged in the publicity department of the Fox corporation. Mr. Proctor has had considerable experience in the motion picture industry as well as a newspaper career. With this valuable schooling he should prove a capable adjunct to Merritt Crawford's staff of publicists.

* * *

Louis Marcus, district manager for F. P.-L. at Salt Lake, was seen on Broadway one day with Herman Wobber, the West Coast district manager. Wonder what it was all about?

* * *

Joseph Saperstein is severing his connection as manager of the Hippodrome of Bridgeport and the Bristol theatres of Bristol, Conn.

* * *

Al Lichtman, general manager, department of distribution of the Famous Players-Lasky Corporation, has purchased another car.—No, that's wrong, he had the old one painted.

* * *

Mr. and Mrs. Edgar Lewis have just returned from an extended tour of the Orient. We met Mr. Lewis on Broadway last Monday, July 28. He said: "I have just returned to New York and I don't know a thing about the industry. What's doing? Just as soon as I get my bearings I may produce some pictures myself or I may direct for somebody else. It all depends." He looks the picture of health and we are looking for some healthy pictures under his direction anyway.

* * *

Bory Osso, general manager of Truart Pictures, announces the signing of a long term contract with Miss Minta Durgee (Mrs. Roscoe Arbuckle) to star in a series of productions under the direction of Charles H. France, formerly with Edison and Keystone.

* * *

A. H. Sowerbutts, of the United Kingdom Photoplays, London, will combine pleasure with business while here. On Friday, August 1, he leaves for a trip to Niagara Falls in company with Bert Adler, of Inter-Ocean Film.

Cancels Vaudeville for Movies.

Frank Phelps, manager of the New Grand in Duluth and the New Palace in Superior, Minn., both vaudeville houses, has canceled his vaudeville in Superior for the summer months and booked big film attractions as a substitute. He opened with "Daddy Long Legs," Mary Pickford's big First National release. Early in August he will play "Auction of Souls," another big First National production, and he is now in the midst of a strong advertising campaign on the coming attraction.

Exhibitors' League of America Fight for the Repeal of War Time Tax

THE exhibitors of the country made their demand for relief from unjust war taxes felt in Washington this week. It was felt to such an extent that when a general debate on revenue measures was held in the House, the motion picture taxes were thrust forward as one of the tax measures which should receive preferential consideration as objects of immediatel repeal legislation.

That the motion picture taxes were mentioned at all during the debate is due to the aggressive campaign that has been waged by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc. Only the inactivity of state campaign directors in some of the states which the committee has not heard from prevented the motion picture taxes from becoming part and parcel of the bill to repeal the soda water and ice cream taxes which was passed by the House, and is now in the hands of the Senate Finance Committee.

No exhibitor, regardless of how large his interests or duties may be, should decline to accept the duties assigned to him. The work outlined is a matter of routine, and any clerk in his office can handle it and succeed with proper supervision by his employer. A number of the larger exhibitors have already chosen this method and are waging a strenuous campaign through their chain of theatres.

Put Repeal Slogans on Screen.

Flashing tax repeal slogans upon the screen is an effective means employed in many of the states. This is a powerful publicity method of which the soda water interests could not avail themselves because they were not owners of screens.

The Ways and Means Committee will continue in session during the House recess of six weeks.

Efforts are being concentrated this week on the Senate Finance Committee, of which Senator Boies Penrose, of Pennsylvania, is chairman. The plan of the exhibitors' committee is to impress the Senate Committee not only with the strength of the exhibitor but with the justice of his fight and the logical arguments which should give the motion picture taxes preference over the soda water tax, or at least include them in the same repeal bill. The members of the Finance Committee are as follows, and exhibitors in those states represented on the committee should lose no time in demanding recognition of their demands: Peter J. McCumber, North Dakota; Reed Smoot, of Utah; Robert M. LaFollette, of Wisconsin; William P. Dillingham, of Vermont; George P. McLean, of Connecticut; Charles Curtis, of Kansas; James E. Watson, of Indiana; William M. Calder, of New York; Howard Sutherland, of West Virginia; F. M. Simmons, of North Carolina; John Sharp Williams, of Mississippi; Charles S. Thomas, of Colorado; T. P. Gore, of Oklahoma; A. A. Jones, New Mexico; P. G. Gerry, of Rhode Island; and John F. Nugent, of Idaho.

Promotional Link-Up With "Westerners" Gives Strand Big Co-operation on Hampton Picture

APPLICATION of the sales method of the great bookselling organizations of the country to the promotion of the picture version of a popular novel is expected to bring great benefit to the New York Strand in conjunction with its presentation of Stewart Edward White's "The Westerners."

This first Great Authors production made under the name and sole auspices of Benjamin B. Hampton is the initial author-supervised picture to reach Broadway.

"The Westerners" is published in its moderate priced editions by Grosset and Dunlap and has had a sale up to this date of in excess of 680,000 copies. This is, of course, in addition to its large circulation in the higher or standard priced editions and in addition to the circulation the novel had when first published in serial form.

Links Showing Up With Book Stores.

During the week preceding the presentation of "The Westerners" at the Strand, where it was placed by the W. W. Hodkinson Corporation, its sole distributors, Grosset and Dunlap linked up this premiere showing with the metropolitan book stores and the book departments of the big department stores.

Window and counter displays were arranged with Gimbel's, Wanamaker's, Stern's, Macy's, with the Womrath chain of book stores and the leading chain of drug stores with book counters in Greater New York. Grosset and Dunlap, as an organization, took one thousand one sheets of "The Westerners" from the Hodkinson organization, prepared special printed streamers linking up the book with its current presentation at the Strand and likewise made use of one thousand sets each of the eight by ten and eleven by fourteen lobby displays on this production.

Scheme Used in Towns of 5,000.

The metropolitan department stores being heavy users of newspaper advertising space granted the heads of book departments space in their daily and Sunday and the seven million population in the New York City municipal sphere was invited to "Buy 'The Westerners' Now and Then Hurry to See It as a Great Motion Picture at The Strand Theatre."

This campaign in exact duplicate is being carried out in every city and town of more than 5,000 population in the United States and S. A. Jenkins, of the Grosset and Dunlap organization, is personally directing the campaign on not only "The Westerners" but a similar camaign to come on Zane Grey's "Desert Gold," the first Eltinge F. Warner-Zane Grey picture made under the supervision of the author for Hodkinson distribution.

Dixie Lee Is Seen Here in "When Bonds Are Loosed"; but the Bonds Are Still Mighty Taut.
Scenes from the first David Fischer production for Waldorf Photoplays, whose pictures will be released on a state rights basis.

GERMANS SHUN FILMS FROM AMERICA

Ben Blumenthal, Returned from European Trip, Says, Because of Existing Enemy Regulations, Governmental Restriction of Film Exporting to Huns Was a Joke

BEN BLUMENTHAL, president of the Export and Import Film Company, Inc., who recently returned to New York after an extended business trip on the European continent, brought back a lot of detailed information which may disturb film export circles in the United States. A few minutes' conversation with the Export and Import president leads to the inevitable conclusion that a lot of things, which many film operators in this country had so fondly hoped would happen that they could see no other possibility, simply are not going to happen. And, since they are not going to happen, it is an easy deduction that some "short bank rolls," which have been risked on what looked like a perfectly safe bet, may be stretched to the breaking point.

Is Man of Experience.

Inasmuch as the value of an opinion depends upon the standing of the man who expresses it, it may be well to observe that Mr. Blumenthal is generally conceded to rank as a leading exporter of American-made moving pictures in their relation to conditions throughout Central Europe, which is just now an interesting spot on the world map. In his earlier days in the business, Mr. Blumenthal and his associates operated extensively on the European continent, in close personal touch with moving picture conditions there, in the days when the interchange of moving pictures in a so-called international way was largely among France, Italy, England and Germany, for the reason that American moving pictures had not then reached the point of perfection which made them of any particular commercial value outside of this country.

War Had Great Effect.

Like many of the other film exporting firms, the Export and Import Company enjoyed its most rapid rise to prosperity during the recent World War, when conditions in Europe were such that American-made pictures were greatly in demand and when Central Europe was closed to the film products of not only the United States but also of France, Italy and England, which had previously been the most important producing centers.

Possessed of fully as many, if not more, American pictures which could be sold in Central Europe under normal conditions, than any other American exporter, this concern was particularly keen to get a line on the future of the moving picture industry in Germany, Austria and the Balkans. They started with a lot of advance information, and since the signing of the armistice, Mr. Blumenthal has spent most of his time on the other side of the Atlantic, as near to the closed territory as he could, making his headquarters in Copenhagen, Denmark.

Enemy Manufactured Films.

"This country—and possibly the world in general—in planning commercial policies for Germany, Austria and the Balkan states under the control of the Central Powers," said Mr. Blumenthal, "has forgotten that, although the Central Powers suffered considerably more hardships than the Allies because of being on the losing end, business was going on, compartively, 'as usual' throughout the war period.

"In the light of conditions as I found them during my stay abroad, it is now quite apparent that, while the Central Powers had their hands more than full with the war, they still recognized the pressing necessity of paying at least some attention to all kinds of ordinary commercial pursuits. Berlin, Vienna—and even the smaller cities and communities in the area closed to the outside world—did not stagnate. Had one been permitted to journey through the country, I'll venture there would have been even fewer visible signs of the great death struggle that was being waged than might have been observed in France and England. The manufacture of necessities, not only for the actual prosecution of the war but for other purposes was undoubtedly kept up—and many and ingenious were the makeshifts which were used to keep the production up to something like that of normal times.

Had Logical Effect.

"The effect of this 'business going on as usual' policy upon the moving picture industry, in which we are interested, was a queer one—unexpected, I am sure, by many film operators in other countries, who hoped to have thrown at their heads a virgin and remarkably productive territory for their product the minute peace was declared. Yet this effect now seems perfectly logical.

"One of the earliest and most interesting discoveries which the world in general made after the outbreak of the war, was the thoroughness with which the Germans had long been using every medium of propaganda. Their 'official news bureau,' which disseminated information helpful to all German interests to every corner of the civilized world proved a revelation when their workings were uncovered.

German Films Well Backed.

"In the light of the Germans' efforts along these lines, it might long ago have been expected that the moving picture screen, within the confines of the closed countries at least, would certainly be developed for the strengthening of the Central Powers' morale. During my stay in Copenhagen, which was the clearing port for most of the information coming to the outside world from the Central Powers, I discovered very easily that the German government, important German banking interests, and the German people en masse went behind the moving picture business, as a powerful means to an end greatly to be desired from their point of view. They did this soon after the opening gun of the war had been fired.

"Prior to the war, Germany had been a reasonably important factor in the

This Is Bert Lytell, in "Easy to Make Money"; Showing Him at the Left Behind the Cashier's Window.
In the center Bert has a loving cup, but the cup at the right is of the real loving variety in his Metro feature.

international moving picture industry. There were millions of people there capable of being entertained by photoplays and there was latent German ingenuity to provide the kind of photoplays which this tremendous population might be expected to like. However, because French and Italian pictures, possessing artistic merit, which the Germans found it hard to equal, were so easily obtainable, the business of producing moving pictures in Germany had not made the progress of which it was capable. It strikes me that the Germans had simply never 'come around to the moving picture industry.' There were theatres aplenty—and some of them the finest in the whole world—but certainly the industry was not being as intensively developed in Germany as it was being developed in this country, for instance.

War Aided Industry.

"When the Central Powers found themselves shut off from the rest of the world, they realized the value of the moving picture—and got busy. New producing companies by the scores were formed, theatres almost in the hundreds were built; and for all of these enterprises there was ready government support. Just how effective this movement proved from the German standpoint will, perhaps, never be known, but I'll venture to say that the moving picture industry in Germany, Austria and the Balkans made it possible for the Central Powers to prolong the war many months beyond the time it would have ended had the screen propaganda not been available.

Central Europe Almost Closed.

"The most important thing, then—from the standpoint of the American film exporter—that I found during my stay in Copenhagen was that, while the signing of the peace treaty has apparently opened millions of square miles of closed territory to the outside world, the same territory, for the immediate present, at least, has been more effecticely closed to the outside film world than it could ever have been had there been no war or had it been possible to do business with the Central Powers during the entire period of the conflict.

"Germany, Austria and the Balkan states are a wonderful field for American-made moving pictures. The population is there, the theatres are there, the means of transportation are there—but the market is going to be the toughest nut to crack which outside operators have ever tackled for a variety of very simple reasons.

German Market Is Full.

"In the first place, Germany has made more moving picture progress during the past four years than she made in ten years prior to the war. They are producing fully as many pictures in Germany today as the market can absorb—and the business is giving employment to so many more people than it did before the war that, whether the government were or were not interested in the industry financially, it would naturally attract great governmental attention and would be in line for all the protection which could be given it. But the government is financially interested, and every ounce of government strength may be expected to be exerted to protect this industry from the effects of foreign competition.

"As a second, and almost equally important consideration, in discussing why this recently opened market is really a very tightly closed one, one must consider the manner in which American made pictures have established themselves in European markets in general. Prior to the war—and I know it from bitter experience—the European exhibitor booked American-made pictures only when he could not get anything else. I have observed the complaint of the English exhibitors who are objecting to the threatened invasion of their rights by the Famous Players-Lasky interests, and while I have full sympathy for their position it still makes me smile when they set forth that they have done so much to develop American-made pictures in the foreign market.

"At the beginning of the war they booked them as 'life-savers' to keep their theatres open, forgetting, in the stress of necessity, all the objections they had made when French, Italian and English pictures were available. Today, I am sure American-made moving pictures are booked in England and elsewhere because both exhibitors and the general public recognize their superior merit and have been educated to the kind of screen entertainment which American pictures—and American pictures only—can provide.

A Double Ban on American Wares.

"I have digressed a little to make this point which has its application to the situation in Central Europe. Europe generally took what was regarded as a bitter pill when necessity compelled it to swallow American pictures. Then came the discovery that what American exporters had been telling European exhibitors for years was the truth, and that American pictures were as good, or better, entertainment than they had previously been offering their patrons. It took a war condition to make them see the light! And while they were learning, the Central Powers were standing still—for they could not have booked American-made pictures had they so desired. And, as another humorous digression, let me observe that the governmental regulations in this country which prohibited the shipping of American-made pictures into the Central Powers' territory was the joke of the age, for the simple reason that even more pronounced were the earlier governmental regulations on the part of the Central Powers which prohibited the use of any outside pictures in the territory.

Tsuru Aoki

Or Mrs. Sessue Hayakawa, who has been signed for special Universals, the first to be "The Breath of the Gods."

Central Powers Are Prejudiced.

"Without the period of education, then, Germany, Austria and the Balkans are in identically the same state of mind as regards American pictures in which they were four years ago. American pictures may be wonderful pictures—but they do not believe it any more than they did in the days when French and Italian pictures were the vogue in their countries. And to cap the climax, they have their own German made pictures in sufficient quantities to take care of their needs.

Germany Has New Policy.

"And, as a final point, let me say that the new German policy—born of ante-war necessities—of paying money to outsiders for nothing that is not an absolutely necessary raw product, is going to stop us in our tracks in the export picture business, as far as the Central Powers are concerned. Germany and Austria have discovered that they can make pictures of a satisfactory commercial value for their own uses. They may not be the best pictures in the world, but it has been established that a very considerable number of people within the Central Powers will accept them.

Exchange Is Solution.

"A plan affecting the picture business has already been devised, I am informed, and it works this way: The man who wants to send pictures into Germany is at perfect liberty to do it if he will take as his pay German-made pictures of equal value for distribution outside of Germany. One can readily understand what this will mean to the general exporter and importer. German pictures, it seems absolutely certain, no matter what their artistic merit may be, will be considerably discounted in any country other than Germany for a long time to come, and just how much progress the exporter with American-made pictures to sell in competition with German made pictures in any neutral territory would make can be imagined. He'd have to run a series of Hun bargain days every week.

Quick Turnover Impossible.

"In conclusion, let me say that while this statement of conditions resembles very much the weather we have been having ever since St. Swithin put over his traditional propaganda in the East here some ten days ago, I do not regard the situation as hopeless. At the Export and Import Film Company offices here we dare not take the pure indigo view of it; we have too many good and expensively purchased pictures for the territories in question. There will be a 'way out,' I am sure. Just how, I don't know. If we had to get any kind of a quick turnover for the money which we have invested in pictures for Germany, Austria and the Balkans, I'd feel pretty nervous. Thank God, moving pictures, after all, are printed celluloid and will be just as good a couple of years from now as they are today."

Great Britain Actively Staging a Moving Picture "Come-Back"

By J. B. Sutcliffe
London Correspondent of the
MOVING PICTURE WORLD

THE activities of American moving picture interests in the British Isles and the great and growing importance of the export branch of the American moving picture industry, which is unavoidably in competition with the English trade, have made London a particularly interesting news center in the affairs of international cinematography during the past few weeks.

London, July 15.

NEARLY four hundred exhibitors from different parts of the United Kingdom assembled in the Scottish capital recently for the annual conference of the Exhibitors' Association. J. J. Bennell, "father" of the Scottish branch, presided and was supported by the Lord Prevost of the city and other civic officials at the welcome, A. E. Newbound, M. P., presided at the business and trade gatherings. The first address was by Dr. A. K. Chalmers, chief health officer for the city of Glasgow. "As an educational agency the cinema has miscarried up to the present," he argued. "It could not be said to have failed as it has not yet been adequately tried. I suggest as a scheme worthy of trial the complete detachment of films in their groups, the educational and the entertaining from each other, and their exhibition at separate and specified hours. The picture house should be a place to which any mother may take her children without fear of stimulating in them a precocious sentimentality."

Putting Each Other's Eyes Out.

R. C. Buchanan next read a paper headed "Can Competitors Co-operate?" "The old proverb answers 'No'; two of a trade can never agree," pointed out Mr. Buchanan, and he asked "What is trade co-operation?" "Let us consider what is not," he continued. "This can best be done by the narration of a fable. Once upon a time there was a man who was placed in a great dilemma by being told that he would be granted whatever he cared to ask, but that his competitor would receive double. But he was not to be outdone. He requested that one of his eyes be put out. He lost one eye. His competitor lost two. That," said Mr. Buchanan, amidst laughter, "was the antithesis of co-operation."

Deplores "Peddling" Practices.

The same speaker voiced a complaint at the conference at a trade custom extensively practiced that savors of the crude methods of the ancient slave traders of the Barbary Coast. "It certainly fosters more ill-feeling among competitors than anything else in the trade," he said in allusion to the system our exchanges have in bargaining and booking films. "The exchange traveler goes from one house to another playing one management against another and the case is not unknown of a traveler, while still offering a film, to have in his pocket a contract for it signed by a management in the same neighborhood. It amounts to auction every time and open auction would be better than secret auction.

"Exhibitors are only pawns in the game played by the renters, so there can be nothing unfair in making the renters pawns in the game the exhibitors can play with them, if only, as competitors, they really do so. It is the present method of bargaining for films that accounts for the ridiculous prices sometimes asked and paid; it is the system that tends to the increase of circuits."

Referring to recent discussions among exhibitors relative to increased admission charges to moving picture theatres Mr. Buchanan suggested a special committee of the association to consider the advisability of a general increase. "There is no one who will not admit that the admission money at the cinemas as ridiculously small—so small that it reflects still the modest method we adopted to find our way into the affections of the public," he added.

"Super" Ogre May Devour Industry.

The advent of the moving picture enterprise upon a large scale, adjectived by "super," "hyper" or "ultra," was discussed with evident qualms. The "super-films," controlled by "super-men" and "insuperably super capitalized" was indicated by the same speaker as next in the field. "This torrential movement may sweep away in its course a great number of existing institutions," he said, "among them some of the shows which today are comparatively large, but which tomorrow may be so comparatively small as to be negligible. Let the trade flourish by all means, but if for one 'super-cinema' you are going to lose two, three, or four smaller ones; if for one 'super-film' factory, you are going to lose two or three useful hard-working film factories; if for one colossal distributing agency you are going to lose some of the smaller renting houses, who served us so well in the past, where is the gain? And if the ultimate object is achieved of a huge trust controlling the trade in all its intricacies where is the gain to anybody."

Will Specialize in Aerial Picture "Stunts"

THE boom in all matters aerial has led to the formation of many and divers concerns for the exploitation of flying. Two companies have been registered under the limited liabilities act for the purpose of supplying aeroplanes, airships, balloons, etc., exclusively for moving picture purposes. The first of these is named Aerofilms, Ltd., and announces it will contract for anything from a transatlantic flight as a stunt for a film to express delivery of films by air for exhibitors.

The second, the Bishop-Burke Aviation Company, has already a name, for both the principal partners, Bishop and Burke, have been awarded the Victoria Cross while on active service as pilots in the Royal Air Force. This venture is also for similar purposes. The company offers to film producers a real aerial "crash" as a thriller for a forthcoming film that would allow its insertion. Not a fake, the real thing and real machines. The modern and skilled air pilot, they assert, knows exactly how his machine will crash and what parts will be damaged and can so steer on land to avoid injury himself. Of course the fee is pretty high for such a stunt as this and you must do your own insurances.

New Companies Forming to Produce in England

THE old British and Colonial Producing Company was one of the first of our London film manufacturing undertakings. Its history dates back to the Frese Green days. It has now been re-established, reorganized, and extended upon modern lines under the chairmanship of N. Black Hawkins and management of Ed Godal. Frese Green, is in charge of the printing plant. The technical staff comprises cameramen and process workers from the States. At the inaugural dinner the other evening, Mr. Moses, an American cameraman, tickled his English listeners with the witticism, "I know they make good pictures in England **sometimes.** I certainly know that we surely make bad ones in America frequently."

The new Regal Film Company has taken over a studio on the bank of the Thames and is shortly to build another in London in the neighborhood of Tulse Hill for the completion of productions already under way. Tom Watts is chief director of players, and the first picture, "The Autocrat," has first been shown to the trade.

Welsh Pearson & Company also have secured a site for a new modern studio and plant with an old mansion and grounds complete at Winchmore Hill, near the capital. Building has not yet started, however.

John D. Tippett, for several years principal of the Transatlantic Film Company, Ltd., agents for the Universal of America, has formed a subsidiary pro-

ducing company named J. D. Tippett's Productions, Ltd. The new concern is to make and distribute British films in Europe and the East.

Trade Showing Resembled High Class Court Function

THE trade and private show of the Ideal Film Company's recently acquired series of "Adventures Among Cannibals" held last month was more like a court function than an ordinary trade show. It was held in the first place, in the evening, and it must have been an expensive undertaking to reserve the West End Kinema for an evening show. Practically the whole of the people in the "Who's Who" turned out in force—twenty-one peers, a hundred M. P.'s, thirty eminent statesment and politicians, twenty-five distinguished colonial officials, and celebrities in the world of art, science, letters, law, and music by the score.

Rowland Showing Nazimova

The first half dozen features starring Nazimova are being offered to London buyers by R. A. Rowland, president of the Metro Pictures Corporation, who is making his headquarters temporarily at the J. Frank Brockliss offices. He is also handling for this side "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne. No Nazimova films have been exhibited here yet.

Selig Closes London Office

The offices of the Selig Polyscope Company in the center of Wardour street have been vacated by that firm and their well-known manager and agent E. H. Montagu. It is nearly ten years since the latter started the Selig productions upon a feature footing, with "Christopher Columbus." E. H. M. says he intends remaining in touch with the industry.

English Circuits Strike Back.

The largest of existing English exhibiting circuits, Provincial Kinematograph Theatres, Ltd., has increased its working capital by the issue of over a million dollars' worth of extra stock. The registered capital of the company is £1,000,000 and the new series brings up the total capital already issued to £700,000. Since the announcement of Picture Playhouses, Ltd., two more large circuits are proposing to considerably increase their capital.

New Export and Import Firm.

A new firm of exporters and importers of moving pictures have opened offices at 153 Wardour street, by name E. Gihl & Co., of London and New York. Multi-reel productions are to be their specialty, which they will buy in New York for the whole of Europe and in London for North America. This firm has established agents on the Continent, but is new to the film business.

Treaty Pictures Come Out Well.

The moving picture record of the actual signing of the Peace treaty in the Palais des Glaces at Versailles has been secured by Film Booking Offices, Ltd. The Hall of Mirrors seems to have made an excellent studio according to the brilliance of the film photographically. Celebrities in the great crowd easily may be distinguished and President Wilson is much in the foreground and recognizable in most scenes. Copies are already on their way to the United States.

Pays Half Million for Educationals.

For the series of educational films, travelogues, and scenic gems, he is releasing serially under title "Marvels of the Universe," A. G. Granger, of Granger's Exclusives, paid approximately half a million dollars. A heavy speculation for educationals, think most exchangemen.

Screen to War on Rats.

The Board of Agriculture has near completion a propaganda film instructing the public in the extermination of rats. These rodents, it is estimated, are costing the country nearly fifty millions per year in the ravages on food and property. The film is intended to lead an organized campaign for their destruction.

METRO SPECIAL IS AN ISSUE IN INDIA

"Lest We Forget" in Litigation Between David P. Howells and Big Calcutta Client

By S. B. Banerjea

Calcutta Correspondent Moving Picture World, No. 11 Kasibath Boselane, Simla P. O., Calcutta.

AT the Calcutta High Court recently, before Justice Greave, a native barrister instructed by Mr. Watkins, solicitor, applied on behalf of the Bijou, Ltd., for a rule calling on the International Banking Corporation, Calcutta branch, to show cause why an injunction should not be issued against them restraining them from parting with a film called "Lest We Forget." The barrister said that the Bijou, Ltd., were exhibitors of picture films; that the defendant, David P. Howells, was an American who, on April 26, 1918, made an offer to the plaintiffs for the exclusive rights in India in all the special films released by the Metro Pictures Corporation, America; he had the exclusive right to these films in India, Burma and Ceylon; he had sent the film called "Lest We Forget" to another party; that film was with his agents, the International Banking Corporation. The bank, on being asked not to part with the film, had replied that their instructions were to give it to another party. Unless, therefore, an injunction were issued they could not withhold its delivery. After some discussion, the judge granted the plaintiffs leave to serve notice of motion by registered post on the defendant. Pending the hearing of the notice, His Lordship granted an ad interim injunction. The notice was made returnable on the first motion day of the next term.

Business Prospers in Provinces.

I have just returned from another pleasant tour through several parts of the Bombay Presidency and am glad to report that I have found the several theatres, in Bombay city and Poona especially, going strong. Some of the Bombay theatres have better seating arrangements than those of Calcutta theatres, for instance. The Cinema Precious, the Imperial, and the new Alexandra have nice little gardens where one may enjoy the breezes during the intervals. In Calcutta there is not one theatre approaching the Cinema Precious, for instance. I trust our future bioscope proprietors will give us something like what the Cinema Precious and the Imperial people are giving their patrons.

Manufacturing in Sacred City.

Nasik is a sacred city of the Hindus. Here the natural scenery is indeed charming. Mr. Phatke, the pioneer Hindu film maker, has his quarters in this city and he has chosen an excellent site for his purposes. The road to Trimbak, where the sacred Godanery rises, will delight the heart of any film maker. Nasik itself is dingy, but its natural scenery is captivating.

"Americanisms" Hurt Pictures.

The Cinema Precious people are still screening "Vengeance and the Woman." I have a word to say to the manufacturers of this film. Surely, they did not manufacture it for home consumption only. If I am right, I must complain against the free use of pure "Americanisms" in the text. Indian audiences—or non-American audiences—do not understand them and are, therefore, deprived of half their enjoyment. I trust American film manufacturers will not forget that they are producing films for the world, not for home consumption merely.

Lack of Good Comics Deplored.

At the Bijou Grand, the following films have been shown: "The Brass Check," "The House of Tears," "Broadway Bill," "Kidder & Co.," "Eye for Eye," "Her Reckoning," "The Final Judgment," "The Bridge," and several other films. At this theatre we have not seen any good comics of late. Apropos, the "Empress" of Calcutta writes: "Mr. Arnold is still showing two parts of his 'Girl Reporter' serial with each program, to meet the deficit caused by want of acceptable 'comics.' Apropos, what has become of Fatty Arbuckle, and of Max Linder, Dan Russell and a few others we see often enough at one or other of our own shows, but too little of the former."

Yankee Visitors Now in London

Will C. Smith, general manager of the Nicholas Power Company, is in London on the company's business. He expects to leave for the Continent in a few days.

Herbert Brenon is still in Paris contemplating producing there or in Turin, I am informed. Marie Doro will join him shortly.

J. P. McGowan, Eddie Polo and his wife, Jean Perkins, and Miss Aarup landed in Liverpool on Monday with their staff for the production of a Universal serial on this side. Polo is now "telling the tale" to London kinema audiences on behalf of the Victory Loan.

RUBBERNECKING IN FILMLAND

Mabel's a Circus in Her Circus—Crisp a Demon at the Wheel—Molly a Melting Shiv'rer

By Giebler

THIS week's Rubbernecking takes in two of the frontiers of Filmland; it stretches from the Goldwyn studios, nestling in the sage brush of Culver City, to where Fatty Arbuckle is making a comedy in the shade of the Verdugo foothills at Glendale.

Shady Stuff.

N. B. This shade stuff is just a figure of speech. When describing any place that is near a mountain you always refer to whatever it may be as in the shade of, etc. All our best authors do it. As a matter of fact, with the exception of the large, robust shadow cast by Fatty, shade is very scarce around the studio.

There is also mention of the Auto Races held for the benefit of the Actors' Fund at the Ascot track on Sunday.

Ah! that auto race—speed, thrills, stunts, breathless moments!

Goldwyn comes first, however.

The first thing I saw at Goldwyn, not counting Clarke Irvine, one of the studio "Skeletons," was Mabel Normand's circus, and after that, Mabel, who is a regular circus herself, either on or off the screen. Ask Edna Purviance—who was at the studio calling on Mabel—about this. Edna told Mabel about it.

"I didn't come here to laugh myself sick at you," she said, "I came to look around and see how you make films."

Mabel's Little Band and Elephant.

Mabel's got a great little circus, with a 10-piece Afro-American orchestra—does anybody know of any kind of band that can make sweeter music than a nigger band? I wot not—and three elephants, one of whom—I whope it's all right to refer to an elephant as whom—was running up the cost of production by putting one of its little hoofs on a nice piece of redwood plank and breaking it into splinters.

Vic Schertzinger, who was directing the circus, said he's going to take Maud—it was a lady elephant—home with him to split kindling.

John Bowers was in the circus. John plays the part of a slicker, three walnut shell stuff, and Ogden Crane, who was wearing a suit of clothes that made a loud and resonant announcement of his calling of circus manager.

Mabel, who is playing the part of a waif whose parents, once performers, have died and left her with the circus, had a costume that can best be described as a "get up." Overalls, boots, a vest that was formerly worn by the fat man, a sleeveless shirt and a hole-y hat.

Blanche Payson was also in the cast of the circus picture. Miss Payson, who is a very statuesque person, is the first woman in the United States to wear a police uniform. She is the lady who won so much fame as the policewoman at the San Francisco Exposition.

As I said before, Miss Normand is a regular circus. When she was not entertaining us with her talk and an exhibition of a temperamental star eating watermelon, she was persuading us to do stunts in the circus ring and get photographed at it.

There wasn't a dull moment at Mabel's circus set, and I had to leave sooner than I wanted to, but I had the pleasure of meeting Will Rogers immediately afterwards, which compensated somewhat.

Looks Immaterial to Will.

Mr. Rogers is an anomaly. He looks less like an actor than any man I've ever seen, but from what I know of his work, his record on Broadway, and from what I saw him do that day at the studio, I know that he is an actor of far more than ordinary ability.

Rogers is a natural wit, has a large and ready fund of the keen dry unsmiling kind of humor that hits the bulls-eye every time. He was working under the direction of Clarence Badger in a play made from Opie Read's story, "Old Ebenezer." Peggy Wood, of "Maytime" fame, was working opposite.

They did a little scene, Miss Wood begging Rogers to sign a paper of some kind, and Rogers—I think he was a country schoolteacher—could not sign the paper because the plot of the story would not allow him to.

But, great guns! how he wanted to.

Afflatus Not Inflated.

Any actor can give a simulation of wanting to do a thing, or not wanting to do it—that is acting; but one who actually wants to do the thing, lives the part. Rogers lived the part as only the man who has that little old thing the high brow writers call "the divine afflatus" concealed in his system can do.

Peggy Wood was just as fine. She cried a little when the school teacher wouldn't sign the paper, and I think some of those who stood on the side lines cried a little too.

"If You Have Tears."

Clara Horton, who was knitting some kind of a dingus out of pink yarn, saw me polishing up my specs, and said: "Oh, that's nothing, we've all been weeping with them."

Why, I've seen hundreds of heroines persecuted, chucked out of windows, robbed of papers, fortunes, babies, everything, and never blinked an eye winker, and here was nothing more than a girl with a trembly voice begging a man to sign a paper, and the man wouldn't do it.

High Class Rabbits' Feet.

I wonder if Clara thought I was weeping?

The next day was Sunday, and the auto races.

15,000 people went down to Ascot Park and watched Tom Mix win the Amateur Championship of the Pacific Coast, and Donald Crisp and Hoot Gibson flirt with death and disaster and get away with it.

After the skids and turns and flopovers that Don and Hoot went through, they could have sold every hair on the rabbit's feet they carry for a dollar a hair.

Mix Staged a De Palma.

There were seven entries in the Coast Amateur Championship race of twenty-five miles. Tom Mix, in a Stutz special,

Mabel Normand Entertains Until Vic Shertzinger Pulls a "Simon Legree"; Then Vic Listens to One of His Own Compositions.
There's no tellin' how far the stunt entertainment for the Rubbernecker and Edna Purviance would have gone if Vic hadn't cracked his whip and said, "Come offa that!" For Goldwyn's "The Empty Paradise."

finished first, in 24 minutes, 3 and 4-5 seconds; Lambert Hillyer, with a Hearne special, came in second; Ray Kirkwood, Maxwell, third; Donald Crisp, Mercer, fourth; Henry King, Mercer, fifth; E. L. Hayes, with a Stutz, and J. McWright, in a Wenz, did not finish.

The studio race of ten miles, was won by Earl Tiffany in an Elliott special, in nine minutes and twenty seconds. Tiffany also won the Star entry race of 15 miles in the same car in 14 minutes, 3 and 1-5 seconds. The Australian pursuit race was won by Lambert Hillyer.

The airplane versus auto race of two miles, between Cecil De Mille and Eddie Herne was won by De Mills, who made the course in one minute, one and one-half seconds. De Mille was only one hundred feet above the course at the start of the race, and the event was very fine and spectacular.

Beauty and the Judge.

The parade and beauty show was a fine part of the program. Charlie Murray was master of ceremonies, as usual. It took much hair-splitting to make the decision between Juanita Hansen in a gorgeous Packard, and Clara Kimball Young, in a Daniels, but Miss Young was given the cup.

There were a great many beautifully decorated cars in the Beauty parade. Priscilla Dean, Colleen Moore, Pauline Frederick, Marie McAllister, Lois Wilson, Earle Williams, Henry McRae, Molly Malone and others won much applause.

Donald Crisp and Hoot Gibson furnished most of the thrills, and if there had been any "good luck" medals awarded, this pair of daredevils would have won them.

Crisp Flirts with Undertaker.

In the 15-mile race Crisp left the track in what looked like an excursion to certain destruction. His car went into a vicious skid, turned around twice and headed for the safety zone backwards. There was a big shower of dust which everyone feared hid a tragedy, but when the dust settled, there was Donald, unhurt.

In the last event, the Australian pursuit, Crisp again left the track, skidded about thirty feet and "busted" a big gap in the fence, and after all this, got his car back into the race and won second place at the finish.

Hoot Gibson and his mechanician, Pete Morrison, did a merry-go-round skidding act in the 15-mile race. The car turned twice, dashed into the safety zone, took another turn and stopped, and when the ambulance dashed over to the spot, they found the remains safe and sound under the cowl of the car.

The scene changes—we are in Glendale. Snow is falling. The people in Glendale always did say it was cooler out there than in Los Angeles.

Sh! Mystery! Sh!

The scene is the representation of a theatre; in a box at one side sits a beautiful maiden. I can't tell you who it is now, it would spoil the drama and mystery of my story.

If you knew who the girl was you would know the name of the man who walked about in the snow.

Down in front were Mickey Neilan, Lew Cody, William Coogan, a singer, H. H. Van Loan, a scenario writer, Lou Anger, a movie magnate, Arthur Wenzel, a movie theatre manager, and I.

A tall person with a red nose stands against the wall. Two men in an automobile come upon the stage. They get out of the automobile and the little man leans it up against the wall. They advance to the footlights and whisper in a mysterious manner. The snow falls faster—large red, white and blue flakes. The small man shakes the snow from his shoulders. The large man looks at him with a frown.

Shiver Not a Shimmie.

"You are cold," he says. "Shiver."

The little man goes through a performance made famous by an oriental maiden on the streets of Cairo concession at the Chicago Fair way back in 1892. The big man frowns some more.

"Shiv-er-rr-rr!" he says in fierce, menacing tones, "don't shimmie!"

Having said this he turns and walks off with the usual dignified stride and graceful manner that characterizes all of his motions and emotions in the pictures.

I see that I can no longer conceal the identity of the man, gentle reader. It was Fatty Arbuckle, ma ing a scene for his new comedy. The little man was Buster Keaton. He with the red nose was Al St. John, and the lady in the box was none other than Molly Malone, leading lady of the Arbuckle films and Mascot of the Vernon baseball team, of which Fatty is manager, owner and general factotum.

"Back to the Bench!"
Says Molly Malone, mascot of the Vernon Tigers, Fatty Arbuckle's baseball team.

Beck Leases Two Big Studios.

To house the companies numbered in the producing activities of Arthur F. Beck, he has leased both the Crystal Studios and laboratories located in the Bronx and the Pathe Studios located in Jersey City.

Mr. Beck states that for the fall season he will offer no less than five big special productions and two fifteen episode serials through different distributing channels.

Fox Department Heads Hold Luncheon at Astor

THE first of a series of luncheons planned to bring the heads of the various departments of Fox Film Corporation in closer touch, was held Tuesday, July 29, in the yacht room of the Hotel Astor.

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided. All the departments were represented.

Representatives of the corporation who had just returned from various parts of the country told of the enthusiastic reception Fox pictures are receiving everywhere and expressed the belief that the biggest year in the history of the concern is at hand.

There will be a luncheon of this kind for the heads of departments every two weeks. The idea is to promote co-operation among the several departments in furtherance of the closest possible co-ordination in handling the output planned for the coming year.

Those Present.

Present at the luncheon were Winfield R. Sheehan, general manager; Jack Leo, vice-president; Herman Robbins, assistant general manager; Arthur James, supervisor of publicity and advertising; Herbert E. Hancock, who has been appointed director of the Fox News weekly; Emanuel Preiss, accounting department; W. B. Garyn, contract department; I. Krotosky, purchasing agent; W. E. Sennett, requisition department; Hamilton Thompson, head of the scenario department; Sydney E. Abel, foreign representative; Fred Lange, foreign department; Tom North, special short subjects sales manager; Merritt Crawford, director of publicity; A. C. Wycoff, R. A. Buttolph, G. Watson.

Tests All Simplex Projectors.

The task of testing out every machine at the Simplex factory is one that has been taken care of for the past seven years by Sam Kaplan, who has just been re-elected for the third consecutive term as president of Local 306, Moving Picture Machine Operators' Union of New York City, previous to which he served one term as president of Auxiliary No. 35, also of New York City.

Mr. Kaplan has also represented his local at various labor conventions, the last two occasions being the International Theatrical Stage Employes' Convention, held at Columbus and Ottawa, respectively.

Since machine orders at the Simplex plant began almost tripling above normal, Mr. Kaplan has been assisted in his important work of testing mechanisms by Edward M. Cannock, who is a brother of the late Francis B. Cannock, whose activities in the projectors' engineering and designing field are well known to intimate followers of Simplex progress. All Simplex mechanisms, both new and those at the factory for repairs, pass through the hands of these two capable men.

Realart's Denver Office Opens.

Bert R. Latz, manager of the Denver exchange of Realart Pictures Corporation, has at last been able to secure a suitable location. He has been making the Hotel Albany there his temporary headquarters. Exhibitors will now find him permanently located at 1742 Glenarm street.

Chicago News Letter

by Jas. S. McQuade

Story of an Odd Theatre in Town of Lincoln, Ill.

LAST week I chanced to meet Steve Bennis, owner of the Lincoln Theatre, Lincoln, Ill., who was in the city aranging booking for that pioneer house in a burgh which now boasts of a population of 11,000.

The Lincoln seats 210 persons and has an interesting history. It opened November 15, 1909, and for years no admission was charged to see the pictures shown there. During that time it was really an ice-cream and soda parlor, with tables and chairs to accomodate the customers. The pictures were thrown in to make them tarry longer and, incidentally, to increase the money in the till. The more exciting the pictures the longer the visitors stayed, so that even then care was exercised in the selection of programs.

Early in 1918 free admissions were done away with, the tables were fired out, theatre chairs took their places and the Lincoln became more like a picture theater. Even now the patrons must pass through an ice cream parlor and a confectionery store before entering the theater, which is in the rear. Posters are placed on a side of the building instead of on the front. The programs are high class and admisisons are 10 to 30 cents for adults, and 5 to 10 cents for children, with the war tax added. Makes of Pathe, Mutual, Vitagraph, etc. are now being shown.

Planning $30,000 Theater.

Mr. Bennis is at present making arrangements for building a new picture theatre—a real one. This, however, does not mean that he will close the old Lincoln. Oh, no! That will be preserved as long as the people come to it; for it is an old landmark which can boast of having had shown within its walls the first moving picture ever seen in the town of Lincoln.

The new house, which has not yet been named, will cost about $30,000 and will seat 800. It will be in readiness for opening around November 1.

Other picture theatres now running in Lincoln are the Lyric and the Star, owned by Isidore Bernstein, and seating, respectively, 300 and 500 persons.

Mr. Bennis has been a constant reader of the Moving Picture World since 1909; but it is a cause of much wonder to the writer how he had delayed so long in joining the great procession in providing a modern theater for his patrons. Better late than never, however, so we congratulate Mr. Bennis and rejoice with his following in Lincoln.

Jaecke of Herrington Laughs at Daylight Law

A. A. JAECKE, owner of the Dreamland, in Herrington, Kansas, has evolved a plan to offset the daylight law, which came near forcing him to close his house during the summer months. Herrington (I have been there) is an Arcadian spot, in the midst of a rich agricultural district, and the residents are fond of moving pictures. But the heat in the Dreamland was so excessive that quite a number had to forego the pleasure of watching the screen. The loss of this money served as a spur to Mr. Jaecke's imagination until a light dawned on him and his plan was born.

He built a roof garden right over the Dreamland, with a booth and all the other requisites of a first class picture theater. In the theater below he runs a show from 7:30 p.m. until 9 p.m., and promptly at the latter hour he opens the roof garden. By this time it is dark enough to show pictures to advantage in the open air, and all who feared to brave the heat of the theatre come out in force to his roof garden. In this way Mr. Jaecke gets the early-to-bed folks as well as the young people who don't mind the loss of an hour's sleep.

"How does it work?" someone asks.

Well, on reliable authority, I have it that, for the first year it was tried, Mr. Jaecke's books showed gratifying results. The roof garden not only paid for the building and equipment, but a snug profit besides. In addition, when big feature attractions are offered, Mr. Jaecke reaps the reward of big gatherings in both theater and roof garden.

Rosenfeld, Hopp & Company to Build Circuit of Houses

ROSENFIELD, HOPP & COMPANY, of Rock Island, Ill., proprietors of the Majestic Theatre, that city, were recently incorporated at Springfield, Ill., with a capital of $100,000 to engage in a general theatrical and moving picture business. The incorporators are Walter A. Rosenfield, Rock Island; Joseph Hopp, of Chicago, and Joseph P. Quinn, manager of the Majestic, Rock Island.

The corporation has arranged to build a large modern picture theatre in Rock Island, on a well located plot, which alone cost $60,000. The new theater will seat 2,000 and will be thoroughly modern in construction. The building alone will cost $200,000.

The architects are Cerzin & Horn, of Rock Island, who will consult with Architect Braun, of Chicago.

The corporation intends building picture theaters in other cities, in Illinois and Iowa, the intention being to have a circuit of at least six new houses.

Walter A. Rosenfield, of the corporation, is a prominent banker and manu-

"Checkers" Is Checkered from Start to Finish with Wrecks, Races, Love, Fights and Thrills Galore.
Just as checkered, in fact, as Jean Acker's blouse in the center view from this big Fox production.

facturer of Rock Island and Moline, who has a high financial rating. Joseph Hopp is a well known Chicago exhibitor, who owned and ran the old Standard Film Exchange for many years. He afterward was interested in banking and held the position of director in a banking institution. He is still part owner of the Ideal Theater, Chicago, which seats about 800.

Aged Parents of Aiken Visit Him in Chicago

MR. and Mrs. F. H. Aiken, of La Crosse, Wis., the parents of Fred C. Aiken, Select's Chicago manager, spent the last four weeks at their son's residence, 5728 Kenmore avenue, this city. Mr. Aiken, Sr., is 75 years old and his wife is well on in the sixties, but they spent their visit in energetic fashion. Pleasing Sunday trips by auto were made, varying from 75 to 125 miles, on which they were acompanied by Mr. and Mrs. Fred C. Aiken.

The trip from La Crosse, to and from Chicago, was made in their own car. They returned by way of Milwaukee, where they stopped over for several days with their daughter, Mrs. E. P. Gleason.

It is now ten years since the writer first met these young-old people. They were then visiting their son, Fred, who at the time owned the Theatre Film Exchange, at 117-119 N. Dearborn street.

Frank Duffy Visits Chicago.

Frank Duffy, personal representative of President Paul Brunet, of Pathe, spent four days in the city last week. Mr. Duffy has spent the last four months in covering the various Pathe branches throughout the country. He stated that he found Pathe business generally very good and pronounced this summer's business the best yet recorded by his organization.

Mr. Duffy left for New York by way of Indianapolis and his itinerary called for stops at other important cities on the way.

Fairbanks Feature Booked Heavily in This Territory

C. E. SMITH, sales manager of the Chicago district for United Artists Corporation, stated last week that exhibitors in most of the large cities and important towns in his territory had already contracted for the first Douglas Fairbanks feature. The title of the picture is "His Majesty, the American," and the release date is announced for September 1.

The Riviera, Central Park, Woodlawn and Oak Park theaters will each run the picture for one week, as a pre-release, before it appears at the Castle Theatre for a run of two weeks. The Castle will be the only house in Chicago—either within the Loop or outside of it—that will present the picture during the two weeks mentioned. After the Castle run the picture will be shown in houses outside the Loop, Lubliner & Trinz having contracted for extended runs at each of their houses.

Ethel Clayton Is a Big Orchestra Hall Favorite

ORCHESTRAL HALL was a favorite retreat for crowds of moving picture patrons and lovers of good music last week. Ethel Clayton in "A Sporting Chance," was a fine attraction and the accompanying music, under the talented leadership of Rudolph Mangold, was the most enjoyable heard at this house for some time past. Violin solos by Director Mangold were masterfully rendered and enthusiastically applauded.

"Fires of Faith," founded on Salvation Army work during the Great War, with Catherine Calvert, Eugene O'Brien and Rubye de Remer, in the principal roles, is the attraction for the week beginning Sunday, July 28.

New 2,000-Seat Theatre Being Built in Oklahoma

J. H. COOPER, president of the United Theatres Company, came into the city from Oklahoma City, Okla., early during the week of July 21, and spent several busy days arranging for the equipment of a new theatre, the Oklahoma, on which construction was recently begun in the thriving southwestern city.

The United Theatres Company owns several modern theatres in the state of Kansas, including the Wichita and Star theatres, in Wichita—seating respectively 1,300 and 1,000, and the Orpheum in Topeka, seating 1,200. The company also owns the Electric, in St. Joseph, which seats 1,800 persons.

The controlling interest in the Oklahoma Theatre is held by the United Theatres Company, C. E. and A. C. Bennett, of Oklahoma City, being also largely interested. This house is being built to seat 2,000 and will be the largest picture theatre in southwestern territory. It will be of old Spanish Mission design and when completed will represent an investment of $350,000.

The architects are Carl and Robert Boller, of Kansas City, Mo., who made the plans for the Wichita house. The Oklahoma will be completed about September, 1920.

Mr. Cooper also advised the writer that he is now organizing the Cooper Amusement Company, Inc., for the purpose of building large modern picture theatres in the great southwest western section. This organization will have a capital stock of $1,000,000 and, in addition to building theatres, it will engage in the handling of state-right pictures in sections where its houses are located.

Mack Sennett's Big Comedy Opens Run at Ziegfeld

NORMA TALMADGE, in "The Way of a Woman," was very successful at the Ziegfeld during the week ending Friday, July 25.

Beginning Monday, July 28, the long looked for success, "Yankee Doodle in Berlin," with Mack Sennett's bathing beauties as an added attraction, will open at this house. Considerable advance publicity has been given to the arrival of this successful Mack Sennett comedy, and no doubt the Ziegfeld will be packed to its utmost to meet the demand for seats. The run will be indefinite, and at the present writing it promises to be a long one.

Irene Castle Breaks Riviera Record.

Balaban & Katz, owners of the Riviera and Central Park Theatres, report that "The Firing Line," in which Irene Castle is featured, did a record business at the Riviera Theatre during the week of Monday, July 21. It broke all matinee records on Monday and Tuesday, the ample seating capacity of the beautiful theatre being insufficient to meet the demands of the many women admirers of the star.

At the Randolph Theatre.

The second week of "The Woman Thou Gavest Me" proved so successful at the Randolph, notwithstanding the sweltering weather, that it has been held over for a third week, and maybe longer.

Passing of Small Chicago Theatres.

About fifty small picture theatres and vaudeville houses in Chicago are likely to be closed in the near future, through failure to pay licenses. The license averages about $200 a year for each theatre and the deputy city collector, who has failed to obtain the fees, has requested Chief of Police Garrity to close the houses.

Fox Buys "The Devil's Riddle."

"The Devil's Riddle" is announced as a forthcoming picture subject for Gladys Brockwell, the William Fox star.

The story was published recently in the Argosy magazine. It is from the pen of Edwina Levin.

The selection of this story for Miss Brockwell is in line with Fox Film Corporation's plan to purchase for screen use the best production of well-known writers.

The first magazine story purchased for screen use for the coming Fox season is Frank L. Packard's "The Miracle Man," which has been assigned to George Walsh.

She's Got a Pair of Eyes—A Mighty Clever Line of Acting—An' Everything.
This is Madge Kennedy, folks, the vivacious, attractive girl who makes nice pictures for Goldwyn and whom you liked so much in her latest, "Through the Wrong Door."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Famous-Players Signs Hart to Make Nine Productions

ON Friday, July 18, William S. Hart signed a contract with Frank A. Garbutt, representing Adolph Zukor, to make nine film productions, the last to be completed on a certain date in 1921, for the Paramount-Artcraft program. The terms of the contract have not been made public, but it has been hinted that Hart is now the highest salaried actor in the profession.

The new pictures to be produced by Hart will be open-air stories, following the lead, in a general way, of his productions made in the past. Mr. Hart is to have the right to select his own stories and to determine the length of each film, which will not be limited by an exact footage.

The present Hart studio personnel will remain intact: E. H. Allen will continue to be manager of productions; Lambert Hillyer, director; Joe August, chief cameraman; Paul H. Conlon, publicity director; Le Roy Stone, film editor; and Thomas Brierly, technical director.

Three Stars Form Companies.

An announcement has just been made that three stars, Seena Owen, Niles Welch and Anna Q. Nilsson, have organized companies to produce under the management and with the financial backing of a film company that has taken out incorporation papers at Dover, Delaware. The pictures produced by these stars will be made in Los Angeles, although arrangements for a studio have not been completed as yet.

Ballin to Direct in East.

Hugo Ballin, art director for Goldwyn, is to go to New York within a week or so to direct a Goldwyn production. Mr. Ballin directed "Baby Mine" with Madge Kennedy as star, and has directed other productions. Mabel Ballin, wife of Hugo Ballin, and player of one of the leading roles in Maurice Tourneur's "White Heather," is soon to become a star at the head of her own company, and will travel east with her husband.

McRae to Direct Egyptian Princess.

Henry McRae has been engaged to direct the spectacular Egyptian film in which Princess Della Patra will star, and which will be a message to the women of Abyssinia, the Princess' native land. The production, as it is now planned, will be seven reels in length, and is expected to cost about $150,000.

Mrs. Baker Selects Staff.

Mrs. Snowy Baker, wife of the Australian film producer and star of that name, has selected a staff of five film experts to take back with her to the antipodes when her ship sails within a few weeks. Besides Wilfred Lucas, director; his wife, Bess Meredith, scenarist; and Howard Gaye, assistant director. Mrs. Baker has secured the services of Brownie Vernon as leading lady for Snowy in his Australian Bush pictures. Miss Vernon was selected from a number of applicants because of her experience before the camera and because she can both swim and ride. A cameraman has also been engaged. Mrs. Baker's offer to Jack Dempsey to go to Australia was politely but firmly declined for the present by the champion.

Mena Studio Now in Zone.

The studio occupied by the Mena Film Company, 4811 Fountain avenue, one of those that had been forgotten when the studio zone ordinance was adopted in Los Angeles, has now been included in the zone bounded by Catalina, Fountain and Berendo streets.

Cast for Ince "Special."

For his big special production, "Americanism vs. Bolshevism," Thomas H. Ince has chosen Lloyd Hughes, Barbara Castleton, Claire Du Brey, Jack Richardson, Walt Whitman, Lewis Morrison and Gordon Mullen as the players of the principal characters. Fred Niblo will direct under the supervision of Ince himself.

Y. W. C. A. Takes Over Studio Club.

The Hollywood Studio Club, a home for girl film workers, has passed into the hands of the National Young Women's Christian Association, and will be enlarged to accommodate 200 young women. The plans include a new recreation hall for dancing and other social affairs, which will be equipped with a stage for dramatic entertainments. A gymnasium and swimming pool will also

Elsie Ferguson in "A Society Exile" Shows That Siberia Is Not Always the Familiar Russian Prison.
Exile may often be a condition or state of mind, as Miss Ferguson shows in this, her forthcoming Artcraft.

be built. Louise Huff is president of the club and Peggy Hagar, secretary to Nazimova, is vice-president. Miss Letita McElveny is the house mother. The society has taken care of a number of destitute cases since its inception three years ago. Among the guests of the club at the present time are Marjorie Daw, Magda Lane, Violet Clark, Agnes Johnson, scenarioist, and others whose names are well known to the film colony.

Negro Film a Hit at Ray's Garden.

"In Justice," the film in which all the principal players are negroes, is making a hit with the public at Ray's Garden Theatre. Besides being a novelty in film production, it is a fund of entertainment in both plot and humor. Captain Leslie T. Peacocke wrote the story and directed the picture. The leading woman is Miss Thais Nehli, grandniece of the late Queen Liluokalani, of Hawaii. Vera Lavassor, of New Orleans, plays the part of the adventuress. Maurice Stapler, Sidney Preston Dones and Ovitt Scott, negroes, interpret the principal male roles.

Goldwyn's Three New Directors.

Three directors, Rupert Julian, Wallace Worsley and T. Hayes Hunter have been added to the directorial staff at the Goldwyn studios in Culver City within the last week. Rupert Julian will direct "Perch of the Devil," by Gertrude Atherton, for Eminent Authors; and T. Hayes Hunter has been assigned the first Rupert Hughes story, "The Cup of Fury." Wallace Worsley has not been given a play yet, but will probably have another Eminent Authors story to direct.

Barn Dance at Brunton Studio.

Robert Brunton has given the Assistant Directors' Association permission to use the glass stage of the studio for a barn dance on the evening of July 31. A large orchestra has been engaged to play everything from the old-fashioned "Virginia Reel" to the latest jazz tune, and hay wagons will meet the street cars that stop on Western, Melrose and Radium Springs. Guests will dress in old-time barn dance regalia.

Major Beith Gives Farewell Dinner.

Major Ian Hay Beith gave a dinner to Cecil B. De Mille at the Beverly Hills Hotel before he departed for England. Among the guests were Jeanie MacPherson, Gloria Swanson, Lila Lee, Mildred Reardon, Julia Faye, Raymond Hatton and Sam Sothern.

Studio Shots

SESSUE HAYAKAWA, with his wife, Tsuru Aoki, and his company of players, has gone to Yosemite to make scenes for his current film production.

Albert Parker, recently director for Douglas Fairbanks, will direct Clara Kimball Young in "Eyes of Youth."

Maurice Tourneur will take his company to Palm Springs and then to Catalina Island for scenes in "Victory."

Ralph Lewis has been engaged to play an important role in Mary Pickford's production of "Pollyanna."

Walter Morosco, son of Oliver Morosco, has entered the pictures. He is playing in support of Lew Cody at the Astra studio in Glendale.

John Bowers, actor, and Cliff Robertson, of Goldwyn, with their wives, motored down to San Diego to spend last week-end.

Irvin Willat will direct the big production for Ince in which Hobart Bosworth will star.

Rita Stanwood is leading lady for H. B. Warner in his current picture, "Maruja," by Bret Harte, now being filmed at the Jesse D. Hampton studio.

Gale Henry is planning to make a trip east after her next comedy is completed.

Ethel Clayton arrived in Los Angeles last week from a long visit in Japan and China.

The Clara Kimball Young company has gone to San Francisco for scenes in "Eyes of Youth."

George Meehan, after many months' service as a U. S. Army cameraman, will now train his camera on the Lehrman comedians.

The Bessie Barriscale picture now in the making, "The Rose of Egypt," by Maie B. Havey, is being directed by Howard Hickman, with Albert Roscoe, Irene Rich, Henry Kolker and Joseph Dowling in the cast.

Marjorie Rambeau is filling a stage engagement at Clune's Auditorium in "The Eyes of Youth."

Gloria Swanson is entertaining her aunt and her father, Capt. Joseph T. Swanson, of the 323d Service Battalion, at her Hollywood home.

Jack Gilbert is supporting Mary Pickford in "Heart of the Hills."

Mrs. Charlotte Pickford returned from New York last week, bringing new stories for Mary to transfer to the screen.

R. Cecil Smith, for the past six years with the Thos. H. Ince forces, leaves the first of August to join the Selznick company in an editorial capacity.

Charles Ray, who has just begun "A Man's Money," is supported by Gladys George, Charles Mailes, William Conklin and Mollie McConnell.

Major Rupert Hughes, accompanied by Mrs. Hughes, arrived on July 19 to supervise the production of his story, "The Cup of Fury," for Eminent Authors, Inc., at the Goldwyn studio.

Bessie Love has started work in a new Vitagraph feature under the direction of David Smith, with Charles Spear, Jay Morley, Ann Shaefer, George Kunkel and Beulah Clark in supporting roles.

Julian Eltinge has arrived in town and will rest at his home on Silver Lake until his play opens at the Mason early in August.

Nat H. Spitzer has secured permission to film scenes for a coming Bulls-Eye comedy in San Francisco's City Hall and other public buildings.

Virginia Pearson

Gets into some pretty clothes after filming some of the "rough and ready" scenes in her own production, "Impossible Catherine" for Pathe.

Wally Van, former Vitagraph star and director, has arrived in Los Angeles to direct productions for Frank G. Hall.

Helen Jerome Eddy has started a picture called "The Ban of Blood," with Kenneth Harlan in the opposite role at Universal City.

Mrs. Catherine Chaudet, scenario writer, was granted a divorce from Louis Chaudet, director at the National studios, last week.

Carlyle Blackwell and a company of players have come to the west coast to make a special production under the direction of Charles Swickard. Shooting will begin in a couple of weeks at the new John Jasper studio.

Gloria Swanson, Lila Lee and Mildred Reardon, of Lasky's, attended a dance given at the Submarine Base at San Pedro last Tuesday evening.

Mrs. Gertrude Atherton, famous novelist, has come to Los Angeles to collaborate with Rupert Julian in producing "The Perch of the Devil," her first production for Eminent Authors.

Crane Wilbur, erstwhile screen star, is supporting Marjorie Rambeau in a spoken version of "Eyes of Youth" this week at Clune's Auditorium.

Robert Warwick will begin work in "The Tree of Knowledge," under the direction of William C. De Mille about the middle of August.

Ben Deely, an old time vaudeville actor, plays the part of Jones in Maurice Tourneur's new production, "Victory."

Allan Dwan's next production for Mayflower, after he finishes "Soldiers of Fortunes," will be from Harold McGrath's "Luck of the Irish."

Mary Thurman plays the opposite lead in "The Prince and Betty," a Jesse Hampton production in which William Desmond is starring.

"Pop" Hoadley is now affiliated with the National Film Co., in the capacity of scenario writer.

John P. McCarthy, director, has completed the first of the McCarthy Picture Productions, with Russell Simpson, Dorcas Matthews and Robert McKim in the leading roles.

Florence Turner has completed her first comedy for Universal, in which she played the leading part as well as directed.

Jane Novak, J. P. Lockney, Otto Hoffman, Gibson Goland and James Gordon support Hobart Bosworth in his coming Ince feature.

Chester Conklin was presented with an heiress last week by Mrs. Conklin.

Gareth Hughes, Vincent Serrano and William Courtleigh have been engaged to play important parts in Clara Kimball Young's production of "Eyes of Youth."

Mitchell Lewis has completed "The Canuck," and will leave immediately for the Columbia River country to make scenes for his new Indian play, "The Last of His People."

Ethel Clayton begins production on "The Fear Market," under the direction of Robert Vignola at the Lasky studio on August 11.

John Bowers will be leading man for Pauline Frederick in her next Goldwyn feature.

Jack Dempsey was a visitor at the Doug Fairbanks studio during his brief stay in Los Angeles.

Theodore Marsden is directing Earle Williams in "The Black Gate" for Vitagraph.

Geraldine Farrar has begun on her second picture at Goldwyn, with Reginald Barker directing and Lou Tellegen in the opposite role.

Reviews in Moving Picture World are best used as press work in your papers.

Metro Will Make Announcements on Rowland's Return from Europe

Following His Arrival, Work Will Be Started on Series of Films to Be Written by Some of World's Greatest Authors and Dramatists—Nazimova Will Appear in "The Brat" in September—Exploitation Department Has Newspaper Men Added to Staff

ANNOUNCEMENTS of the highest importance as bearing upon a further expansion of Metro Pictures Corporation's "fewer, bigger and better" pictures policy will immediately follow the arrival home of Richard A. Rowland, president of Metro and Screen Classics, Inc., from his first-hand survey of the European motion picture field.

Cable advices from Mr. Rowland to W. E. Atkinson, Metro general manager, have been most optimistic and encouraging. They have represented the foreign field as ripe for American invasion in general and, from Mr Rowland's viewpoint, for Metro invasion in particular

Is Eagerly Awaited.

The organization is keenly eager for Mr. Rowland's return. A gratifying development from the first announcement of "fewer, bigger and better" policy has been a recent deluge of appeals from exhibitors all over the country seeking to book solid the entire production output of Screen Classics, Inc., which Metro is to distribute beginning with September 1.

This has placed Mr. Atkinson in a quandary. Metro is and has been a consistent advocate of "open booking." For exhibitors to clamor for solid bookings of the Screen Classics, Inc., productions would be somewhat in contravention of this idea.

Will Meet Problem.

It is a problem that Mr. Atkinson is more than eager to take up with Mr. Rowland. He has made it plain that Metro will not abandon its slogan of "open booking." It will stand by its promises to the exhibitors. But the situation is one that calls for the wisest counsel on the part of Mr. Atkinson and the Metro president as well. Upon Mr. Rowland's homecoming, Mr. Atkinson will confer with him on this subject and announcement of Metro's solution of it will be made.

Eagerness Is Restrained.

The air of restrained eagerness and expectancy in the Metro organization is heightened by the latest cablegram to be received from Mr. Rowland. In this he imparted the news that he has purchased the screen rights to several big European stage successes, three of which enjoyed record-breaking runs in London.

Announcement of the titles of these plays, together with full details as to the stars who will appear in screen versions of them is promised soon after the arrival of Mr. Rowland.

Tracing the rapid growth of Metro from its lusty beginnings it has been rapidly and invariably a process of forging ahead. Guided by forward-looking business men, Metro has reached its present commanding position by sheer hardheaded common sense and the devotion to a business ideal. This was to make clean, bright, entertaining pictures that would find an always receptive public and therefore be always sure money-makers for the exhibitor of motion pictures.

Richard A. Rowland.
President Metro Pictures Corporation.

A Commonsense Policy.

The Metro president has pursued no chimeras, and has ridden no hobbies. In deciding recently upon the "fewer, bigger and better" pictures policy he followed the plain instinct of knowing the needs of the time. He foresaw the widening scope of the silent drama; he foresaw constantly rising standards of public taste and the folly of endeavoring to "play down," rather than to "play up" to this ever bettering public taste.

Mr. Rowland recognized also the intrinsic worth, as attractions of big pulling power, of stage successes and popular novels. Metro was a pioneer in launching this idea. The company set quietly to work and by getting in on the ground floor, acquired the screen rights to thirty-six popular plays and novels.

Uses Popular Narratives.

Metro appreciated what a large asset there was in the advertising—through printed and word-of-mouth publicity—that accrues to a stage play that has run a year, or two or more, or a novel that has endured until millions of readers have given it the stamp of approval as a classic. It plans to put this accumulated advertising to work for Metro and for exhibitors of Metro pictures.

Plays on the Way.

In the field of comedy and dramatic composition, Metro is represented in its forthcoming Screen Classics, Inc., productions by that master of farce, Avery Hopwood with "Fair and Warmer"; the clever Frederic and Fanny Hatton, with "Lombardi, Ltd.," and "The Walk Offs"; James H. Herne, with "Shore Acres"; James Cullen and Lewis Allen Browne, with "Please Get Married"; Larry Evans, with "Someone in the House": Maude Fulton, with "The Brat"; Charles A. Taylor and Asa R. Cassidy, with "Yosemite"; J. H. Benrimo and Harrison Rhodes, with "The Willow Tree"; Holman Day, with "Along Came Ruth"; Noziere and Ch. Muller, with the French drama, "La Maison Des Danses," and Jeane-Jose Frappa and Henri Dupuy Mazuel, with "L'Homme Riche" (The Rich Man).

Engage Celebrated Authors.

Well known authors whose stories will be translated into screen productions by Screen Classics, Inc., are Sir Gilbert Parker's, "The Right of Way"; Thomas Hardy's, "Tess of the D'Urbervilles"; Frank Danby (Mrs. Julia Frankau) with "The Heart of a Child"; I. A. R. Wylie, brilliant English woman novelist, "The Hermit Doctor of Gaya", "The Native Born" and "The Temple of Dawn"; George Gibbs, with "The Yellow Dove"; H. Austin Adams, with

Nazimova's Variety of Moods as Expressed in "The Brat," Metro's First "Fewer and Better."

"Wholly Innocence" and several others of prominence yet to be announced.

Increased Equipment.

Three of these plays are already under production: "Fair and Warmer," with May Allison; "Lombardi, Ltd." with Bert Lytell and "Please Get Married," with Viola Dana. Besides the Screen Classics, Inc., stars, Navimova has started work in an elaborate production of Miss Wylie's, "The Hermit Doctor of Gaya."

Metro has faith in these big stories, founded on stage successes and popular novels. But the company has no intention of neglecting the original story and states that several authors of high standing and wide reputation are engaged in writing original photodramatic themes for Metro's use at some future time.

NAZIMOVA SELECTS SEVEN VEHICLES

Production of "The Hermit Doctor of Gaya" Marks First of Series of French and Indian Plays

NEW worlds to conquer await Nazimova, is the confident belief of Richard A. Rowland and Maxwell Karger, who present the popular Russian artiste in her own screen productions de luxe. And Mr. Karger, who is Nazimova's director general, feels that she has the material wherewith to conquer these waiting worlds, inasmuch as she has now selected her seven next vehicles to follow "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's play, which was put into scenario form by June Mathis.

Will Play East Indian Role.

Nazimova has just begun work before the camera in "The Hermit Doctor of Gaya," adapted by Charles Bryant from the novel by I. A. R. Wylie. Nazimova has the role of Sigrid Ferson in this narrative of Anglo-Indian life from the pen of Miss Wylie.

Bryant Acts Opposite.

As Major Tristram, Mr. Bryant plays opposite the star. He is "the hermit doctor"—a man who day by day and hour by hour offers his life freely in the great fight against famine and disease. The story has all the pomp and splendor, all the allure and haunting mystery of the Far East, although peopled with the sons and daughters of Britania.

Miss Wylie is also the author of two other stories selected for Nazimova's use. They are respectively, "The Native Born" and "The Temple of Dawn."

French Plays Chosen.

Of the remaining four of the seven new stories that Nazimova is to do, and the completed productions of which will be distributed exclusively by Metro, one is "Wholly Innocence," by H. Austin Adams.

From French sources are "La Maison de Danses" and "L'Homme Riche" (The Rich Man), which are among Nazimova's seven new vehicles. "La Maison de Danses" is by M. Noziere and M. Ch. Muller, while "L'Homme Riche" is a dramatic composition by Jean-Jose Frappa and Henri Dupuy-Mazuel.

Personally Selects Vehicle.

"The Heart of a Child," from the novel by Frank Danby (Mrs. Julia Frankau), is another of the septet of new screen stories.

As is an invariable rule with Nazimova, each of the seven new stories was personally selected by the star herself.

After a diversion, as it were, into the realm of realistic modern comedy in "The Brat," a venture that pleased Nazimova greatly, inasmuch as it gave her her first opportunity to delineate a purely American type of girl, Nazimova returns to roles of somewhat greater complexity and subtlety, with the emotional sweep of old world drama. Her fondness for French drama impelled her to the selections of the two vehicles, "La Maison des Danses" and "L'Homme Riche," written in the language of Moliere and Edmond Rostand.

Metro has placed the Nazimova Productions in Europe, where they will be still further exploited, with a view to making Nazimova a recognized world figure as an exponent of the art of the silent drama.

Four More of Nazimova's Many Moods Picked from "The Brat."

Scenes from Nazimova's Big Feature, "The Brat," which Metro Releases September 1.

World's Greatest Authors Are Engaged to Provide Screen Classics Material

Metro's Achievement in Securing Services of Present-Day Writers Means an Array of Dramatists and Novelists Including Men Like Hopwood and the Hattons to Hardy and Parker

METRO points to the list of well-known authors whose works are to be converted to the silent drama in the form of Screen Classics, Inc., and Nazimova super-productions as one of the most distinguished gathered for the advancement of the motion picture art.

Acquisition of the screen rights to thirty-six plays and novels by these authors Metro regards as one of the biggest literary coups the industry has known. They were secured as a stroke of enterprise at considerable expense and after a survey by Richard A. Rowland, president of Metro and Screen Classics, Inc., of the choicest material in the market.

Aims At Literary Merit.

Mr. Rowland declares his sole aim to have been to secure vehicles of high literary merit with proved records of popularity—such material as would be fitting for the productions of superb artistry that are to be made by Nazimova and the Screen Classics, Inc., stars, May Allison, Bert Lytell and Viola Dana.

The list of contributors to these big special productions includes the names of many of the present day's most eminent writers of novels, short stories and plays; names that are familiar by-words wherever the English tongue is spoken and fiction is read or the drama is seen.

Not on America alone has Screen Classics, Inc., depended for its wealth of screen material. In the search for the best and most popular literature it has reached out to the north country, Canada, and across the seas to Great Britain and France, the homes of some of the world's most versatile and talented writers.

Screen Rights Secured.

In many cases the producers have secured the screen rights to the entire output of these authors.

First among the names of successful playwrights is Avery Hopwood, whose snappy farce works stand out prominently in the annals of the dramatic history of the American stage.

Started Success in 1906.

His ingenious humor and keen valuation of plot and incident in the theatre have not only brought him considerable fame but also a comfortable fortune in royalties, starting with the first of his efforts in 1906. It was a society drama called "Clothes" on which he collaborated with Channing Pollock, and was successfully produced in New York at the Manhattan Theatre. This was the beginning of his remarkable career, and since that time many equally notable plays and farces have come from his pen.

Among his subsequent successes were "Judy Forgot"; "Nobody's Widow," in which May Irwin was starred; "Somewhere Else"; "Our Little Wife" and "Sadie Love," starring Marjorie Rambeau.

Then came "Fair and Warmer" one of the biggest farcical sensations Broadway has known, produced by Selwyn, and breaking attendance records wherever it played. "Fair and Warmer" is one of Mr. Hopwood's plays which Screen Classics, Inc., has already under production with May Allison in the stellar role.

"Lombardi Ltd." Secured.

Two of the theatre's most prominent collaborators, Frederic and Fanny Hatton, are also in Metro's list of authors, having been the creators of that refreshing comedy of modes which made Leo Carillo famous on the stage in the title role of "Lombardi, Ltd." The screen rights to this play, which was produced by Oliver Morosco, have been secured and Bert Lytell is at present engaged in a lavish picture production.

"Lombardi, Ltd." is one of the most recent successes of the Hattons, they having also given to theatregoers such plays as "Years of Discretion," "Upstairs and Down" (already converted to the silver screen) and latterly, one of Leo Ditrichstein's greatest vehicles, "The Great Lover." This play was the result of the Hattons' collaboration with the star himself. "The Walk-Offs," another comedy success by the Hattons, represents another of the big plays which Screen Classics, Inc., has secured.

Cullen and Browne Secured.

James Cullen and Lewis Allen Browne, who leaped into theatrical fame over-night as collaborators on the recent Broadway sensation, "Please Get Married," starring Ernest Truex and Edith Taliaferro, make up another pair of notable authors whose works will be produced by Screen Classics, Inc.

"Please Get Married," in which Viola Dana is now working, was the first joint effort of these talented playwrights. They had previously distinguished themselves as writers of short stories and special articles for many of the largest newspapers and magazines in the country.

"The Brat," Suited to Nazimova.

By reason of the ingenuity which the versatile Maude Fulton, one time member of that well-known vaudeville and musical comedy team of Rock and Fulton, created and developed the plot of her first starring vehicle, "The Brat," Miss Fulton also takes rank with the foremost dramatic talent of the American stage.

It is her original stage production which Nazimova adapted herself to the pictures and in which she plays the stellar role in a production which follows her, "The Red Lantern."

A name which will recall fond memories of the beginning of the American drama and which is also among Metro's illustrious authors, is James A. Herne, one of the country's greatest exponents of humanism in the play.

"Shore Acres," Mr. Herne's greatest

A Few of the Celebrated Authors Whose Masterpieces Will B e Picturized by Screen Classics for Metro's 1919-20 Schedule.
From left to right: Sir Gilbert Parker, Frank Danby (Mrs. Lankan), James A. Herne and Lewis Allen Brown.

success, is one of the Screen Classics, Inc., offerings for the season of 1919-20, in which Viola Dana will be starred.

As collaborators on that beautiful Japanese fantasy, "The Willow Tree," both J. H. Benrimo and Harrison Rhodes added to their laurels as dramatists of the first water. "The Willow Tree," as produced by Cohan & Harris, on Broadway, will be remembered as the success which served to bring Fay Bainter into fame With the purchase of the screen rights to this drama Viola Dana has had another splendid vehicle.

It was Mr. Benrimo who designed the successful play, "The Yellow Jacket."

Nazimova to Star in Adams Play.

"Wholly Innocence" is the second of the works of H. Austin Adams, which Nazimova will do for the screen, to be distributed by Metro. Mr. Adams is a novelist as well as a playwright and "Wholly Innocence" has been selected as one of his finest books. He also wrote, " 'Ception Shoals" in which Nazimova was seen on the stage, and which was later converted to the screen under the title of "Out of the Fog," one of Nazimova's greatest successes.

In maintaining a well-balanced schedule, Screen Classics, Inc., has also secured the stage play entitled, "Yosemite," a melodramatic story of the locale of which is set in the valley of the same name and with which the co-authors, Charles A. Taylor and Asa R. Cassidy, are entirely familiar.

Taylor Is Successful Playright.

Mr. Taylor, as the better known of this combination of playwrights, has contributed many successful plays to the theatre for several years, and is one of the greatest writers of melodrama.

Holman Day, America's greatest writer of life in the open spaces, poet and reporter, signalized his debut as a dramatist with the success, "Along Came Ruth," which he adapted from the French, "La Demoiselle de Magasin," an original play by Messieurs Fousen and Wicheler.

Mr. Day, a native of Maine, has had a most successful literarty career and has to his credit many popular books and stories. His novel, "Squire Phin," was dramatized under the title of "The Circus Man," and produced in Chicago, in 1909, by Klaw and Erlanger with great success.

English Authors Contribute.

Among the English playwrights are Lechmere Worrall and J. E. Harold Terry, co-authors of "The White Feather," produced in this country under the name of "The Man Who Stayed at Home."

"The Man Who Stayed at Home," is one of the big productions purchased by Screen Classics, Inc., for its new policy and will serve to introduce Messrs. Worrall and Terry at their best to American picture lovers.

From the French come two more preeminent writers. Messieurs Nozierer and Charles Muller, authors of "La Maison de Danses," are important names in the list of Metro authors and playwrights, followed by Jean-Jose Frappa and Henri Dupuy-Mazuel, collaborators on the French success, "L'Homme Riche" (The Rich Man) which is being adapted to the Screen for American picturegoers with Nazimova as the star.

"Someone in the House," Larry Evans' mystery drama, has been added to the material of Screen Classics, Inc., as a vehicle for Bert Lytell.

Among the greatest novelists of the day are those under the Screen Classics, Inc., banner. From their works have been chosen the most suitable and successful material for the screen.

Hardy Novel Secured.

Foremost among these is Thomas Hardy, dean of English writers and one of the most distinguished figures in the literature of all time. Hardy is represented by his "Tess of the D'Urbervilles."

"Tess of the D'Urbervilles" provided a remarkable stage vehicle for Mrs. Fiske and has been played by other noted stars. It is in Hardy's best vein. This venerable author, now in his late seventies, has long been the idol of British book lovers.

During the recent war Hardy returned to verse, and the conflict gave him many opportunities for poetry of the highest type. He was a contemporary of Dickens, and as he is still writing in his hale old age, he stands as a human link between the Victorian and the modern era of English literature. "Tess of the D'Urbervilles," to be produced for the silent drama by Screen Classics, Inc., is his greatest novel.

In Gilbert Parker is a distinguished Canadian author contributing to Screen Classics, Inc., productions.

Parker's, "The Right of Way," originally one of the six best sellers, and later dramatized with great success, is prominent among the popular books that Screen Classics will offer in pictures.

Stories of India Obtained.

I. A. R. Wylie, one of the most brilliant of the new school of English authors, will be presented by "The Hermit Doctor of Gaya," "The Native Born" and "The Temple of Dawn," the first two of which will be used for Nazimova. In fact the star is already at work on the first. Miss Wylie, has also written "Dividing Waters," "The Daughters of Brahma," "Five Years to Find Out" and "Towards Morning."

Yet another of the great authors, whose "The Heart of a Child" has been selected as one of Nazimova's vehicles, is Frank Danby (Mrs. Julia Davis Frankau). The name of Frank Danby, which is the nom de plume under which Mrs. Frankau has written all her novels, is one to conjure with. Some of her greatest works are "Baccarat," "Concert Pitch," "Joseph in Jeopardy," "Pigs in Clover," "The Sphinx's Lawyer" and "Twilight."

George Gibbs, whose "The Yellow Dove" will find its way to the screen through Screen Classics, Inc., has written many popular novels and stories among which are "Pike and Cutlass," "In Search of Madamoiselle," "The Love of Monsieur" and many others. Mr. Gibbs is also an artist who ranks with America's best.

Exchange Managers and Salesmen Are Set for Avalanche of Business in Autumn

LIKE sprinters awaiting the crack of the starter's pistol, Metro exchange men in every part of the country are, according to reports they have made recently to W. E. Atkinson, general manager of Metro, all set for the big fall campaign with the Screen Classics, Inc., specials.

There has been, in several of the Metro branches, some readjustment of personnel. These changes now are all accomplished, so that the managers are giving over their attention entirely to getting things in shipshape order for the rush of busines that is expected to come with the release of the new super-productions which will begin on September 1.

Exchanges Well Supplied with Paper

Every exchange has been supplied

Four More Widely Known Authors Whose Works Will Go into Pictures by Screen Classics, Distributed by Metro.
Reading from left to right: Avery Hopwood, George Gibbs, Maude Fulton and Thomas Hardy.

with an unusual volume of exhibitor's aids which are novel and effective—carefully thought out and prepared. The managers of the Metro branches, with these in hand, are busy framing up stunts, adapting, of course, their exploitation schemes for exhibitors to the locality and the particular theatre.

A big factor of the Metro sales force besides the merit of the productions they are enabled to offer motion picture showmen is the "open booking" system which the company stands for so staunchly. Every Screen Classics, Inc., picture is submitted to the exhibitor solely on its qualities. No matter how successful have been other pictures by the same producing organization in the past, the Metro salesmen take their new pictures to the exhibitor as if they were the first ever to be offered.

Members of Exchanges.

As the line-up of the exchange managers now stands C. H. Kessnich has charge of the Atlanta, Ga. exchange; E. A. Golden of the Boston branch, and H. W. Kahn is at Buffalo, N. Y. At the head of the Metro branch at Chicago is J. S. Grauman; at Cincinnati, O. W. C. Bachmeyer; at Cleveland, O., C. E. Almy; at Dallas, L. Bickel; at Denver, C. Klein; at Detroit, W. N. Skirboll; at Kansas City, Mo., S. L. Haldeman; at Los Angeles, A. B. Lamb; at Milwaukee, H. L. Conway; at Minneapolis, A. Fischer; at New York City, Herman Jans and J. Klein; at New Orleans, O. Briant; at Oklahoma City, S. Brink; at Omaha, S. MacIntyre; at Philadelphia, R. Lynch; at Pittsburgh, J. Davis; at Salt Lake City, B. F. Rosenberg; at San Francisco, Fred W. Voight; at Seattle, C. Stern; at Toronto, Regal Films, Ltd., S. Aaronson; at St. Louis, C. Werner; and at Montreal, Regal Films, Ltd., is P. C. Loghlin.

KARGER SCREENS THREE STAGE HITS

"Fair and Warmer," "Lombardi, Ltd." and Recent "Please Get Married" Are Now Being Produced

IN order doubly to insure that the Screen Classics, Inc., studios in Hollywood shall more than fulfill all that is implied in the Metro slogan of "fewer, bigger and better pictures," Maxwell Karger has taken over complete control of production. The director general of Screen Classics, Inc., will in his position be more than an executive.

Mr. Karger will personally and constantly oversee the making of every Screen Classics, Inc., picture. He will select the cast. He will suggest to the art directors the nature of the settings; and pass carefully upon their work when submitted to him for approval. He will work at times with the scenario writers who are to turn into screen form the plays and novels Metro recently has bought, and the European dramatic successes Richard A. Rowland, president of Metro and Screen Classics, Inc., recently bought abroad. Mr. Karger will be in conference with the several directors engaged in the actual filming of the plays which Metro will distribute.

Menaces of the Business.

This procedure is entirely in line with Maxwell Karger's policy of upholding his ideas with untiring effort. Convinced that today overproduction and concomitant short runs are the principal menaces of the motion picture industry, the Screen Classics, Inc., director general has pitched in heart and soul to turn out motion picture productions of such quality that exhibitors cannot afford, because of their drawing power, to play them for short runs only.

Reports of Mr. Karger's assumption of entire responsibility for production in the Screen Classics, Inc., studios, coming on the heels of the news that Mr. Rowland had gone to Europe to buy at no matter what cost the best screen material available there, has enhanced the spirit of optimism and enthusiasm among Metro exchangemen. The announcement, too, that Metro stands by the open-booking system has made the task of the exchange managers decidedly easier to handle.

Rush Kills Best Results.

It has always been the contention of Mr. Karger that no man, no matter how capable or how tireless, can turn out an abnormal quantity of work and still maintain his highest standards. Under the pressure of having a heavy and rigid schedule of releases to meet, there is bound to be, he asserts, some falling off in the standards of picture making. Just as no athlete, no matter how well trained, can expect to break world's records weekly, neither can picture companies.

Shifting the conversation suddenly from the problem of the producer to the difficulty of getting for the screen original stories from the best writers of books and plays, Mr. Karger said:

"Here again, in the question of stories for pictures, the short run has injured the motion picture industry. Authors today, fortunately for them, write as a business. It is only human nature for a man to sell to the highest bidder. And in the case of stage plays or of books the author is given royalties.

Flat Price Only for Stories.

"We can offer only a flat price for stories; and though we frequently go to extraordinary cost in buying material, this reward is sometimes less than what one of the big American authors could get if he entered into agreement with a theatrical manager or book publisher on a royalty basis. Until the long run idea is in operation the entire motion picture business is under a most severe handicap."

Maxwell Karger.
Director-General Metro Pictures Corporation.

Newspaper Men Compose Metro Publicity Staff

WITH the best interest of the exhibitors and the newspapers, trade journals and motion picture magazines in view, Metro has enlarged and reorganized its publicity and advertising departments.

"Facts and more facts—but not bunk" is the watchword so far as Metro publicity is concerned; and Metro officials are of the opinion that the quality of the productions Metro will distribute, made by Screen Classics, Inc., from popular novels and successful stage plays, makes it not only easy for Metro to ignore the old-time methods of publicity but to present only vital and interesting news facts concerning the productions, the stars and the authors.

Newspaper Men Write Press Matter.

The first step in reorganizing Metro's publicity and advertising departments was to assemble a staff composed entirely of trained newspaper men who, in addition to their journalistic experience, have been connected with the motion picture industry for several years and who know it thoroughly.

"Give them facts—give them news," was the word to the reorganized departments from Richard A. Rowland, president of Metro and Screen Classics, Inc. "Help them—the exhibitors and the newspaper editors. Co-operate with them."

And this is precisely what Metro publicity is designed to be, according to the campaign planned and now being followed. Metro officials declare that the Metro publicity and advertising departments shall, on a basis of equal importance, be a bureau of helpful information to the exhiibtor and the source of big, vital motion picture news stories replete with facts.

Solicit Aid from Exhibitors.

The Metro publicity and advertising departments, it is emphasized, solicit and welcome requests for aid from exhibitors of Metro releases, produced by Screen Classics, Inc., who seek any assistance whatever in exploiting these pictures.

Exploitation is to mean advertising aids, specially prepared and edited press material, suggestions for "stunts," lobby displays and other sales helps. Metro pledges that these will be cheerfully furnished, and furthermore, they will be particularly suited to the needs of the exhibitor in relation to the size of his theatre and the character of the community that it serves.

For the newspapers, Metro's publicity bureau is prepared to give the editors what they want, and in the form in which they want it. The news sense of the newspaper men who write and edit Metro copy is brought to bear upon every item, whether it be a brevity or a special article.

Viola Dana.

Karger Assumes Control of Screen Classics Production

PROGRESS in the production of the first three of the thirty-six plays and novels which Screen Classics, Inc. is at present filming at its studios in Hollywood, Cal., is being made to a degree for surpassing the expectations of the producers. This fact became known this week from advices from Maxwell Karger, director general of Screen Classics, Inc., received at the Metro offices in New York.

Never has May Allison appeared to better advantage than in the scenes taken to date in the internationally well known farce of Avery Hopwood's "Fair and Warmer." For sheer absurdity of situation, without the loss of probability or of the natural humaness of the characters, this stage play has perhaps never been surpassed. After making a record run in New York the play was taken to London for a two years' engagement.

Adapted to the screen the play has lost none of its cleverness or intriguing humor. June Mathis and A. P. Younger collaborated in turning out the script. The direction is in the hands of Henry Otto and the photography by Arthur Martinelli. A strong cast supports the star in this piece, its personnel including Pell Trenton, Eugene Pallette, Christine Mayo, William Buckley and Effie Conley.

Bert Lytell in "Lombardi Ltd."

Bert Lytell, in his special, "Lombardi, Ltd.," has a part entirely different from anything in which he hitherto has appeared on the screen, that of Tito Lombardi, a temperamental and more than capable Italian dressmaker.

For the supporting cast in the new Lytell feature a bevy of beautiful girls has been gathered. This applies not only to the principals, but also to the swarm of girls taking the smaller roles, such as those of mannequins or models. Alice Lake is again Lytell's leading woman. Juanita Hansen plays the character of Phyllis Manning, whom Tito thinks he loves; and Thea Talbot, Ann May and Jean Mendoza have responsible roles.

Joseph Kilgour is one of the important members of the cast. The character of Rickey, or Ricardo, has given the producers considerable difficulty. It requires an unusual type, and only this week was Jack Conway, the director of the production, able to find just the artist he sought. The scenario has been done by June Mathis. Robert Kurrle is in charge of the photographic work.

Viola Dana in "Please Get Married."

Fully as gratifying as that of "Fair and Warmer,, and "Lombardi, Ltd.," is the progress being made in Viola Dana's special Screen Classics, Inc., feature, "Please Get Married," a screen version of a recent New York theatrical hit. As the persecuted little bride of Ferdinand Oliver Walton, who one minute is sure she is married and the next is convinced she's not, Viola Dana has opportunities never before afforded her in her motion picture career.

Bert Lytell.

Playing opposite the star is Antrim Short, while Margaret Campbell has the role of the bride's mother. Her father is played by Harry Todd.

This play, from the pens of James Cullen and Lewis Allen Browne, was their first dramatic writing, although both are well known in the magazine and newspaper field. The script for the feature has been prepared by Finis Fox, of the Screen Classics, Inc., scenario staff. John E. Ince is the director of the production and John Arnold, the photographer.

Loew Books "Home" for Sixty Days.

Marcus Loew has booked the Universal-Jewel production "Home" for a run of sixty days. The contract was closed recently by Sam Zieler, manager of the New York Universal Exchange.

This booking will insure an extensive showing of the production in New York City. It was produced under the direction of Lois Weber, and features Mildred Harris Chaplin.

June Mathis Is Now Screen Classic's Chief Scenarist

JUNE MATHIS is the ace of the Screen Classics, Inc., scenario staff and upon her shoulders—or rather, upon her trusty typwriter—is to fall the major responsibility for the scenarios of the big Screen Classics, Inc., specials which, beginning September 1, are to be released through the distributing organization of Metro Pictures Corporation.

Miss Mathis already is away to a flying start. She wrote the scenario of "Lombardi, Ltd.," from the Oliver Morosco stage success by Frederic and Fanny Hatton, in which Bert Lytell is now working, and collaborated with A. P. Younger, a recent addition to her literary staff, in the scenarization of "Fair and Warmer," Avery Hopwood's record breaking farce, in which May Allison is to be starred.

Besides writing continuity, frequently working on two and sometimes three scripts at a time, Miss Mathis reads or receives reports upon the multitude of original stories, plays, and current fiction submitted or singled out for consideration as vehicles for the various stars.

Was Born in Colorado.

Born in Leadville, Colo., the daughter of a druggist who later settled in Salt Lake City, Miss Mathis is a product of the West and combines all the breezy wholesomeness of that region of great spaces, with the shrewd sophistication of a person educated by extensive travel, keen observation and exhaustive reading.

As a child she was not robust, so that when she was nine years old, her mother took her to the Pacific Coast for her health. It was in San Francisco, at the age of eleven, that little June embarked upon a stage career. She was engaged as a child mimic and dancer at Fisher's Concert Hall, a San Francisco landmark then in the heyday of favor and popularity. Fisher's Concert Hall stood next to the old Alcazar Theater and was

May Allison.

swept away in the 'Frisco earthquake and fire.

Last Appearance on Stage.

Going east, Miss Mathis worked on the Gold and Castle Circuit a year. She was just fourteen when she was engaged by Myron B. Rice to play the ingenue lead with May Vokes in "Whose Baby Are You?" She took the part on thirty-six hours' notice, and incidentally doffed her short skirts for the first time.

Subsequently Miss Mathis played in "My Friend from India"; did the child part with Ezra Kendall in "The Vinegar Buyer"; was in vaudeville for a season; with James K. Hackett and Pauline Frederick in "The Girl in White"; played the ingenue leads in "Brewster's Millions" and "Going Some."

Her last appearance on the stage was in "The Fascinating Widow." On January 10, 1914, June bade adieu to the footlights.

How Miss Mathis Came to Metro.

Her bent was toward the screen. She had written several original short stories, but refused to submit them to magazines. She has them in her trunk now and some day they may find their way to the silent sheet. But Miss Mathis says she has been so busy fixing up other people's work, she hasn't had a chance to exploit her own.

To learn more about film technique, Miss Mathis spent several weeks in New Hampshire, "acting for the movies." But she kept up her writing and pretty soon she began getting letters from Thomas H. Ince, the Equitable, Colonial and other producing companies, demanding her screen output. She returned to New York and has started a story for Ince when fate directed her steps to Metro.

She had heard that Edwin Carewe, Metro director, had a story on his hands that needed special treatment. She went to the Metro offices and found that Carewe had the basis of a screen drama in a poem by Charles T. Dazey, of "In Old Kentucky" fame. He entrusted it to June. He told her to bring him the continuity for two reels of it in three days. She did.

The picture was "The House of Tears," starring Emily Stevens. Miss Mathis had written the subtitles in verse, and the innovation was a great success. She has been with Metro ever since.

SCREEN CLASSICS HAS FINE STUDIO

New Stage and Most Complete Lighting System in Existence Are Recent Improvements to Studio

IN order to give to Screen Classics, Inc., productions every mechanical facility possible the million dollar studio at Hollywood, now as it is, has installed improvements which make the plant one of the best of its class. Electrical equipment costing close to $90,000 has been put in. This includes not only new devices for lighting the several stages in the studio lot, but also the generators and transformers to supply them. How extensive are these improvements may be judged from the fact that a three-story building, especially for that purpose, houses them.

Furthermore an additional open stage has been erected to give directors, electrical and photographic experts sufficient time to prepare settings for the players without sacrificing working time during the actual filming of pictures.

Follow Policy From Ground Up.

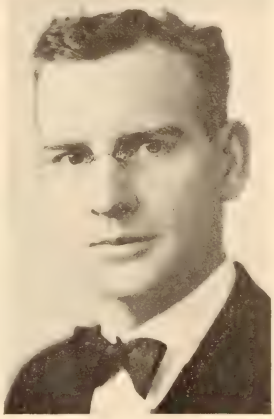
The Metro slogan of "fewer, bigger and better" pictures therefore is being followed from the ground up. No item —technical or otherwise—has been omitted in order to insure exhibitors that Metro pictures will be among the best on the market.

The new system of lighting the stages does away entirely with the old system of heavy and technically portable switchboards which must be lugged across the entire floor to get a light where desired. It does away with the shouting for lights and for "killing lights" which heretofore had been considered a necessary accompaniment to motion picture direction. There is no further need for a swarm of electricians and helpers clustered about the stage with the players, director and cameraman. The danger of the bare switches to unwary bystanders has been eliminated.

The statement of David Thompson, studio manager of Screen Classics, Inc., regarding the reasons for installing the new lighting system is indicative of the hearty and enthusiastic spirit of teamwork which has been augmented by the Metro slogan of fewer and better pictures.

Explains New Lighting System.

Mr. Thompson explained that the remote control system in use was a device whereby all the switches and electrical wiring were installed overhead. A small black box, some two and a half inches wide by six inches long, with nine buttons on it, controls the entire lighting system of the stages. Switches are thrown above by electricians. The miles of cable that were attached to the old-type switchboards and which, with the boards had to be dragged about over the stages, are now entirely eliminated. The wiring is permanent and fixed, only the small control wire leading from the pocket-size board in the director's hand to the big switches above, being in evidence.



W. E. Atkinson
General manager Metro Pictures Corporation.

Use Direct Current.

The direct current for the floor lighting is supplied by two large motor generators, capable of 10,000 amperes. They were manufactured for Screen Classics, Inc., especially by the Westinghouse Electrical Company. This, a steady lighting system, supplies all light for the foreground. Although the eye cannot detect the difference between direct and alternating current as applied to lights, the camera does. Alternating current gives an apparently steady light, but as a matter of fact causes the light to be turned off and on fifty times a second.

Twelve transformers (three-phase, 110-volt and 5000 amperes) have been installed for supplying the alternating current for overhead lighting, which is not so much in evidence photographically as floor lighting. Three little buttons on the director's board control these. The two systems of lighting give the studios a combined current supply of 15,000 amperes. A special three-story building has been constructed on Screen Classics, Inc., studio lot for this equipment, the installation and maintenance of which is in the hands of the chief electrician of the organization, W. F. Grams.

Equipment Has Grown.

The lighting system is not the only evidence of mechanical advancement in the Hollywood plant. The equipment has grown while the number of productions is being cut down to conform to the fewer and better pictures idea. Only recently a fourth stage was erected in the Screen Classics, Inc., studio lot. It is an open platform 90 by 150 feet.

West Coast Pre-release Scheduled for "The Brat"

MAXWELL KARGER, who with Richard A. Rowland presents the Nazimova Productions, has arranged for a special pre-release showing on the West Coast of "The Brat," the brilliant Russian star's latest and greatest screen contribution.

According to advices from Mr. Karger to the New York offices of Metro Pictures Corporation, exclusive distributor of the Nazimova pictures, the Pacific coast pre-release showing of the film will be given at Miller's new million dollar California Theatre, in Los Angeles.

Will Have Week's Run.

It has been tentatively planned to show the film at the California for a week's run some time before September 1, the announced release date. Under the arrangement, exhibitors east of the Rocky Mountains will be a week or so behind the west in showing the Nazimova feature, but it is largely for their benefit that the pre-release showing has been designed.

The new California Theatre, the most recent addition to the many temples of the cinematic art in Los Angeles, the motion picture producing center of the country, puts on and plays up its at-

tractions in the most elaborate fashion and with the most up-to-date exploitation methods.

Pre-release Is Advantageous.

Messrs. Karger and Rowland decided upon the pre-release showing in order to secure for the exhibitor, especially the eastern exhibitor, first-hand and unbiased comment by press and public upon the merits of this extraordinary feature under actual exhibition conditions.

Careful note will be made of all advertising and exploitation stunts used in the presentation. With the experience from showing the Nazimova special before the public will be prepared a flood of exhibitor's aids, and a mass of suggestions for putting over the picture in a manner calculated to be most effective in securing box-office results.

Los Angeles Is Discriminating.

Metro is showing the picture to a most discriminating public before finally giving it out to the exchanges for general release. Upon the observations made during this exhibition in Los Angeles exploitation and promotion schemes may be formed and carried out without a possibility of a slip-up.

The interval between this work-out of the Nazimova picture under practical conditions and the day when Metro exchanges will be given the word to release the production elsewhere will not be longer than a fortnight, it is believed. This will give ample opportunity for the final touches and suggestions for the exploitation campaign.

The western press comments will be of the highest value to the exhibitor. The Los Angeles film reviewers, with the New York, are perhaps the most difficult to satisfy of any. Living in the very midst of the motion picture producing world, they have every opportunity to become entirely familiar with every phase of the industry. What they say may be taken as the diagnosis of specialists.

An Aid to Exhibitors.

This will serve two purposes: It will give to the exhibitor an impartial and highly critical report of the picture; and it will serve as a splendid advertising basis for "The Brat" in recommending it to his patrons.

This placing of the newest of Nazimova's pictures before the public and the trade on the Coast is but one evidence of the confidence and enthusiasm regarding the merits of the pictures felt by their sponsors. Not only are Mr. Rowland and Mr. Karger assured that it will prove to be one of the most magnetic box-office attractions of the year, but they wish the outside world to be convinced of it. And they are going about conviction in the most logical manner—laying before an impartial, highly discriminating house the film presentation of "The Brat."

Arthur Maud in Big "U" Film.

The English actor, Arthur Maud, who plays a prominent role in "Common Property," the new Universal feature starring Robert Anderson, was for ten years a co-star with Constance Crawley and for three years was a headliner with the Keith and Orpheum circuit of vaudeville houses. Besides creating many noteworthy roles in pictures Mr. Maude has written and directed a number of productions.

H. E. HANCOCK MADE FOX NEWS HEAD

Former Newspaper Man Will Supervise Making of Weekly Feature with Some Novel Attributes

ANNOUNCEMENT as to the preliminary arrangements for showings of Fox News has been made by Winfield R. Sheehan, general manager of Fox Film Corporation. The first issue of Fox News will be released about September 15, and thereafter there will be weekly releases.

Arrangements have been made whereby news and special current event picture features from all parts of the world will be released through Fox News. There will be motion picture correspondents in London, Paris, Petrograd, Brussels, Berlin, Hamburg, Tokio, Shanghai, Buenos Aires, Bogota, Sidney, Australia, Fairbanks, Alaska, Copenhagen, Stockholm, Hawaii, Manila and throughout the United States, Canada, Mexico and the West Indies.

H. E. Hancock in Charge.

In charge of Fox News is Herbert E. Hancock, formerly a newspaper reporter, editor and special writer, and later a director of picture features. Mr. Hancock has established headquarters on the fourth floor of the Fox building, 130 West Forty-sixth street, New York, and is busy completing his staff and interviewing expert cameramen.

Herbert E. Hancock
Director of Fox News.

William Fox, president of Fox Film Corporation, is the originator of the entertaining and instructive idea to be embodied in Fox News. He and Mr. Sheehan worked out the plan, which, while founded on the regular news reel features now being shown, is a new elaboration of that idea.

Has Had Experience.

Mr. Hancock has specialized in news features for the screen. He is to be given a free hand in running Fox News and is not limited as to expense. Already he has gathered a large staff of news feature experts and special cameramen. Born in England, he was educated at Canterbury College and began his newspaper career as a police reporter on the Evening World. Later he was with the City News Association, the Evening Telegram, the Evening Journal—where he was a feature editor—and the New York Sunday American, where he also was an editor of special features.

Enters Motion Pictures.

From newspaper work he went into motion pictures with the International Film Service as editor of the animated cartoon department. He next became news reel feature manager for International, and, while doing that work, originated and directed the "Fashion Play," a feature which, while telling a story, displayed the latest creations in gowns.

Directed Mrs. Vernon Castle.

Mr. Hancock's first big work as a director was in part of the serial, "Patria," with Mrs. Vernon Castle as the star. At the outbreak of the war he took charge of all the motion picture productions for the Y. M. C. A., and also made pictures for Government departments. After the signing of the armistice, he formed the H. & H. Productions, Inc., of which he became president. He resigned the presidency of that company to join Fox Film Corporation.

Will Have Many Cameramen.

The Fox News section of Fox Film Corporation will have one of the biggest staff of cameramen known in the picture industry. It will be divided into three departments—one for news, another for features, and the third for sales. Each department will have as its head a man well known to the trade. Mr. Hancock has with him his brother, Don, who is a former newspaper man and was business manager for H. & H. Productions, Inc.

Hancock Makes Statement.

"Fox News will be handled like a big newspaper, with the added advantages offered by motion pictures," said Mr. Hancock. "What the average man or woman of intelligence wants to know nowadays is: 'What happened, how did it happen, and who were the parties concerned?' Fox News will show those things intelligently."

Bara Buys First Certificate.

Theda Bara bought the first $1,000 United States Treasury Savings Certificate sold in New York City. The William Fox star went down to the Federal Reserve Bank, at 120 Broadway, on July 21, and was the first in line when the certificates were placed on sale at 10 a. m. She wished to purchase two $1,000 certificates, but a government regulation forbids the sale of more than one such certificate to one person.

News that Miss Bara was in the Federal Bank spread rapidly through the building, and soon the banking rooms were jammed. There was a preponderance of banking girls in the gathering, all of them eager to get a "close-up" of the world-famous vampire of the film.

SUN'S RAYS START FILM FIRE IN BOSTON

Beat Through Window of Eastern Feature Company and Ignite Holder with Picture—Loss Put at $7,000

BOSTON'S moving picture district was threatened with destruction late on the afternoon of Thursday, July 21, when fire, starting in an unusual manner in the rewinding room of the Eastern Feature Film Company, destroyed two costly films and a number of smaller one, drove a number of young women employes in the district to the street and burned up considerable advertising matter.

Steady hot rays from the sun beat down through a plate glass window in the rewinding room at 57 and 59 Church street and concentrated on a particular film holder. There was an explosion, a flash and a cloud of thick yellow smoke accompanied by stifling fumes. Young women in the Eastern company ran for the street. Smoke filled the plant of the Select Pictures Company next door and drove a score of young women there into the street.

Fire Spreads Rapidly.

When the firemen arrived in response to an alarm flames were shooting halfway across Church street and the shipping room of the eastern company and an adjoining building were in flames. Heat cracked the glass in a building 150 feet away. Water from a dozen lines of fire hose poured into the burning shipping room had little effect on the blazing celluloid. It burned until it was entirely consumed. The firemen by prompt work prevented the flames from spreading to film vaults of nearby moving picture agencies.

Aid Offered the Eastern.

Other films in the district promptly came to the rescue of the stricken Eastern company with offers to take care of the Eastern's immediate business. Several of the offers were accepted and Manager H. R. Lefebvre said the fire caused only a slight temporary delay in replacing the films destroyed. Manager Lefebvre was happy over the fact that not an employe was injured.

A ten reel film named "The Birth of a Race" and a seven reel named "Virtuous Men," about to be sent out for the first time, were destroyed, as were "Wives of Men" and several other smaller films.

Estimate Damage at $7,000.

The rewinding room was a wreck. Film containers were blackened and piles of advertising matter used in lobby display etc., were destroyed.

Damage estimated at $7,000 was done by the fire. The building is a modern fireproof structure, owned by the Conveyance Insurance Company.

Famous Players Chicago Sales Force Work Large Publicity Scheme for Educators

THE Chicago sales force of Famous Players-Lasky Corporation recently completed an important advertising campaign in the city of Milwaukee.

During the week previous to July 5, the National Educational Association held its annual convention there, and in order that the delegates might have the opportunity of judging the merit of the productions of Famous Players, which had been effectively brought to their attention through the large display announcements prepared and sent to the daily papers by the advertising department of the home office, the Chicago sales force arranged with twelve of the most prominent photoplay houses in Milwaukee for a solid week of Paramount-Artcraft pictures.

Theatres Co-operate.

At the Alhambra Theatre "Secret Service," the Paramount-Artcraft special starring Robert Warwick, held the screen throughout the entire week. At the Butterfly, Marguerite Clark was the star in "Come Out of the Kitchen," while "Oh, You Women!" played at the Toy Theatre. These three houses are all situated downtown and all ran the attractions for a full week. The other nine houses, situated in the residential sections of Milwaukee, were booked with Paramount-Artcraft productions throughout the week, some making two and some three changes during the week.

The Chicago men also made a special effort to see to it that the pictures were given more than the usual amount of advertising and that the name Paramount-Artcraft might receive as much publicity as possible. Post card reproductions of the Saturday Evening Post Paramount-Artcraft advertisements were distributed among the exhibitors, together with suggestions for their use.

Representatives Attend Convention.

The convention was well attended by Famous Players representatives, and throwaways regarding the pictures and the theatres where they might be seen were distributed.

An especially valuable means of publicity considering the nature of the convention was found in the educational pictures released by Famous Players. Special articles were prepared for the Milwaukee newspapers covering such matter as would be of interest to the delegates of the convention. One pertaining to the program of the educational department of the corporation was used, while stories regarding Burton Holmes' trip to Europe to make the new series, "Europe in the Remaking," and on the Paramount-Post Nature pictures were also sent to the newspapers where they were treated favorably.

George Fisher ,of the Alhambra Theatre, also co-operated to the extent of putting on a big aeroplane stunt in connection with the exhibition of "Secret Service." Several flights were made over the city and fifty thousand cards, several hundred of them good for season passes to the theatre were showered down on the streets.

Fay Tincher Reined in Her Fiery Steed, Put on a Smile and—
Had her picture taken as she made her wild and woolly entry into Seattle for the Northwest Film Convention. Chief of Police Warren as Buffalo Bill met her, but this view shows the Christie star with Jack Lannon, of Greater Features.

Weems Attends Managers Meeting.

O. D. "Nick" Weems, sales manager of the Variety Pictures Corporation, 412 East Baltimore street, Baltimore, went to Washington, on Sunday, July 27, to attend the meeting which was held between the Washington Managers' Association and Harry Bernstein, of the Wells interests in Richmond, Va., relative to the convention of Virginia Exhibitors, which is to be held at Ocean View, Virginia, on August 15, 16 and 17.

Mr. Weems is to arrange with the Baltimore exhibitors for those who will attend so they will go in a body. He says that as the Wells interests run a good many amusement places at Ocean View, any who attend will thoroughly enjoy themselves and will be assured of a good time.

SECURING NOVELTY IN ADVERTISING

Francis M. Kadow Tells How He Overcomes Sameness by Changing His Displays and Keeping Up to Date with New Ideas and Change of Pace—Some Examples Given

By Epes W. Sargent

FRANCIS M. KADOW, general manager of the Mikadow Theatre, Manitowoc, Wis., puts his finger on the secret of competent advertising when, in a recent letter he writes:

At first I tried to follow the big boys with newspaper space, but was handicapped because I could not get the proper cuts from the exchanges and those I did get were not made for the purpose of selling seats. The newspapers netted me fair results, and when I could no longer make a satisfactory spash without taking enormous spaces, I drifted into window card and billboard work. We used to have some pretty swell window cards made up for special occasions, but with their constant use they seemed to lose their effectiveness. A lot of our efforts fell upon good ground, but too much of it was wasted, and I started to build special displays for the house.

In other words, Mr. Kadow has found out what every thinking manager has discovered. The shepherd boy in Aesop's fables, who cried "Wolf!" got results at first, but failed to succeed when he most needed the help of his advertisement. No set and definite form of advertisement will ever bring real success. It must be suited to the subject and offer constant novelty.

Advertises a Two-Reel.

But Mr. Kadow has continued his studies into a post-graduate course and has found that if a two-reel comedy will bring better results than a five or six-reel feature, it pays to give the most publicity to the smaller subject. As an

A Card Used July 1 to Advertise the Arbuckle Comedy

example of this line of work take the card shown here.

Manitowoc is not a large center, but it boasts some clubs, and on the morning of the day prohibition went into effect these cards were found posted on the bulletin boards of these clubs. They were done in black on plain white stock 14 by 7¼ inches. They were not only in the clubs, but in the business houses and stores, on the wall and pretty nearly everywhere cards could be tacked.

They were not there when the town went to bed and they created intense excitement until it was remembered that the Arbuckle comedy, "Moonshine," was one of the advertised attractions at the Mikadow. Then everyone laughed and most citizens saw the show.

A Novel Window Display.

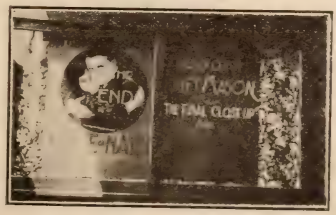
Along the same lines was an advertisement for Paramount's Flagg comedy, "The Last Bottle." The Mikadow's inside lobby is shallow and narrow and there is practically no outside space. But the office of the theatre occupies a space at one side intended for a shop, and Mr. Kadow utilizes this space for his displays, obtaining a lobby under glass. For this two-reel subject he filled the window with empty liquor bottles. In the center was one of the iron safes used by the express companies for the

A Fabricated Poster With a Hand-Drawn Portrait of Nazimova

transport of valuable packages, and inside, on a nest of straw, was a single full bottle. Cards hinted at the story with a view to raising curiosity.

This window is regularly employed for lobby display, but not always for a setting. A setting would become as stale as any other regular stunt, so in between these displays Mr. Kadow has a two-sheet board on which he fabricates a poster, sometimes these posters carry a cut-out figure from the lithographs and sometimes the portraits are hand drawn. Examples of both are shown.

For "The Better 'Ole" a hand-painted sketch of Bill supplied the foundation of the display, the trench over which he peers serving as the foundation for the display of some of the stills, while one sheets are set in back. For "A Romance of Happy Valley" the window was dressed as a rural parlor with a cottage



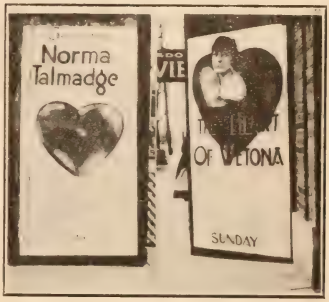
A Similar Board in Which a Cut-Out from a Litho for the Attractor. Cretonne in Various Colors and Patterns Serve as Backing.

organ, spinning wheel and other characteristic furnishings.

Makes Three Sheets, Too.

Mr. Kadow also fabricates three sheets, getting what he knows will sell his public, instead of what it pleases the releasing companies to send out. A general color scheme of green, brown and white is followed and the very color of the lettering suggests the Mikadow to the possible patron instead of merely suggesting something ranging from corsets to corn flakes. Mr. Kadow has had to do his own lettering since his sign painter was drafted, but he just added that to his other jobs.

When the senior Kadow built the house, some three years ago, he did not have much luck with his managers, so about ten weeks after the house opened he made his sixteen-year-old son general manager, a title covering the duties of assistant operator, electrician, doorman, head usher and advertising manager. To this he later added the job of general printer and sign writer, for he bought the press and type equipment of a bankrupt country newspaper and gets out his own programs and throwaways. And the general manager adds: "I had plenty to learn, as I still have, but I



A Pair of Three Sheets in the House Colors

have three years' experience behind me which money could not buy."

One Big Point.

And those three years taught him the big lesson of advertising to the show-going public rather than just advertising.

He tries to get his sales talk out of the rut and to make it snappy even to the point of flippancy, at times, but he keeps away from the greatest-on-earth style of announcement and tells people what they can believe instead of uselessly lying. He gets out 3,500 programs a week and supplements these with newspaper advertising and throwaways, sometimes getting out two types of the latter where he has two talking points of almost equal value. For example, he had two for the "The Fall of the Romanoffs," one dealing with the Czar and the other with Iliodor, but for each campaign he tries some one big point of attack and hammers on this for his novelty, using the form best fitted to that particular picture. Mr. Kadow may still be only nineteen, but he is old in experience.

RAVER LEAVES FOUR-STAR COMBINATION

Disposes of Controlling Stock to Arthur F. Beck—Differences on the Star System Cause of Change

HARRY RAVER, former president of Artco Productions, Inc., producers of Four-Star Pictures, has disposed of his controlling interest in the company to Arthur F. Beck for a sum running well into five figures, it was announced by Mr. Raver's office.

Difference of opinion regarding the star question is said to be the cause of the change in ownership of the company's stock.

The original plan of Artco Productions, as formulated by Harry Raver, was to combine the four essentials, author, star, director and producer, each to share equally in the exploitation of its product. Arthur Beck was the treasurer of the company, also husband of Leah Baird, who was the star unit of the Four-Star combination. Mr. Raver's policy, as outlined, caused considerable comment in the trade, particularly as he emphasized the pre-eminence of the author.

Gets Picture Rights to Thomas Plays.

Augustus Thomas, before the formation of the Four-Star combination, granted to Harry Raver an option to purchase the picture rights to any of his old plays at the same figure offered by anyone else and also contracted to write a series of original scenarios. These rights were later transferred to the company by Mr. Raver and remained effective until the retirement of the latter when a new contract was entered into betwen Artco and Mr. Thomas, by which the rights to four of his old plays were transferred to the company, the author to receive thirty-five per cent. royalty out of the profits, a substantial advance being made in the case of each play. These plays are "The Capitol," "Alabama," "Harvest Moon" and "Indian Summer."

Outlines Future Plans.

Harry Raver, under a separate agreement with Augustus Thomas, secured the picture rights to an original play, not yet produced on the speaking stage, which was written by Mr. Thomas in collaboration with Prof. Baker's class in drama at Harvard College.

In outlining his plans for future productions, Harry Raver said:

"I have the utmost faith in original material for the production of motion pictures and I consider Augustus Thomas the greatest mind in drama or pictures in America today. Old material usually suffers in modernizing to suit prevailing conditions. I hope to be free to produce original material from Mr. Thomas, selecting a competent cast of artists according to the demands of the story."

No further plans regarding Mr. Raver's future operations were forthcoming.

Pathe Finishes Two Serials, Works on Three and Will Start Three in August

PATHE'S serial program for 1919-1920, the largest in the history of the organization, is progressing rapidly. Two serials are ready for release, three new ones are in production and three more will be started on August 1.

"The Great Gamble," the Western Photoplays serial co-starring Anne Luther and Charles Hutchison, will be released on August 3. This will be followed by "The Black Secret," Pearl White's last serial, based on stories by Robert W. Chambers and produced by George B. Seitz Productions, Inc.

At the Seitz studios, Director Seitz has just completed the first episode of "Bound and Gagged," a ten episode comedy drama serial by Frank Leon Smith, and has started work on the second. Mr. Seitz is co-starring himself in this production with Marguerite Courtot and handling the direction at the same time.

Ruth Roland Serial Under Way.

Ruth Roland has her new serial, "The Adventures of Ruth," well under way in Los Angeles. This is from a story by Miss Roland herself, and is the first production of her own company, Ruth Roland Serials, Inc. The scenario is by Gilson Willets. Supporting Miss Roland is a splendid cast headed by William Human.

"The Isle of Jewels," the Arthur F. Beck serial for the Pathe program, is in production at the Crystal studios in New York City. Co-starred are Stuart Holmes and Frankie Mann, and the supporting cast includes Wilfred Lytell, William Welch and John Webb Dillion. The story is by Charles Turner Dazey, author of "In Old Kentucky," and the director is Perry Verkoff.

On August 1, Jack Norworth, well known in vaudeville and musical comedy, will begin work in the stellar role of a ten episode serial by Fred Jackson, playwright. This is entitled "The Crooked Dagger" and will be produced and directed by Theodore Wharton at Ithaca. The supporting cast has not yet been announced.

Lillian Walker to Begin on Serial.

About the same date, Lillian Walker will begin work at Ithaca in a serial entitled "One Million Dollars Reward," by Arthur B. Reeve and John W. Gray. She will be supported by a cast headed by Coit Albertson. George Lessey will direct. The serial will be produced by H. Grossman, of Grossman Pictures, Inc.

The Louis J. Gasnier serial, "The Third Eye," co-starring Warner Oland and Eileen Percy, will be started in Los Angeles within the next few days.

This record of production sets a new mark in serial making and, when completed, will give the House of Pathe not only a huge reserve stock on which to draw, but also offers exhibitors an opportunity to supply themselves with serials for the next two years.

Reviews in Moving Picture World are best used as press work in your papers.

Bessie Barriscale Is a Water Sprite in "The Woman Michael Married," and Mike Himself Is a Knight of the Bath.
Bessie is seen at the left in one of the water scenes, and at the right with Jack Holt and Marcia Manon in this Robertson-Cole feature, distributed by Exhibitors Mutual.

Killing the Censorship Fallacy

Article in Official Presbyterian Organ Strong for Motion Pictures—Shows Possibilities of Exhibitor Co-operation

IT'S a shame that the word "flat-footed" has to be used in connection with anything about the motion picture which is stepping down the highway at such a rapid pace these days. But evidence that there is something flatfooted about the photoplay has come out in a recent article in The Continent, the official organ of the Presbyterian Church.

Dr. Charles Edwin Bradt, secretary of the Foreign Mission Board and one of the big men in the church, is responsible for the bracketing of the term "flatfooted" and the moving pictures. For Dr. Bradt has come out flatfootedly in favor of the motion picture, and especially strong for it in its relation to the church.

Even Gives the Details.

Dr. Bradt even goes so far in his article as to tell pastors how they may go about obtaining a moving picture projector and all the apparatus which goes therewith. In fact, his article is titled, "If the Church Wants a Moving Picture Machine."

He says, "It always pays to be on friendly terms with the local moving picture fraternity." His article throughout is such a strong argument to exhibitors to co-operate with and not to antagonize the church element that we are printing it here in full.

Dr. Bradt's article says:

If a pastor knows nothing about moving picture processes but desires to install a moving picture equipment in his church and secure films for the same, how should he proceed? Pastors and church workers are writing inquiring letters to know the first steps to take in introducing the moving picture method into their churches. Perhaps a few suggestions from our notebook of experiences may be helpful in this connection.

Aim at getting the best equipment there is on the market. Talk with local moving picture operators and managers. Find out what kind of projecting machine each one is using, whether he likes it or not, and if he would recommend another make if he were buying the very best. Get these men to show you their entire equipment: machine, screen, electric connection and voltage, booth arrangements, and methods of advertising. Then attend some of their shows and see for yourself which equipment gives the best service. If there is something better to be had than any local establishment is using, aim at getting the best. This moving picture method is a competitive affair. One reason the "movie" is getting the crowds, and the churches are losing them, is because the attraction is stronger in the one place than in the other. The greatest attraction has the greatest compelling power. Christ says, "Compel them to come in," i. e., have a greater attraction in God's house than there is anywhere else. Nothing is too good for God's house; hence get the best.

Aim at meeting the local needs and conditions. What is best for one place may not be best for another. A small church building in a rural or village center, with no moving picture competition, may need only a small parlor type projecting machine. Such a machine can be had for about $200 with entire equipment, whereas the larger and more powerful machine with full equipment would cost from $500 to $1,000. This latter equipment, while the better for city use, might not be impracticable for many rural and village centers. The smaller type of projecting machine can be operated from the 110 voltage illuminating electric current used in the ordinary parlor or church building by simply being attached to the bulb socket. The small machine also is easily portable, and thus becomes serviceable in the home as well as in the church auditorium. But the small machine should not be secured whenever it must enter into competition with first class equipment in other churches or picture houses, or when local conditions will warrant the larger and more perfect projectors.

It may be possible to obtain an excellent moving picture equipment and helpful service from one of the local moving picture houses. Sometimes the manager desires to sell out, or make a change. Dr. A. E. Moody, pastor of First Presbyterian Church of Aledo, Illinois, was most successful in a transaction of this kind. He also secured with the equipment the good will and services of the local operator. It always pays to be on friendly terms with the local moving picture fraternity. The church can do much to improve the quality and grade of the films exhibited in the moving picture theatres as well as get many practical and helpful ideas by making the acquaintance of the local "movie" managers.

One of the local moving picture managers of Greeley, Colorado, contributed his entire moving picture equipment and services free every Sunday evening to one of the leading churches of the city, and the pastor had the good judgment to make large use of this gratuity. As a result, that church was packed to overflowing every Sunday night. It sometimes occurs that moving picture houses are "dark" one night each week, possibly Monday night. At such times I have known managers to contribute without charge to a local church the use of their house to put on films the church may have available and desire the community to see. Sometimes the management may make only a nominal charge for running expenses.

Write to the various missionary, religious and educational exchanges and boards of advice and quotation concerning suitable films for use in church programs and the way to use them. Remember that good films cost considerable money to make, and hence they can not be had without a charge that will cover both a fair financial return on their original cost and the expenses of handling. The cost of a good five or six reel film for one day's service will average about $25. This may seem prohibitive to many churches. But it is not so at all, if the moving picture spirit is utilized by the church, which is the very thing the church should seek if it is going to profit by the moving picture method. People gladly pay to attend a good picture show in the regular moving picture theatre; they will also gladly pay to attend a good moving picture exhibit in the church if the picture is properly advertised so that they know about it. If the church is so restricted in its rules that it cannot make an admission charge, let the authorities raise a fund beforehand, or take a free will offering from the audience, or change its rules so as to permit tickets to be sold.

If common sense and practical human methods are applied to church activities, the simplicity of the moving picture method of imparting truth and pleasure puts it within the reach not only of city churches but of almost every village and rural church in the country.

"If a Pastor—

WELL, never mind about the pastor. The question is: Have you ever heard anyone connected with the church say, "It always pays to be on friendly terms with the local moving picture fraternity?"

If you haven't, then those kind words are coming to you right now—in this story, which contains an article by Dr. Charles Edwin Bradt, one of the big men in the Presbyterian Church.

And H. M. Thomas, manager of the Omaha Rialto, says, "I think it is well worth while to work with rather than against these church people, because in the end we will have more boosters, less knockers and the censorship bugaboo will die a natural death." Go get a booster.

THE EDITOR.

Dorothy Phillips Christens Camp.

Dorothy Phillips was honored recently when she was chosen to dedicate the new Stimson camp for returned soldiers and sailors, which the Los Angeles division of the Allied War Veterans are establishing at Main and West Adams streets.

The newly elected Mayor, M. F. Snyder, of the Angel City, turned the first shovelful of earth, and then with a bottle of sparkling Owens River Valley water, from the Los Angeles aqueduct, the star of "The Heart of Humanity" christened the new institution "Camp Stimson." The ground was donated by a wealthy Los Angeles woman, and funds for erection of bungalows and tents were raised by popular subscription.

Power to Exhibit at Electrical Show.

The coming New York electrical exposition to be held at the Grand Central Palace during the ten days beginning September 24, will have several exhibits of interest to those in the motion picture industry, among them being the display of projection machines by the Nicholas Power Company. This exhibit will include the latest developments in lighting, and the incandescent lamp as a light source for motion picture projection will be demonstrated.

Electric signs for picture theatre advertising, electric vacuum cleaners and various types of lamps for scenic lighting effects will be shown by the other exhibitors.

Middle Western Merchants Want Movies In Their Towns

OLD MAN SUMMER SLUMP has had the most disastrous experience of his career with the motion picture industry of the Middle West this summer. He has the hay fever and a headache. His digestion has gone back on him and the undertaker is on his trail. Live wire exhibitors pass him on the street of business enterprise and pay no attention to him. If, perchance, he steps into a motion picture theatre, he freezes to death and suffers paralysis at the sight of the crowds he sees.

Iowa and Nebraska, ladies and gentlemen, in all their history have never seen such a profitable summer season for the motion picture game.

Merchants Want the Movies.

It used to be that scores of small theatres in small towns closed up during the hot months, or at least abbreviated their service, cutting down from six or seven-day runs to three and four-day runs. That has ceased. The business men of the small towns throughout Iowa and Nebraska positively refuse to let the motion picture theatres close. If the exhibitor closes them, the business men open one of their own. The theatre has become just as necessary to the small town as has the garage and the town pump.

Brunswick Needs Them.

A dentist and a banker appeared at the Famous Players-Lasky exchange in Omaha, Neb., last week. They told Manager Peave, of the exchange, that they represented the business men of Brunswick, Neb.; that the motion picture theatre had been closed there, and the business interests of the village could not go without a show. Other towns with motion picture theatres were attracting the farmer trade, they said, and Brunswick, by heck, had to keep in the limelight. They had the money, they got the theatre, and now they are getting the service.

Auburn, Neb., was another such place. There, the business men are boosting a big out-door motion picture show every Saturday night, with band concerts in the offing. The music and the picture may not jibe, but the farmers with money to spend and with trading to do, come to Auburn, anyway.

Farmers Are Prosperous.

The same story could be told of a score more small towns. The farmers with money to spend, too, are a reason for the bountiful prosperity of the Middle West. Crops are fine, prices are better, and, remember, the farmers of these states raise a lot of cattle and hogs. Everybody knows the price of cows and hogs—just go to a meat shop or to a restaurant and you'll learn.

C. W. Taylor, manager of the Select exchange in Omaha, recently returned from a trip through his territory. Every farmer has a series of automobiles, he says. The exhibitors could raise the admission prices every morning before breakfast, and trade wouldn't drop off. Wealth was such a common thing in the small towns—and the great bulk of business out here, as in the rest of the world, is in the small towns—that the exhibitors are becoming rich. The only thing is, "Give us just as good pictures as they're seein' on Broadway, New York, and we won't kick."

Soldier Boys Are Back.

The boys are back. Last summer the soldier boys weren't here to take their girls to the show. This summer they are here, and so are the girls—and so, too, are the shows. The boys returned with an enormous appetite for motion pictures.

Exhibitors, more and more, are becoming showmen. The garage man no longer conducts the motion picture show on the side. The exhibitor is a definite and well-known individual in his community. He accepts back-handed stuff from none, his word is as good as his bond, and he occupies a little exalted world to which the community pays homage. He no longer books the lowest priced service he can get and leave it to luck. He chokes the small town newspaper with his overgrown ads. He doesn't scatter heralds about the hitching posts and weed patches, expecting them to blow into the hands of those he would like to get into his theatre, but he makes the telephone hum and the mail man stagger with the good word to hundreds on his telephone and mailing lists. He doesn't drag a dime into the box office and sit on it, but he dishes out the dollars and watches them come back home dragging other dollars behind them.

Films by Airplane.

Larry Longnecker, of the Sun Theatre, Sioux City, Iowa, the other day climbed into his own airplane and flew all the way to Omaha just to get the film for "Sunnyside," that he might show it to his patrons at a matinee that afternoon. There's a Middle Western exhibitor.

Officially, the story's the same. "The week of July 12 was the week of the largest collections and film rentals in the history of our office," said Manager Peave, of the Famous Players-Lasky exchange in Omaha, the other day.

"Old stuff; we're making new records every week, every day," say the rest of the film exchange managers, as they turn again to the contracts on their desks.

Crowd at Indiana Hearing of Sunday Opening Suit

HUNDREDS of persons favoring and opposing the operation of picture theatres on Sundays crowded the rooms of the superior court at Marion, Ind., Saturday afternoon, July 19, to attend the hearing on the injunction suit filed by officials of the Mutual Theatre Company, of that city, to enjoin the city officials from interfering with the Sunday shows.

Following the hearing, Judge Robert Murray announced that he would take the matter under advisement and probably would be ready to give a decision in the case in about a week. Much interest is being manifested in the outcome of the case.

The suit was filed following the arrest earlier in the month of George Spurr, secretary-treasurer of the Mutual Theatre Company, which operates the Indiana, Lyric and Royal-Grand theatres, after he had attempted to open the Indiana Theatre on Sunday. That the operation of motion picture shows on Sundays is a work of necessity and therefore not a violation of the law was the contention of officials of the company at the hearing.

Reviews in Moving Picture World are best used as press work in your papers.

Mollie King Intercepts the Ration Wagon on the Way to the Front.
The chuck wagon doesn't mind at all in this scene from "Greater Than Love," an American Cinema Corporation feature.

Only Luck Prevents Film Thefts in Minneapolis, Says Stombaugh

WHILE Minneapolis has not as yet been invaded by organized gangs of film thieves it would prove an exceptionally fertile field for their activities because of the carelessness practiced in the moving picture colony, according to members of the Minneapolis Film Board of Trade.

Charles Stombaugh, publicity chairman of the board, has sounded a note of warning to exhibitors against the careless practice of leaving valuable films strewn about public places while in the city on booking trips. He is a firm believer in the old maxim that "an ounce of prevention is worth a pound of cure."

Too Much Carelessness Exists.

"Traffic in stolen films, such as has been carried on in other parts of the country will never reach this territory if proper precautions are taken," he said. "If the organized film thieves of other cities were aware of the facts there would probably be an exodus to this part of the country, where they could reap a golden harvest. But the Film Board of Trade has declared war on the careless handling of films and is going to make it a hard matter for any crooks to work here in the future.

"Many of the exhibitors who come to town to book valuable pictures are wearing diamonds that cost anywhere from $400 to $600. Would they think of leaving these diamonds on the curb while they wander about town? Not on your life. They watch their gems.

Films Left on Curb.

"And yet these same exhibitors will leave films that may be worth $1,000 each on the curb, in the corridor of a building or any old place they happen to think of, while they go shopping, visiting or eating.

"The average thief passes up these films, thinking they are just so much junk. But suppose a professional film thief, a man who makes it his business to steal films and smuggle them out of the country or to a "fence," sees these films lying around in such profusion, is he going to pass them up? No, indeed. He has a market for them. And so to keep out this gentry, carefulness, instead of carelessness, must be practiced.

Negligence Means Loss.

"We hear a big roar about stolen films from several parts of the country. But we don't hear anything about the carelessness that makes these thefts possible. It's high time that all members of the film industry were warned to be careful. There is hardly a day that passes that one could not make an inspection of some of the buildings harboring exchanges in Minneapolis and find valuable films left in hallways, on counters, by radiators, and in front of offices just like so much junk. Thousands of dollars' worth of these films are left exposed to any thieves who might want to help themselves. Minneapolis is not the only fertile field for an illicit traffic in films. There are other film centers where carelessness is just as flagrant."

"Frozen Warning" Reported Missing.

Occasionally a film is reported missing by one of the Minneapolis exchanges, but these cases are rare, and it is doubtful if there has ever been any organized attempt to steal films in the Mill City, according to the Film Board of Trade. Recently, however, the Minneapolis First National Exchange reported that a print of "Frozen Warning" was missing. How it came to disappear and whether or not it was stolen is not known.

Example Cited.

Citing an example of the carelessness in handling films, Charles Stombaugh, manager of the Minneapolis Pathe exchange, said:

"Recently a Minneapolis exhibitor came to my office and booked a valuable film, taking it along with him. From the Pathe office in the Produce exchange he went to the Film Exchange building to contract for some other moving pictures. Before taking the elevator to an upper floor he left the Pathe film at the entrance of the Film Exchange building, near a mailbox. When he came down a half an hour later the film was gone. It was traced and later found at the postoffice. It had been carried away by the mail man as parcel post matter. If the film had been addressed, some other exhibitor might have received a perfectly good show free.

Finds Film in Hallway.

"I came down to the office early one morning and saw a can by a radiator in the hall of the Produce Exchange. I looked at it and saw that it was a Universal reel. I took charge of it, reported my discovery to Universal, and the exhibitor who had lost it was found.

"On another occasion I saw six boxes of film piled on the curb in front of the Produce Exchange. The exhibitor who had left the film outside was upstairs talking with exchangemen. It would have been a neat haul for film thieves, and it might not have looked so bad in the eyes of a passing junk dealer.

Reels in Hash Establishment.

"At another time I went into a cheap little restaurant in Omaha. Six boxes of film were piled up in a corner. I asked the proprietor to whom they belonged. He said he did not know, but that some young men had left them there. I picked up the films aind brought them to the Pathe office. Later I located the exhibitor in whose charge they were and found out that the operator had left them in the restaurant.

Means Loss of Time.

"The loss of any of these films does not mean only the loss of their particular value; it means a loss to some other exhibitor who may have booked them as well.

"Because there is not a wholesale traffic in stolen films, in the territory is probably the reason for this carelessness. But it should be all the more reason why exhibitors should do everything in their power to make it hard and discouraging to carry on such "traffic."

"The Woman Under Cover" Is Almost Out of Sight at the Left.
Showing Fritzi Brunette in the Universal Special Attraction, "The Woman Under Cover," the newspaper mystery story for release in the fall.

"COME OUT OF THE KITCHEN" SAYS TITLE

"Come Into the Lobby" Says Perry of Minneapolis Strand, and Builds Free Pancakes to Draw Crowds

PACKING his theatre with pancakes as the lure is the crowning feat of showmanship which Charles C. Perry, manager of the Minneapolis Strand, has just performed.

The film attraction for the four days beginning Sunday, July 20, was Marguerite Clark in "Come Out of the Kitchen." But the lobby display, which included a modern kitchen, fully stocked, and a woman demonstrator who served piping hot pancakes right off the griddle with real maple syrup to the patrons as they left the theatre, made a change in the plans.

With audiences increasing daily as the news of the free pancakes spread, Manager Perry decided to hold the picture for the remainder of the week. He made no mistake, either, for the attraction drew the best business of the summer at his house.

The accompanying picture shows the lobby and the demonstrator at work.

Display Cost Low.

The lobby cost Manager Perry practically nothing. The demonstrator and the flour were furnished free because of the advertising possibilities by the Pillsbury Flour Mills Company.

The lobby was built into a real kitchen and furnished with groceries and provisions by the Witt Market House. Up to date kitchen equipment, including tables, refrigerator, fireless cooker and other articles, were provided by the New England Furniture & Carpet Company.

In addition to the demonstrator a colored maid assisted in serving the pancakes. The cashier, ushers and attendants were dressed in white as cooks with nifty little cook caps perched on their heads. The male attendants were garbed as chefs.

Housewives Get News.

Passersby sniffed the enticing odor emanating from the theatre and could not resist. They went in. As the news spread around town, the numbers of housewives attending the show grew daily.

Little advertising had been used to announce the coming of the attraction, but on Thursday, in the middle of the engagement, Witt's Market House and the Pillsbury Flour Mills Company donated a three-quarter page advertisement to the Marguerite Clark photoplay, at the same time advertising their own products. This advertisement was run in the Minneapolis Tribune and the Minneapolis Journal.

Had Played Elsewhere.

The same picture had played to an unexpected rush of business at the St. Paul New Garrick the preceding week. Manager Theodore Hays had also converted his lobby into a kitchen, but he did not have pancakes served. The run at the St. Paul Theatre was extended from four days to a full week on account of the demand.

Free Pancakes from the Queen in White!—"Lobbying" for "Come Out of the Kitchen."

This is the attractive and unusual lobby arranged for the Marguerite Clarke Paramount feature by the Minneapolis Strand.

Realart Contracts for Big Electric Sign on Broadway

REALART PICTURES has just closed a contract with the O. J. Gude Company, one of the subsidiaries of the Poster Advertising Company, for the rental of the huge electric sign on the roof of the twelve-story Hotel Hermitage. This is on Times Square, in the Broadway and Forty-second street district. The contract covers a term of three years. The rental is probably the largest ever paid by a film concern for a single sign in New York. It is one of the largest electric displays in the country.

This advertising medium is fifty-eight and a half feet high and ninety-five and a half feet wide. This section of New York is the "capital" of the amusement world.

In just what manner Realart Pictures will be exploited electrically has not yet been definitely decided. It is rumored something unique will be disclosed. The art department of the O. J. Gude Company is already making drawings and designs, following suggestions from Realart officials.

The big sign faces North toward the busy photoplay and theatrical centre and can be seen for blocks on Broadway. It has been used for what is known as a "talking sign" for the past three years.

A force of laborers is now busily engaged in dismantling the old sign and work will be rushed to the limit on the new one. Realart Pictures will be heralded from this sky sign in the near future.

Ethelhertz Uses Teaser Slides to Boost Martin

HARRY Ethelhertz, manager of the Hamilton Theatre, of Brooklyn, used a clever idea in putting over a show recently. He had booked the two Universal-Jewel comedies, "Monkey Stuff" and "The Jazz Monkey." They had cost him big money and he had to make them go over. The problem before him was to introduce Joe Martin, the monkey comedian, to his patrons.

Mr. Ethelhertz has handled much advertising outside of the motion picture field, so he brushed up one of his old stunts—the cumulative advertising idea —and worked on it. He ran a series of slides, i. e.: 1. Who is the greatest comedian in the movies? 2. Think it over and leave a note at the box office.

The notes left at the box office included about every comedian in the world, both in and out of the movies. Chaplin received the most votes.

The next day the slides began again, thus: 3. Most people think Charlie Chaplin is the greatest comedian. Do you? 4. We don't. 5. We think the greatest comedian in the movies is Joe Martin. 6. Did you ever see him? 7. Joe Martin will appear in a comedy written and directed by himself July 27. These first seven slides were all of Mr. Ethelhertz's making. For the denouement he used a stock of slides obtained from the Big U Exchange. It was the eighth and last slide and showed Joe Martin just as Joe is.

When the Knights of Columbus used the stage to make a little appeal for an athletic fund being raised in Brooklyn, Mr. Ethelhertz had the speaker say at the end of his speech: "Do you know Joe Martin?"

Bosworth at Work on Ince Picture.

Hobart Bosworth, of "Sea Wolf" fame, whose acquisition as a star and director was recently announced by Thomas H. Ince, has commenced work on a special Ince production for Paramount-Artcraft release, at the Ince studio in Culver City. Irwin Willat is directing. The cast includes Jane Novak, J. P. Lockney, Otto Hoffman, Gibson Goland and James Gordon.

Paul Gray Joins "Wid's" Daily.

Paul Gray, assistant manager of the Dayton Theatre, Dayton, Ohio, has tendered his resignation to become effective the second week in August. Mr. Gray will join the staff of "Wid's" Daily.

Mr. Gray has been at the Dayton since the opening, May, 1918.

Minister Runs Picture Show Six Days and in Church Preaches Twice Sundays

Has Doubled Exhibiting Business and Looks for Real Increase in Numbers At His Sabbath Services

By James B. Kelly
("Smiling Jimmy")

Smiling Jimmy.

JEFFERSON, TEXAS, boasts of something that not many towns in this good old U. S. A. can do. It has a real live "Fighting Parson" who runs the only picture show in the city—the Lyric—six days in the week, and on Sunday he preaches two sermons a day in his church, announcing from the pulpit the different attractions that he will run in his show on week days. Also to make matters more "intricate," every preacher in town is backing him up in his enterprise also by announcing the many attractions at The Lyric.

The Rev. W. A. Nance is the man that is starting a precedent among the preachers of Texas, and recently bought the Lyric from M. L. Moore. By the way, this is the second theatre that Exhibitor Moore has sold to a preacher, as he sold his Lyric Theatre, at Sulphur Springs, Texas, several years ago to the Rev. J. A. Barnes. However, the Rev. Mr. Barnes did not attempt to hold his pastorate in the church and run the theatre at the same time. Mr. Barnes is now one of the most successful showmen in north Texas. Evidently it must be a hobby with friend Moore, that as soon as he gets a theatre running successfully, he goes around looking for a preacher to sell it to.

Increasing His Congregation.

But to get back to friend Nance: The writer had a long interview with him and finds him to be one of the most broad-minded and "really good men" with whom he has ever come in contact. He is up-to-date in his ideas regarding both the running of his theatre and handling his congregation. "I believe," said Mr. Nance, "that through the proper handling of my theatre and running the right kind of productions I can increase my congregation and win many men and women, who never go to church, over to a good Christian life." The minister went on further and stated that since he had been running the Lyric, he had met and made friends of many people with whom he had never come in contact at all before entering the exhibition end of this business. Brother Nance stated that he would make it his business to secure the real friendship of these people and it wouldn't be long before they would start dropping into his church on Sundays to hear what this broad-minded man had to say in his sermons.

Shakes Hands with Patrons.

The Rev. Mr. Nance is to be congratulated on his stand, and I fully believe he can do more for Christianity in his city through the medium of his picture theatre than if he were not running one. The writer stood out in front of the Lyric and talked to Mr. Nance, and he noticed that the minister had a pleasant word for every one who entered his show, shaking hands with many. It will not be long before this same minister will have the largest congregation in Jefferson, which he will be able to attribute to his broad-mindedness in reaching out to the "masses" through the medium of his picture show.

And another thing that surprised the writer was the fact that Brother Nance was not at all narrow-minded about his selection of photo-plays. In fact, he is many times more liberal than the local censors at Dallas and Houston, for there are many plays that "narrow-minded" censors see the "bad" in, whereas Brother Nance, who is strictly a clean-minded man and broad in his views, sees the "real good" behind these great picture lessons, and is in favor of showing them to his patrons.

Wants More Clergymen-Exhibitors.

In conclusion, allow the writer to make the remark that if there were a few more men like Brother Nance on the exhibiting end of this business, it would mean a great uplift to this industry in many ways, as there are still many narrow-minded individuals who cannot see the difference between the present uplifting and educational moving picture theatre and the old time variety house, where drinks were sold to the audience and the fair sex cavorted around the stage in filmy gowns, some of the filmy ones being very scant.

But the advent of a few more such men as Brother Nance will open the eyes of many and prove to them that the motion picture is good, wholesome entertainment for everyone from five years on up, and no bad can come from visiting a moving picture theatre which runs the latest plays and productions.

Allow us to take our hats off to Brother Nance and wish him every success in the world, which he is bound to secure both in his theatre and among his congregation. I learn that already he has doubled the business of his theatre, and we are sure that he has also increased his Sunday listeners.

"Oh, for Life in the Everglades!"
Sings Anne Luther, enjoying a quiet moment in Florida's glades in her Pathe serial, "The Great Gamble."

Wommacks Building House.

A new moving picture theatre to cost in the neighborhood of $25,000 will soon be erected at Benton, Ark. Wommack Brothers are the builders. Although in the midst of their "off season" at the popular winter resort, Hot Springs, Ark., the writer finds that all of the theatres are doing capacity business with big productions. Sidney M. Nutt, proprietor of the Central Theatre, has recently been elected president of the Business Men's League, which controls the destinies of this very popular resort. This is the highest political office that can be obtained in that city.

Blumenthiel in New York.

Brother Blumenthiel, of Blumenthiel & Wolf, who run the Princess Theatre, Hot Springs, is spending the summer in New York City, leaving our old friend Jack Wolf to "hold the bag." Manager Belaski, of the Royal Theatre, is also in the East for the summer, which is proof that last season was a big one.

Daylight Law Hurts.

The Airdome business in this section is away off on account of the daylight law. It doesn't get dark until 9 o'clock, and in the smaller towns the folks are beginning to think of "downy couches" at this time. However, manager Levi, at Nashville, Ark., and S. L. McDonald, at Malvern, are at least getting one full house each night, which helps some.

Collins Doing the Business.

J. A. Collins, Grand Theatre, Hope, Ark., is the boy that is getting the "jits," even though it is hot down that way, and he is doing it by giving his patrons "bigger and better" shows for the same price of admission. While some exhibitors are kicking about the summer business being "off" and trying to secure cheaper film, Brother Collins is shooting at higher priced film and standing 'em up. This ought to be a cue for some of those "tight" birds to loosen up and quit crabbing. They'll do a whole lot more business and make a little money.

EXHIBITOR GEORGE TO VISIT GREECE

Popular Harrisburg Showman Sells His Victoria to Stanley Company—Came to United States in 1903

JAMES GEORGE, who was the predominating factor in the success of the George Brothers, who recently sold their Greater Victoria Theatre to the Stanley Company, of Philadelphia, also closed out other interests in Harrisburg in order to visit their native land in Greece. Previous to his departure Mr. George tendered a dinner to the exchange managers in Philadelphia at the Vendig Hotel, Friday, July 25, as a token of appreciation for the generous co-operation given him in the past. When B. Tolmas, manager of the Independent Sales Corporation, called the various exchange managers on the phone they all responded to a man to pay a tribute to one of the most popular exhibitors in Pennsylvania. F. V. Armato, representative of the Moving Picture World, was toastmaster.

Those present were B. Tolmas, Independent; William Heenan, manager of the First National and Peerless, with his brother Daniel; George Ames, Pathe; William Humphries, Triangle; and Joseph Pierce; J. S. Hebrew, Vitagraph; Herbert Given, United Theatres Corp.; Ben Abrams, Sherry; J. Greenberg, Fox; J. Gill, Mutual; C. Goodwin, Superior; Gabriel Michiels, Joe Singer, Harold Rodner, Charles Klang, S. Rudolph, Edgar Moss, Paramount; and David Barrist, editor of Vine Street Magazine.

Came to This Country in 1903.

The recent sale of the Greater Victoria Theatre in Harrisburg marks another step in one of the most picturesque motion picture careers in Pennsylvania during the last decade. The George brothers have established for themselves reputations as exhibitors of the better class. The development of the business in Harrisburg is largely the story of their success. They are natives of Greece and came to the United States on Christmas Day in the year 1903. For several years they worked at odd jobs and did little more than make both ends meet.

Opened Star in 1907.

In 1907 they came to Harrisburg, where they opened the Star Theatre. Those were the days of the nickel movies and the Star Theatre had exactly eighty-eight seats, but with the rapid progress of the industry the Georges soon had enlarged their little theatre to 750 seats. Shortly after the enlargement was completed, they effected a successful sale. Soon after they opened the Lyric, a vaudeville house, with a capacity of 1,850 seats. It was not long before they abandoned this house to open the New Victoria Theatre, which now stands as a memorial of their success. An opportunity soon arose for them to enlarge this house and after the Victoria was remodeled, 2,200 seating capacity being amply taken care of. It was then named the Greater Victoria Theatre. A $25,000 Hope Jones unit orchestral organ was installed.

Tribute to Advertising.

"I believe advertising to be one of the greatest factors in our success," declared James George discussing the growth of their interests. "When I had a film that cost $500 we always figured on expending another $500 for newspapers and display advertising. Regardless of the merit of the picture it is necessary to bring it to the attention of the populace, otherwise it will be just as well to play an ordinary picture and calculate upon the average amount of patronage.

"Another thing that is important in the motion picture business, as in any other line of industry, is the constant attention to details. I keep on the job every minute and personally attend to the advertising; do all the booking and meet the various exchange representatives, as they come through the town.

"Another point I want to emphasize—make friends. It was the friendliness of the people in Harrisburg toward the Victoria, after all is said and done, which was the greatest measure of our success.

Thanks His Friends.

"I want to thank personally my many friends who have made it possible for us to give Harrisburg the best brand of pictures the market affords," Mr. George continued. "We have endeavored to give the people what they wanted and what their unswerving patronage deserved and we deeply appreciate the loyal manner in which they have stood by us and made possible whatever degree of success we were able to obtain."

A Bit of Drama Caught by the Camera and Held in Mid-Air in "The Spite Bride."
Olive Thomas is "The Spite Bride," but she is altogether spiteless in this view from her Selznick feature, distributed by Select.

Spokane Receiver Wants Bids on Washington Plant

RECEIVER F. K. McBROOM, of the Washington Motion Pictures Corporation, says that he is receiving inquiries as to the sale of the plant in Minnehaha Park, Spokane, set for August 20. No bid for less than $25,000 will be considered and a certified check for $2,000 must accompany each bid. All bids are to be received not later than August 19 and opened the next day. The Spokane park board is interested in the sale to the extent of $2,000 back rent, which is made a first lien.

From the sale of the foreign rights to "Fool's Gold," the first and only film produced by the Washington Motion Picture Company, $9,800 has been realized to date, according to a report received by Mr. McBroom from his New York agent, Frederick Warde. Warde himself purchased the foreign rights and his list of sales includes the right to exhibit the film in England, India, Japan, China, South America and other countries. The picture corporation originally received $5,000 for the foreign rights and a percentage on the sales, which gives it about $7,000 to date from this source. The sale of the American rights is still under way.

Patrons Wore Out Seats.

Tom Moore, owner of the Rialto, Strand and Garden Theatres at Washington, D. C., announces the closing of those theatres within the next few weeks in order to redecorate the Garden and Rialto houses for the fall opening.

During the late summer the Strand will be remodeled, redecorated, and completely renovated. It will be enlarged in order to take a large frontage on Ninth street. The present seating arrangement will be entirely rearranged.

"It's almost necessary to adjust the Rialto," said Moore. "The steady streams of people who patronized that house during the showing of 'Daddy Long Legs,' Mary Pickford's picture from her own studios released by First National Exhibitors' Circuit, almost wore out the seats."

Mayer Explains "Three Hundred Per Cent Film"

By A. H. Giebler

A FAVORITE sport of the average debutante producer is to drag "the industry" over the coals, and after damning its directors, to say scornful things about its stories, subtitles and scenery, condemn its continuity, dilate on the evils of distribution and otherwise find fault from title to tailpiece. He winds up the performance by gathering the exhibitor to his sympathetic bosom and announcing in a loud and resonant voice that he is the Moses that will lead the poor misguided movies out of the bullrushes where they have been floundering.

Long years spent in listening to startling statements of this kind has taught us that the person who has most to say about promises has least to say about performances—that the chap who comes into the game with a "cat's got my tongue" attitude is far more apt to have something to say worth listening to than has the talkative tommy.

In other words, it is not always the bull thrower that brings home the bacon.

But Mayer Does Not.

Feeling this way upon the subject, I was almost certain that Louis B. Mayer would speak words of a constructive nature, because Mr. Mayer is one of the producers that act first and articulate afterward.

"I didn't have any bran new ideas," said Mr. Mayer, "but I did have a lot of experience—fifteen years with dramatic stock companies and grand opera productions.

"That and some business rules. One of the rules is that you've got to spend money to make money; another, that no matter what you are selling to the public, it is nothing less than good common sense to give the best possible value consistent with a decent profit. Another is that a production should be complete from all sides.

Discusses Percentages.

"If you've got a hundred per cent. play, put a hundred per cent. star and a hundred per cent. director along with it, and make it a three hundred per cent. production. Consider the Barrie plays on the regular stage. A play by James M. Barrie is enough in itself to fill any theatre, because the tender sentiment, the subtle satire, the humor, the drama and the masterly construction makes it actor proof.

"Frohman could have produced Barrie's plays with almost any kind of a cast and make them successful; but he didn't—he put Maude Adams in the leading roles, and made them doubly successful.

Puts Idea Into Practice.

"I put this idea into practice with our initial production. First, I looked around for a story with an appeal and an advertising value. I selected 'Virtuous Wives,' written by Owen Johnson, a widely read author, published in the Cosmopolitan, a magazine with millions of readers.

"The story, interpreted by any kind of a cast, would have made some money, but with George Loane Tucker as director, Anita Stewart in the lead, and a company of ability to support her—we paid Edwin Arden $700 for a bit in that film—it made more money. I call it a three hundred per cent. production. 'Virtuous Wives' has already gone one hundred thousand dollars over estimated bookings.

Is Not a Philanthropist.

"I am not posing as a philanthropist. I am not trying to make the exhibitor more money because I love him any more than any business man loves the other man he does business with. The exhibitor is my business partner, and I know that he will continue to be my business partner and my friend as long as I treat him right; and the better picture I can give him, the better friend and partner he will be and the better money he will make; and the better money he makes, the better money the Louis B. Mayer productions make. It is a fifty-fifty, endless chain proposition.

"I think our experience in the past will justify our ambitious plans for the future and guarantee their success."

I asked Mr. Mayer about distribution.

Plans New Distribution Scheme.

"We are not going to distribute our films according to the usual manner," he said. "We have a plan whereby we can keep in touch with the films after they leave our hands. We will do this to protect ourselves as well as the exhibitor. We will keep a string tied to our productions so that the exhibitor cannot be exploited by third parties."

Before I left the studio Mr. Mayer told me of an incident that ocurred while "In Old Kentucky" was being cast.

Tells of Whisker Hunt.

One of the best character actors on either stage or screen was cast for the part of the Colonel. The player's work was faultless, and he was the Colonel to the manner born—all but the beard. The player offered to furnish a set of faultless whiskers if a little time was available. They could not wait.

One day Mickey Neilan went into a barber shop. A bearded stranger was being tucked in for a haircut and shave. Just as the gas was about to be administered, he looked up and said, "Hello, Mickey."

Neilan rushed forward with a wild, glad cry.

"Barber, spare that beard!" he cried in tragic tones.

The Sought-for Is Found.

The barber stayed his scissors; Mickey dragged the man from the chair. It was Charles Arling, wearing one of the best sets of Kentucky Colonel Whiskers Mickey had ever seen.

The climax of the story came soon afterward at the studio.

The actor who did not have the right kind of whiskers was taken into consultation and things explained to him. He knew he was losing a chance of adding to his laurels by doing a fine characterization, but he was an artist, and realized what whiskers meant to the part, and stepped gracefully down in favor of the other actor. Of course he was given his salary.

This is only an incident, but I thought it worth telling because it goes far to prove Mr. Mayer's assertion that the utmost care is exercised in getting each production as right and tight, as free from errors, as it is possible to.

Louis B. Mayer.

New Company Formed to Make King Cole Comedies

IN order to take advantage of the rapidly widening field for two reel comedies, the Motion Picture Producing Company of America has been formed, according to an announcement just made public.

King Cole Comedies is the general title selected for the new series, and work will begin at once at the Becker Studio, on Staten Island. The first production will be under the general direction of Sammy Burns, known for his work as director and actor in L-Ko and other comedies. Burns also will act in the productions.

The organization is laying plans for an extensive campaign of advertising and distribution which is expected to give it a place among the leading companies. While the Becker studio, an all-glass building with 37 by 70-foot stage, is sufficient for present use, the corporation has purchased property measuring 100 by 170 feet, at Thirty-seventh street and Clarkson avenue, Brooklyn, where it will erect an all-glass studio and laboratory. Walter L. Johnson, who was associated for a long time with the Triangle Film Company, and Earl H. Hopkinson are the active heads of the new corporation.

Director Burns promises innovations in the King Cole series, although the popular "pretty girl" element will be used extensively. The company has been combing New York to secure the prettiest and most talented young girls.

The new corporation has its eye on foreign fields, for distribution, as well as American markets.

Bert Adler Figures That Figures, Both Feminine and Arithmetical, Do Not Lie

NO wonder all eyes are turned on the foreign market these days! Mack Sennett's Bathing Beauties might go abroad with "Yankee Doodle in Berlin." But Inter-Ocean, through the person of Bert Adler, has puzzled its brains to figure out how these winsome figures may be brought within foreign shipping regulations.

The letter below tells the whole story and hands out the best laugh of the week:

New York, July 24, 1919.

Mr. E. M. Asher, Mack Sennett Comedies, Longacre Building, New York.
Dear Sir:

The foreign rights to any Sennett comedy should be interesting, and we would be very glad to talk further to you on the proposition. We note that you also offer the rights to the personal appearance of the Sennett Bathing Beauties.

Now how can these last be handled? Of course, you are aware of the varying shipping requirements. South American shipments, for example, must be in hermetically-sealed cases. Would the girls stand for this? Or would the gallant South American to whom we might sell these rights?

Then there are the French regulations. Metal, hermetically-sealed cases are again called for—"not to contain over 100 pounds." Some of these girls are over this limit and would have to train down. The British specifications call for a maximum height or width of 14 inches. Think of it! We have no doubt that some of your beauties with slim waists would get by on the width specification, but how many reach under 14 inches on a height measure?

Still we are interested in both the rights to the film and to the personal appearance of the beauties. We simply would be at a loss under the prevailing regulations as to how to export the latter.

Very truly yours,
INTER-OCEAN CORPORATION.

Famous Players Signs Roi Cooper Megrue and Nina Wilcox Putnam to Write Original Plays

THE signing of contracts with two of the foremost writers of the present day for original photoplays from their pens and the purchase of the screen rights to two of the most popular plays of recent years are among the week's important announcements from the production department of the Famous Players-Lasky Corporation. Roi Cooper Megrue and Nina Wilcox Putnam are the authors, and "The Round-Up" and "All of a Sudden, Peggy" are the plays which have been acquired.

This is the first time that Roi Cooper Megrue, author of some of the most successful plays seen on Broadway during recent years, has entered the motion picture field. In point of popularity the plays of Mr. Megrue have established remarkable records, and he is recognized as one of the leaders in the playwrighting profession.

Simultaneously, Nina Wilcox Putnam is about to write an orginal photoplay for Famous Players-Lasky, according to the announcement. The best national magazines for some time have been publishing the short stories of this authoress. The nature of her work is particularly adapted to the production plans of the corporation for the next season.

Calls for Western Atmosphere.

"The Round-Up," by Edward Day, which ran nearly two hundred nights on Broadway in 1907, and is one of the most famous western melodramas in the history of the American stage, will be produced in picture form on a lavish scale, it is said. It is planned to film the play with the natural backgrounds of western cliffs and blue-misted canyons called for in the scenes, in which Indians and cowboys are the conspicuous characters. A notable cast will be selected immediately, it is stated, and unique scenic effects, sensational flashes, such as the fall of dead Indians from the cliff top to the floor of the canyon hundreds of feet below and other breath-taking features, are planned.

The author, Edward Day, originally put the play in vaudeville as a one-act drama. The little sketch at once became the leading feature of the programs in which it was presented, and friends of the author pointed out the possibilities in expanding the strong plot to a full play. In the enlarged form Klaw & Erlanger produced it in 1907, and Maclyn Arbuckle, as the cowboy sheriff, added immeasurably to the laurels he had previously won in "The County Chairman." The play is known even in the smaller towns throughout the country from the numerous stock companies which presented it in later years.

Sixty Plays Now on Hand.

In "All of a Sudden, Peggy," which was written by Ernest Denny, it is announced that Marguerite Clark will appear as the star. This will be Miss Clark's fifth subject to be produced in California during her present sojourn there. Walter Edwards will be the director. After this picture is finished Miss Clark will return to the East to resume work at the New York studios of the Famous Players-Lasky Corporation.

More than sixty plays are now definitely in hand in the production plans of Famous Players-Lasky for the coming year, and more than twenty of these are now in finished form. It is planned in general to release these Paramount-Artcraft pictures on an alternating schedule of two and three weekly. The carrying out of this schedule will mean a total of nearly 150 feature releases during the year.

Co-operation for "Everybody's Business."

Arrangements are being made to secure for the exhibitor the co-operation in each town of the National Security League, Board of Trade, principal and most prominent officials, the American Legion, every one of the four million soldiers that were enlisted in the war, and every leading newspaper in every city where "Everybody's Business" will be shown, will handle the exploitation for the picture in a different way than other photoplays have been in the past.

The photoplay will probably be shown in one of the important cities in the United States for a run before being released generally to the trade. This step is being taken for the purpose of putting over every phase of the exploitation campaign so as to give to each exhibitor throughout the country a tangible and practical exploitation campaign when he screens the feature in his theatre.

Theatres to Cost $100,000 and Over

THEATRE BUILDING continues to demonstrate that there is nothing dead or dying about the motion picture industry. Below are given projects costing $100,000 or over. A number of other new houses costing under the century mark in the thousands have been catalogued, but they are almost too numerous to mention. These $100,000-and-over beauties will serve, however, as a good indication of the continuance of the building boom. Here they are:

Louisville, Ky.—Majestic Amusement Company will erect moving picture theatre, capacity 3,000, and costing $300,000.

Kansas City, Mo.—Garden Theatre will be remodeled by Edelman-Fleming for Marcus Loew. Ten-thousand-dollar organ to be installed. Total improvement cost, $100,000.

Akron, O.—Francis Seiberling, president Goodyear Rubber Company, will construct brick theatre and hotel building to cost $3,000,000.

Oak City, Pa.—Columbia Amusement Company has purchased site for $100,000 motion picture house.

Pittsburgh, Pa.—W. J. Warland has plans by Charles R. Heister for one-story, $100,000 picture theatre.

Norfolk, Va.—Twin City Amusement Company will erect theatre with three galleries, costing $100,000.

Philadelphia, Pa.—Plans are completed for the new Stanley Theatre, at Nineteenth and Market streets; cost, $700,000.

Who Said You Had to Read This?

It's the Account of That "Some Outing" Held by the O'Brien Press, Host to the Moving Picture World Gang

By William J. Reilly

PIPE down! At ease! Nobody said you had to read this. And if you think it's an announcement going out as a "foreword" (accent on the "word") of the policy of some producing company for the ensuing year, you're all out of focus.

This is a strictly personal matter between the Moving Picture World and the printing company owned, controlled and managed by Charles J. O'Brien, publication printer, 22 North William street.

Just Ask O'Brien's.

We print his address, not as advertising, but solely for reason that if you do not believe what is here stated concerning the outing his company gave and to which the Moving Picture World staff was invited en masse, you can ask anyone at the O'Brien Press and get it confirmed. And you know a printer never lies.

And the fact that the O'Brien gang does the printing for the Moving Picture World would not prejudice it in the least.

Anyhow, this is all about the outing which Mr. O'Brien et al gave at Kissena Park, L.I., on July 26. We'd call this story "Ins and Outs at the Outing," but the man on the linotype machine would think it was a Variety wheeze. (Variety's just another O'Brien account.)

There were several innings at the outing. But everybody was so busy having a real time that when the seventh inning came along they forgot to stand up and take the great American stretch. It was a printer's outing, but there was nary a word about rules, hairline, screens, 9-em dashes, 6 point or 72 point.

Only "Rule" Was Good Time Rule.

In fact, the only point be to made is that you had to enjoy yourself, else you were possessed of a concrete disposition with ivory trimmings.

The only dash present on the occasion was a hundred yard dash with which Johnny Bell, our own "House Wrecker," romped away with more ease than Geraldine Farrar taking a high C. Of course there was a fat man's dash, which we will speak of later, only it wasn't a dash, but a Keystone comedy. And there was a girl's fifty-yard dash which wasn't a dash either, but a fashion ad. And last, but not least, as the best English novels say, there was the dash for the dining room. Casey engineered it and it made you think he was the well-known engineer, Casey Jones himself.

Hospitality Was the Star.

Speaking of the dining room brings to mind the atmosphere of hospitality of the whole occasion. Everything was wide open to the Moving Picture World. Just like a fellow who takes his best girl to a fancy ball and then is generous enough to let some other chap dance all night with her. The prizes for the races were donated by the O'Brien Press, but the Moving Picture World gang was hauled bodily into everything. And just to show that they were good sports, the M. P. W's ran away with almost everything.

For instance, Johnny Bell took the 100-yard dash, as aforesaid, and Reynolds, our little 227-pound blossom from Plainfield, N. J., ran away with the fat man's race. About a dozen blimps toed the line when the avoirdupois sprint was called. They cavorted about the barrier like a flock of nymphs until they got the word to go, and then they set sail for the tape like a formation of Yank tanks charging the enemy trenches.

Reynolds Had the Form.

Reynolds showed more form than the printers themselves who are supposed to know all about technical forms, and he tripped home like a little fairy running to greet its Cinderella godmother. They gave him a Waterman fountain pen so that he can figure out the O'Brien bill every week and see if there is anything left for Martin, the office boy.

Oh, yes—about the girl's race. May MacMahon won that, closely pushed by Marion Veronica Gerard. (Hello, Marion.) They gave May a fountain pen also. In view of the fact that Johnny Bell, the 100-yard champion, is going to get married soon, they very considerately gave him a Truly Warner hat.

Waring and Metz won a three-legged race, after a dead heat with Jake Fegter and Johnny Stelz. And by the way, if you thought Fay Bainter was cute eating cherries in "East is West," you ought to see Johnny Stelz's little girl eat lollipops. Young America was also represented in the boy's race, won by Master Vieldig.

Of course, there was a ball game. The composing room crossed words and bats with the press room. Somebody counted the score and said it was 12 to 7, "favor of the composing room."

Congratulations All Around.

The Moving Picture World was scheduled to play the winners, and the composing room was anxious to get back at the scribes for all the overtime they have put in on the "Movies." But

"Look Pleasant Please. Keep Your Seats. I'm Going to Take Another After This."—Shooting the Outing.
A picture of a few of the folks at the outing of the O'Brien Press, at which C. J. O'Brien was nominated for everything from President to Good Fellow.

the M. P. W. decided not to run away with everything, so they modestly declined to lick the composers.

Whereupon Charles J. O'Brien, looking as if he had just stepped off his yacht—in his white cap and shoes, congratulated John Chalmers on the courtesy of his staff. Looked for all the world like a pair of film magnates.

Then—then—came the food. We'd print the menu, but we don't want to create any hard feeling. During the food C. J. O'Brien rose and spoke: "Glad to have you and your kiddies here. Just like before the war. Hope every outing will be like this." (Applause.)

Then came the dancing.

Who said their girl was the best dancer there? Nope, can't tell the writer that.

J. A. Quinn Sends Letter Explaining His Views on Editorial in Last Week's World

THE following letter has been received from J. A. Quinn, president of the Motion Picture and Theatrical Association of the World, Inc.:

Editor, Moving Picture World:

In your editorial in the issue of August 2, you quote me as saying: "The motion picture as it stands today is the biggest joke in the world." This is an incorrect quotation. What I said, and I am now copying the exact words as taken down by a stenographer of the State Law Reporting Co., was: "The motion picture industry has sometimes been mentioned as the fourth or fifth industry of the world, and I take the stand, and I think we all put the motion picture industry first, from the point of being the most forceful and direct medium of reaching the people. It is absolutely first and above all in the world. But the way the business is being run today it is the biggest joke in the world."

And I still maintain that a number of the producers are making the industry a huge joke.

Isn't it making a joke of the industry for producers to take their favorites who are lacking in all that goes to make real artists, and make stars out of them?

Isn't it making a joke of the industry for these producers to spend thousands and thousands of dollars on advertising and for publicity that is false and misleading in order to create a demand for the pictures in which these "fake stars" appear?

Isn't it making a joke of the industry for producers to deliberately mutilate the works of authors to suit either their own whims or those of their stars? Or, to turn and twist the stories to fit their stars, because they were unable to measure up to the standards of the characters conceived by the authors?

What other expression than "joke" can you use in speaking of the padding that is used to stretch pictures that should take not more than two or three reels to make them interesting, into five or more reels that make them tiresome?

Can it be said that the producers are making anything else but a joke of the business when they waste huge sums of money in this padding and through other extravagances and then expect exhibitors and the public to pay them for it?

If—as some of the producers have done directly or through their agents—the placing of the blame on the public for style-stealing, mismanagement, ignorance of showmanship, lack of business knowledge, etc., isn't making a joke of the industry, then for God's sake, what is it doing?

I have been criticised for making the fight public. I gave the producers an opportunity of seeing the proofs I had to offer. I sent the invitations by registered mail, so that there could be no chance of them going astray. But they did not accept, and so I have carried the fight outside the industry.

The conditions inside the industry are very bad. People outside the business as well as those inside know it. Hundreds of letters coming into the Association's headquarters show plainly what the public thinks and knows.

J. D. Neal, Assistant Community Organizer of the Columbia (So. Car.) War Community Service, in a letter under date of July 17, says: "The motion picture producing industry appears to be a corporation unregulated with almost monopolistic powers. It is criminal that a man is obliged to take a program in order to get certain productions and certain stars. As long as the manager can not select his program, but is forced to take what is presented to him, we are not going to be able to have houses where one can be certain of what he is going to see when he goes."

The fight of the Motion Picture and Theatrical Co-operative Association is only to bring about definite reforms that will strengthen the industry and obtain better pictures for the exhibitors and the patrons.

Our active campaign will be started this fall. We now have members in every State in the Union and the organization of the State Committees is now practically completed.

It is a pleasure to see that Mr. Zukor, as was announced in a recent issue of one of the trade papers, has adopted for the companies of which he is the head, our slogan, "a fight for better pictures."

Very truly yours,
J. A. QUINN,
President.

Norworth Writes Film Song.

Jack Norworth, who has written a song about almost everything under the sun, is now working on a ditty that deals with motion pictures. He appeared last week at the Keith Theatre at Atlantic City, and between performances dug out his fountain pen and went to work. In a letter to Theodore Wharton, he said he was putting the finishing touches on the song and is planning to use it in his vaudeville act. It deals in the Norworth manner with his entry into pictures . The song, as yet unnamed, will be one of the publicity and exploitation devices for "The Crooked Dagger," which is written by Fred Jackson, produced by Theodore Wharton and released by Pathe.

The "Blimp" and the Monoplane.
Reynolds, who won the avoirdupois dash, and Johnny Bell, victor in the 100-yard sprint. Jake! the medals!

Cincinnati Operators Are Not on Sympathetic Strike

RUMORS of a sympathetic strike on the part of the Cincinnati Operators' Union have been quieted by statements made by officers of the latter union and exhibitors. A. Hettesheimer, president of the Cincinnati Exhibitors' League of the Cincinnati Chamber of Commerce, in discussing the report that the operators would refuse to handle films furnished by the exchanges whose employes are out, pointed out the improbability of such a move. He said:

"We have a contract with the Motion Picture Operators' Local Union, and we also have contracts with the film companies. We have deposits with the film companies and must pay for the films that we have contracted for whether we use them or not. If the operators refuse to handle the films sent to us by these exchanges it will mean a loss to the exhibitor and not to the exchanges."

A statement issued by executives of the operators' union indicated that the possibility of such a sympathetic strike was very remote. Charles M. Ring, president of the operators' union, said that at present no strike of operators, sympathetic or otherwise, was contemplated. Exchange managers state that business is going along in fine shape and that so far as they are concerned, there is no real trouble. Activities of pickets and sign men have fallen off considerably as a result of the arrest and conviction of three of the pickets, and it is believed that the possibility of any serious trouble has passed.

Charles W. Hartman Dies.

Charles W. Hartman, owner of the Garrick Theatre, Dallas, died in Detroit, Mich., July 26. Burial was in Detroit, which was Mr. Hartman's home before he came to the Southwest.

Four years ago, Mr. Hartman resigned from a lucrative position with the Studebaker Company here, and bought a small theatre on a busy downtown corner. By running popular attractions and advertising them well, he turned his small play house into a veritable gold mine. He possibly made more money on the ratio of capital invested than any other Texas exhibitor. Mr. Hartman is survived by a sixteen year old son.

Dent Made Myron Selznick's Assistant.

Announcement is made this week by Myron Selznick, president and general manager of Selznick Pictures Corporation, that he has appointed James Dent to the position of assistant. For a number of years Mr. Dent has assisted some of the foremost directors in production work, and for the last four years he has been associated with Ralph Ince. He was also studio manager of the Vitagraph studio at Bayshore, and also the Biograph studio under the management of the Shuberts.

IT'S "EVERYBODY'S BUSINESS" NOW

To Stand by the Government, to Help the Soldier Get a Job, to Help Suppress Bolshevism—and the Screen Is a Proved Medium for Awakening Public Sentiment

By Walter K. Hill

IN winning the war no single medium was so effective in rousing public interest, in awakening patriotism and in strengthening the cause of the Allies as the screen. Time and again Government officials testified to these facts, and the patriotic spirit manifested by the great body of screen-showmen made victory sure and hastened its arrival. But the aftermath of war is placing a continual responsibility upon the screen, for the picture theatre will not be much of a property if the forces of revolution and terrorism make headway in this country.

Having helped win the war, why may not the screen strengthen the hands of good government in awakening the public to the evils of anarchy? Party politics is not in question—it is the safety of a united country that is at stake! And so it will come to the screen, sooner or later, to be the medium for quickening patriotism while at the same time warning the heedless theatregoer of the dangers that beset the Government under which we have progressively prospered for nearly a century and a half.

Producers and Showmen Concerned.

For the first few months of America's share in the war the screen was not called upon to serve the Government as actively as during the closing days. So it is that in the move to battle disorder there has as yet been no official move made to "hook up" the screen with the fight that seems imminent—the fight to make a "safe democracy" safe for those who wish ardently to enjoy its benefits.

However, the individual producer is likely to undertake a work that the Government itself has not ventured into as yet—the production of films that tell a story, entertain while telling it and drive home by inuendo or illustrated example the disaster that threatens. Politicians may be trusted to dally along, as they usually do, before grasping the bovine of Bolshevism by the antlers. Meanwhile the producer of pictures and the exhibitor thereof hold the means to partially, or wholly, prevent the disease of unrest that may lead to attempted revolution.

Metro has produced a feature titled "The Uplifters" that bears on the perils of Bolshevism in a warning way, depending largely upon satire to press its points. Harry Raver's "The Volcano" is another photoplay that aims to give warning of similar activities. Others, too, will come along as the need of them and the market for them becomes (as seems inevitable) more active. Speaking specifically of a picture soon to be released is the present purpose.

Enters "Everybody's Business."

"Everybody's Business" is the more or less illuminating title of a play lately completed in photo-melodrama form that was witnessed in preview at the offices of W. H. Productions the other day. It has been produced and subtitled for the purpose of awakening realizations that will inspire "100 per cent. Americanism" in the minds and hearts of those who shall witness it. For good, red-blooded, Government propaganda, for an inspiration and for evidencing a mission of splendid purpose, "Everybody's Business" rings true in every one of its multiple reels.

Without undertaking any "expert" criticism of the subject, let it be said that "Everybody's Business" looked good enough in preview to warrant time, thought and space being devoted to these references to the W. H. Productions' contemplated offering to picture-showmen.

But "It Has Never Has Been Done."

The new way of doing the same old thing is what keeps the United States Patent Office busy, and the result is adding daily to the comfort, convenience and healthfulness of the country. The showman who strikes out on new lines of promotion is the one who is "copping the coin," while the easygoers still insist "it can't be done." In advertising and promoting "Everybody's Business" there opens opportunities that will never come to the photoplay of strictly commercial possibilities.

Take, for instance, the Benevolent Protective Order of Elks. Here is an organization that is fundamentally, basically and eternally an AMERICAN institution. To be a member it is essential that the candidate must be an American citizen; he must swear allegiance to the Constitution and fealty to the starry flag. Elk lodges are established only on American soil.

At the national conclave of Elks, held recently in Atlantic City, resolutions were enthusiastically embodied in the proceedings of the convention pledging that great order—with hundreds upon hundreds of lodges scattered throughout the Union—pledging every Elk to combat anarchy, the I. W. W. and all kindred spirits of revolution and destruction in every way possible. The Elks will be heartily interested in "Everybody's Business."

Women May Help.

During the war there was organized by influential patriots the Council of National Defense. Branches were established in every state in the Union with the national organization the controlling head. Of this country-wide organization so much has been written that it is needless to go into details. The showman needs simply to be reminded that there are councils of women associated with the national organization, through the various state alliances, and the women furnish the backbone of the exhibiting business.

The War Camp Community Service is another national organization created by war needs. Like the Council of National Defense the War Camp organization is being perpetuated for reconstruction times. Various centers of population have local organizations such as the Mayor's Committee of National Defense here in New York—comprising organizations of both men and women. There and other combinations of public-spirited people are operating against the threatened advance of lawlessness and disorder captioned "Bolshevism."

What a Few Men Could Do.

In the weeks that intervene before "Everybody's Business" goes over the circuits and into picture theatres throughout the land several men capable of approaching newspaper editors and big men of affairs in the populous centers could prepare the market for an enthusiastic assemblage of the general public before the screens where the picture might be shown. In one week fifteen or twenty of the larger cities could be awakened to the subject—and the picture-showman would reap a double reward of profit and patriotic duty well performed.

These men could interest the local branches of various patriotic societies; could work through the chamber of commerce to interest the employers of labor in the subject; could enlist the patriotically enthusiastic Elks and could have the backing of the A. F. of L. in assembling a representative audience to see "Everybody's Business" shown upon the screen of a prominent theatre to restricted groups of people who would appreciate its value to the cause of good government. The local newspapers would surely "get behind" such a movement, sufficiently to "cover" the event in a big way as a matter of importance and interest to the public.

Benefits from Interested "Boosting."

With men working in various large cities simultaneously there would spring up an extensive and well-developed demand for the picture to be shown upon the screens of picture theatres. The market would be prepared, the demand properly developed and there would be hundreds of eye-witnesses to the merits of the photodrama (representative citizens of each community where the invitation showings had been held) to voice their approval and to urge general attendance. Men employing help would be likely to buy tickets for special "nights" with their employees in attendance.

This photoplay embodies so much that is vital just at this time—points the way to insidious dangers that beset—that it should be shown as soon as consistent and as widely as possible. It will entertain and instruct. It will benefit every community wherein it is shown upon the screen, and there should be produced other pictures of this nature that the lethargic public may be aroused to the dangers of complacency in these days of beaver-like activities on the part of the rattle-brained "Red" or the self-designing agitators.

The screen that has given so much and so freely to the cause of victory may now turn, legitimately, to reaping a cash reward while serving a further and equally vital purpose of patriotism.

Attorney for Trustee in Bankruptcy Issues Official Statement Concerning General Film

SINCE the General Film Company went into bankruptcy, the Moving Picture World has received a number of inquiries regarding the status and plans of the organization. In view of the fact that there are more than 600 known creditors and that thousands of other persons are interested in the affairs of the General Film Company, the World deemed it advisable to procure an official statement from the counsel for the trustee in bankruptcy of the company.

Accordingly, Louis Weinberger, 1457 Broadway, attorney for the trustee in bankruptcy of General Film, at the request of the Moving Picture World, issued the following statement:

The General Film Company, which formerly had its executive offices at 25 West Forty-fourth street, this city, and exchanges at 729 Seventh avenue, New York, and in twenty-five other cities throughout the United States, has been adjudicated a bankrupt on the petition of Interstate Film Company, and other creditors represented by my associate, Mr. Sheinart, and myself; the General Film Contracting Company, a subsidiary corporation of the General Film Company, which was organized for the purpose of making the contracts and arrangements with the manufacturers of film distributing through the General Film Company, was also adjudged bankrupt.

Kellogg Appointed Receiver.

Asa B. Kellogg, 115 Broadway, New York, was appointed receiver in bankruptcy of the General Film Company and of the Contracting Company by Judge A. N. Hand, of the Federal Court in New York.

Immediately steps were taken by us to return to the manufacturers and owners thereof all film in the possession of the branches of the General Film Company, resulting in a saving of hundreds of thousands of dollars to the creditors of the General Film Company, and particularly to the owners of the film; every effort was made to administer the estate of the bankrupt corporations efficiently and energetically, and by reason of the operations of these corporations extending throughout the whole country it can readily be seen that strenuous work was essential to produce desired results.

Assets Being Collected.

The creditors of the General Film Company and of the General Film Contracting Company expressing their appreciation of the good work done by Mr. Kellogg, receiver, unanimously elected Mr. Kellogg trustee in bankruptcy of both corporations. While at the present time it is impossible to give any estimate as to the amount or rate of dividend to creditors, both my associate and myself, as attorneys for the trustee in bankruptcy and also Mr. Kellogg, are leaving no stone unturned in the process of marshalling assets of the bankrupt estate.

Weinberger Handling Correspondence.

In view of the great amount of detail work required in the administration of the affairs of the General Film Company and the General Film Contracting Company practically most of my time for the last three months has been devoted to these matters.

Pursuant to the direction of the trustee, all mail or other matter for the General Film Company or General Film Contracting Company should be addressed to Louis Weinberger, attorney, Brokaw Building, 1457 Broadway, New York City.

Semon Working on Sixth Comedy.

Larry Semon is on the third week of his sixth super-comedy. The subject, following the comedian's idea of having each comedy based on an entirely different theme, in no way resembles his former efforts.

Theda Bara Will Appear in "Kathleen Mavourneen"

KATHLEEN MAVOURNEEN" is the working title of the third Fox Theda Bara production which will be presented by William Fox in line with his policy for 1919-1920.

This play, described as "the sweetest of Irish love stories," was adapted for the screen and directed by Charles J. Brabin, from one of the works of the late Dion Boucicault. It is a production the strength of which lies in its simplicity and love element.

Miss Bara, in the title role, is seen as a colleen who is surrounded by poverty but possesses a wealth of charm and beauty. She loves a youth who is rich in character, poor in pocket. A wealthy squire in turn looks with fondness on Kathleen. Her parents, beset on all sides by misfortune, find the supreme blow in threats of eviction. And it is the squire who owns their property.

Supporting Miss Bara are Marc McDermott, Raymond McKee, Edward O'Connor, Jennie Dickerson, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe. Camera work was done by George Lane.

Samuel Goldwyn Inaugurates Jury System for Deciding on Suitable Film Subtitles

SAMUEL GOLDWYN gives considerable thought to the matter of titles. To this end he has conceived what he calls "the jury system." This recently formed title jury is composed of men and women in the organization, who from experiences and temperament, see things from different viewpoints. The jury comprises those with a literary training and others without any training of the kind. An effort is made to have this body typical of the average motion picture audiences as they are found in all parts of the country.

When a new production is viewed by the committee it contains titles written by the title editor, but they are subject to change and sometimes to removal entirely, if the jury finds that for one reason or another they fail to carry the desired point.

Know Story Backward.

It is obvious that the director, scenario editor and even the title writer are so close to their work that they know a story backward, and what may seem perfectly clear to them may appear vague to an audience that sees a picture without any previous knowledge as to what it concerns. Sometimes it is found that a member of the jury is doubtful about the meaning of a word, or a phrase used in a title, in which case a substitute is found. Before a title is considered satisfactory it must meet with the approval of everyone on the committee.

In striking an average that keeps a production from going over the heads of an audience unaccustomed to subtle phraseology, or the slang of Broadway, particular attention is paid to titles of a humorous nature. Experience has shown that "smart" titles, which may appeal to a particularly sophisticated sense of humor, are likely to fall flat with a large percentage of patrons.

Every effort is made to avoid trite phrases, such as "The Following Morning" or "That Night." Also, if anyone on the Goldwyn title jury feels that an expression offends good taste, or makes light of religious convictions, it is promptly removed.

Mabel Normand's in Again.

Neither the Wild Man of Borneo, top; the Tattooed Man, center, nor the Rhine, bottom, hold fears for Mabel in her circus Goldwyn, "The Empty Paradise."

Pickford Film Opens New Strand.

"Daddy Long Legs," Mary Pickford's rare success, has been selected by the M. E. Comerford Amusement Company, as the attraction for the opening days of the new Strand Theatre at Sunbury, Pa. The theatre is to open under the Comerford management July 31, and the Pickford film has been leased for that day and the remaining days of the week.

The Strand, formerly the People's Theatre, became one of the Comerford string of thirty-seven some months ago, and has since been in the process of reconstruction. Its entrance has been enlarged and beautified and the interior of the house redecorated and reseated. The theatre will reopen with a seating capacity of 1,000.

SELZNICK PICTURES TO BUILD STUDIO

Plans Call for Big Plant at Long Island City—Has Total of 54,240 Square Feet of Floor Space

TEN months hence the Selznick Pictures Corporation will collect its forces, artistic and mechanical, from a number of picture plants and bring them together in its big new studio. It will be located at Long Island City, across the Queensborough Bridge, fifteen minutes from the heart of Broadway.

Myron Selznick, president of the company, has just announced the first comprehensive details of his big enterprise. The studio is to be erected on a plot of ground, 200 feet by 600 feet. Work will begin immediately.

An idea of the size of the new Selznick studio will be gained from these figures. Twenty companies will be at work at the same time. Floor space totaling 54,240 square feet has been set apart, according to the plans, for the two stages, the lower and upper one.

To Be Four Stories High.

Four stories high will the building be, divided up into two huge studio floors and two mezzanine floors. The lower studio will have a floor space of 25,200 square feet, with a clearance space of 30 feet and the upper studio will have a floor space of 29,040 square feet with a clearance of 50 feet. To take care of the traffic there will be six passenger elevators and two freight elevators.

There will be eighty-eight dressing rooms. The stars will have three-room suites for complete privacy and comfort in preparing for their work. Women stars will have separate private showers and baths, and men stars private showers.

There will be a resturant in the studio, with the latest sanitary appliances, including mechanical peelers and electric dish-washers, capable of seating 500 persons at one time. Seven complete projection rooms of large dimension are called for in the plans. Two huge tanks and four traps also are included.

Will Have Theatre.

A theatre will be installed in the main building. The auditorium will seat 700. Nothing is to be omitted to make it modern and up-to-date to the last detail. It will be used as a set, when a script calls for a playhouse, and as well for projection and exhibition purposes.

Barber shops and hair-dressing parlors will be placed at strategic points. Green rooms for recreation and rest are to be comfortably furnished and conveniently located. Hand-ball courts for the strong and swift-armed in goodly number will be found. And on the roof, with the East River not far off to supply the cooling breezes, are to be placed several tennis courts. A Selznick police department and a fire department will be provided. The garage under the studio roof will be built to accommodate thirty-two cars.

The huge basement, with its 120,000 square feet of floor space, it may be certain, will not go to waste. Carpenter and mechanical shops of every description will be found there. Plasterers, wall paper hangers and papier mache workers will also be given lots of elbow room. Not to mention the paint shop, in all its vivid glory, would be libelous.

This shop will be so laid out that scenic drops, no matter what their size, painted there will be able to be hauled directly into either one or the other of the main studios. A battery of electric generators and transformers of large number will delight the heart of the "juice" engineers.

A printing office will be found in the heart of the studio. The art department will be in proximity with the mechanical shops, and the cutting and editing rooms will be handy to the projection chambers.

Offices on Mezzanine Floor.

On the mezzanine floors will be the executive offices, including the private offices of Myron Selznick and his principal lieutenants; also the directors' rooms and the dressing rooms. Within easy reach of the latter will be the dressmaking department and the wardrobe. The telephone exchange for inter-studio messages will be the last word for the quick transmission of orders.

The still department will take in one whole end of the building, 52 feet by 200 feet.

A technical office with a staff of draftsmen, presided over by the technical director, will be given a point of vantage, where daylight will flood the room for the maximum number of hours. Facilities will be given the technical staff to enable it to complete the most exacting sets in record-breaking time.

Space for Twenty Companies.

With twenty companies at work at one time, which is the schedule to be adhered to in the world's largest studio, at least 800 players will be housed, reckoning forty to a company. To meet the needs of these and the general business, it is estimated that no less than 700 additional persons will be required, including technical, mechanical and office staffs. This brings the total to 1,500.

Kalem Announces Reissues.

The Kalem Company, 1482 Broadway, announces a reissue at popular prices of westerns, comedies, dramas, comedy dramas and sensational dramas. The stars of these pictures are Tom Moore, Anna Q. Nilsson, Marguerite Courtot, Ruth Roland, Marshall Neilan, Marin Sais, Robert Ellis, George Larkin, Ollie Kirkby, Helen Holmes and Helen Gibson. They have been directed by Directors Robert G. Vignola, Marshall Neilan, George Melford and Harry Hillard.

The Selznick Pictures Studio Now Under Construction in Long Island City, as Visualized by the Architect.

Big Mitchell Lewis watches home fires burning in his Select, "Faith of the Strong."

Pat Coleman, ex-Service and Selig Man, Starts Producing Concern in San Antonio

DALLAS, the film distribution centre of the Southwest, is going into the producing business. The first moving picture producing company will open for business Oct. 1.

Pat Coleman, for six years with Selig and just back from overseas, where he served on the general staff as war records photographer of the French government, has organized the new concern which will probably be known as the Coleman Producing Company. Dallas business men, realizing that San Antonio has stolen a march on them in encouraging the location of film studios, have enthusiastically backed Mr. Coleman's project. They will erect a studio and go to work as soon as possible.

The first picture will be made in Dallas is to be "The Bad Lands School Marm." The next will be "The Prodigal Daughter," which will require a cast of 4,000 people. "The Mystery Millions," a live wire serial, will also be started at once.

Mr. Coleman is in Los Angeles where he will interest various actors with successful reputations in his project. He expects to secure the services of a star of nation wide repute and perhaps twenty actors for other parts. The new company will be capitalized at $800,000.

"Dallas was selected for the new home of our studios because of the perfect light," Mr. Coleman says. "I own the rights to a new three color process with which we will conduct many interesting experiments in production. Texas sunlight is the best photographic light in the world. We can keep our companies busy up to nine o'clock at night owing to a clear light and the long summer days."

Williams Working on "Black Gate."

Earle Williams has begun work on "The Black Gate," an exceptionally clever mystery story by Hilliard Booth. The new Vitagraph feature tells the story of the rejuvenation of a brilliant young lawyer through the influence of love and originally appeared in a popular magazine. The supporting cast will include Ruth Clifford, who has just joined Vitagraph, Harry Springler, Brinsley Shaw, Melbourne McDowell, Clarissa Selwyn and Park Jones.

Universal Orders 10,000,000 Posters for Its New Series

WITH its finest series of pictures nearing completion, Universal is preparing to advertise it extensively.

Universal last week signed a large contract with the Morgan Lithographing Company of Cleveland, which involves a minimum delivery of ten million poster sheets which will be used to advertise Universal products for one year.

Two million pounds of paper will be required, and for the transportation fifty freight cars will be used.

This contract represents only a part of the extensive exploitation campaign Universal has planned for the coming year. The advertising department will co-operate with the exploitation and publicity department in giving the exhibitor his greatest needs.

Barthelmess Returning to New York.

Richard Barthelmess has completed work in the leading role of the Griffith production being filmed on the west coast and is expected to arive shortly in New York.

He has been granted a vacation leave by the producer before assuming the principal part in another Griffith play, which, it is understood, will be enacted in New York. Work on this picture will probably not commence until September.

Change in Griffith Repertory.

Changes in the D. W. Griffith repertory season at the George M. Cohan Theatre, New York, will bring to a close on Sunday evening, August 10, the engagement of "The Fall of Babylon," now in its third week. The next offering will be Mr. Griffith's new peace edition of "Hearts of the World," wherein the League of Nations receives its first motion picture presentation in narrative form, with the necessity for the cessation of armed strife powerfully visualized by Mr. Griffith.

The new edition of "Hearts of the World" is considerably shorter than Mr. Griffith's original production. The cast of principal characters however, remains the same, including the Misses Lillian and Dorothy Gish, Robert Harron, Master Ben Alexander, George Siegmann, Adolphe Lestina, Kate Bruce, Josephine Crowell, Robert Anderson, George Fawcett, Anna Mae Walthall and others.

Garrison on Border Means Exhibitors' Opportunity

NOW that the Mexican border is to be permanently garrisoned, $75,000 is to be spent by the United States government in providing moving picture theatres along the Rio Grande. Theatres will be erected on the Liberty Theatre plan for the troops.

The determination of the war department to keep a permanent guard along the Rio Grande frontier has been met with jubilation on the part of theatre owners on the southern edge of the United States. The government theatres will be in the center of the various camps. In the cities nearby, arrangements are being made to build moving picture theatres which will cost $500,000 or more. The exhibitors know they are sure of liberal patronage as long as the soldiers stay.

Richardson Will Lecture on Way to Maritime Convention

F. H. RICHARDSON, editor of the Projection Department, will attend the Maritime Convention in September on behalf of the Moving Picture World. He will motor up through Maine and will stop over in such cities as desire it and lecture before projectionists on the optical system of the projector. The lecture will be accompanied by stereopticon slides.

The date has not been set as yet for the convention, but those who desire to have Mr. Richardson visit them should communicate that fact to him as soon as possible.

Desmond Is Pursued Lover in "A Sagebrush Hamlet"

WILLIAM DESMOND, in his latest picture, "A Sagebrush Hamlet," released by Robertson-Cole and distributed by Exhibitors Mutual, plays the role of a pursued lover. Instead of the rough and ready westerner trying to win the heart of the eastern girl, the girl tries to win the madcap leader of a reckless crew of cow-punchers.

A Minnesota chain of theatres booked the film far in advance of its release. The manager stated that western pictures with a somewhat different angle to the story are invariably among the most popular shown in his theatres.

Marguerite De La Motte plays the part of the Eastern girl and her escapade in her "nightie" leads to no end of amusing situations. Ed Piel, Walter Perry and George Fields, a splendid trio of rugged Westerners, support William Desmond as members of the reckless Bottle Canyon gang.

FAMOUS PLAYERS MAKES EDUCATIONALS

One Series Will Be for Theatre Presentation and the Other for Use in Schools and Clubs

ACCORDING to the announcement from the Famous Players-Lasky Corporation, that company, appreciating the vast possibilities that lie in the development of the educational picture, has formed two separate departments which will operate in the educational field in two ways.

One of these is the educational department, which already is producing educational subjects for exhibition in regular picture theatres. This department is under the management of Nathan H. Friend, who long has been identified with production of educational pictures. Mr. Friend explains that the pictures made in his department are primarily intended for projection in regular theatres, because, while they are instructive, at the same time are fundamentally entertaining.

Non-Theatrical Section.

The other division is the non-theatrical picture department, and is under the direction of David K. Niles, who, as a pioneer in the educational film field, has been one of the leaders in the fight to convert schools, clubs, churches and other public institutions to the educational value of films.

Mr. Niles' department, it is announced, will devote itself entirely to the production and distribution of pictures to non-theatrical organizations that are interested in better photoplays or in educational subjects.

Subjects on Friend's Program.

The subjects on Mr. Friend's program for the educational department give an indication of the nature of the work which he intends to do. One of these is the Paramount Magazine, which will be made up of a variety of subjects and which will include the work of some of the best known writers and artists. In it there will be the cleverest epigrams from the Smart Set Magazine; epigrams by Helen Rowland, whose writings in the New York Evening World and syndicated newspapers, have won for her a countrywide reputation; comic animated cartoons by a number of well-known screen cartoonists, and an animated technical drawing of some popular scientific or mechanical subject. The animated technical drawings will be done under the supervision of the editors of Popular Mechanics, and will treat of mechanical subjects that are of popular interest.

Besides the Paramount Magazine, Mr. Friend's department will distribute the "So This Is America" pictures, which will be comedy travel subjects, written by Ring W. Lardner, the well-known humorist; Arthur B. Reeve, creator of the Craig Kennedy detective stories, and John W. Grey, the well-known scenarist.

Other series already are being arranged for, it is announced.

In the non-theatrical department the educational subjects are being arranged along courses which have been formulated by some of the foremost educational authorities in the country. These pictures are for exhibition in schools; but, although they will be strictly educational, they will in no way, it is stated, replace the text-books, but will supplement the present teaching facilities, making school more interesting for pupils and allowing teachers greater time for the handling of their classes.

Exchanges to Handle School Pictures.

Other pictures already are being produced by Mr. Niles' department for exhibition both in schools and semi-educational centers. These, it is declared, will be educational in a broader sense and will be less closely related to school subjects than those produced for special school presentation.

The non-theatrical subjects will be handled from the regular twenty-eight Famous Players exchanges in this country, special representatives being assigned to each exchange to care for the distribution to public institution.

Nathan H. Friend
Manager Educational Department, Famous Players-Lasky.

Carlyle Blackwell Forms Own Producing Company; First Production Slated for Release in October

CARLYLE BLACKWELL, long a star personality of the screen, has launched his own producing company and leaves for California this week to begin preparations for the first production which is to be a spectacular society drama photographed from a popular fiction work now reckoned as one of the best sellers.

Mr. Blackwell is busily engaged in casting the twenty-three roles. The productions will be made on a splendid and elaborate scale, with no maximum cost set.

Mr. Blackwell has been financed by a prominent banker and former Governor who base their faith on Mr. Blackwell's pulling power in pictures heretofore released with him as star, and who figure that without the limitations of cost, limits of time, and other obstacles placed in the way of a star forced to work against the clock and calendar, that there will be no limits to the appeal of high class sensational productions with Mr. Blackwell in the star roles.

Big Campaign on Each Picture.

In addition to an unlimited negative cost, $25,000 per production has been set aside for national exploitation, and for six weeks preceding each picture in the metropolitan centres of the country, intense advertising campaigns will be conducted.

The entire output of the Blackwell organization has already been disposed of to Joseph Friedberg, who in turn is to arrange distribution along a plan best conceived to enable the pictures to earn the greatest amount of money, and at the same time afford the greatest number of exhibitors opportunities to play the pictures.

Mr. Friedberg has already arranged the advertising campaign preliminary to the first production and this is to begin early in September with the first production announced for release the latter part of October.

The first production will require twelve big sets, twenty-three principals, and a great number of minor parts; will be in approximately 6,000 feet and will cost more than $100,000, if the producers are able to maintain their scheduled cost, but additional expenditures will be made necessary to achieve the results Mr. Friedberg has demanded of Mr. Blackwell.

It is understood that already a number of independent exchanges have communicated with Mr. Friedberg in an effort to secure a series of six pictures which will constitute the first sixteen months output.

Brother of Jean Paige Arrives Home.

Jean Paige, who is now at work as leading woman for Harry T. Morey in his new feature, "Out of the Dark," took a day away from the Vitagraph studio in Brooklyn to welcome home her brother John, who has been in France as a lieutenant in the Remount Service, Thirty-sixth Division.

David K. Niles
Manager of Non-Theatrical department, Famous Players-Lasky.

ZUKOR ELECTED A STANLEY DIRECTOR

Famous Players President Is Added to Board of Philadelphia Theatre Operating Company

AT the first meeting of the Stanley Company of America, which recently was incorporated for $15,000,000, with Jules E. Mastbaum as president, Mr. Mastbaum announced that all details had been perfected for the smooth working and the resultant expansion of the enterprises contemplated.

A new member has been added to the board of directors in the election of Adolph Zukor, president of the Famous Players-Lasky Corporation, Therefore his connection with the Stanley Company will bring to that organization the strength of his many affiliations.

The Stanley Company, Mr. Mastbaum said, proposes to extend its business by buying existing houses and leasing or building new ones wherever there is an unsatisfied demand for first class photoplay entertainment. Plans are being considered which assure quick service for each theatre. That is to say, that as quickly as films are released they will be shown in the theatres under the control of the new corporation. This will be an innovation in many instances, where films have not reached the location for many weeks after their original showing and insures patrons the latest and best in the motion picture field.

Mr. Mastbaum said that ground immediately will be broken for the new Stanley Theatre at Nineteenth and Market streets, Philadelphia, which, as already announced, will be one of the most imposing structures in the country with a seating capacity of 4,000 and containing every modern improvement. In addition to this house everything is in readiness for the beginning of work on a theatre at Fifty-second and Chestnut streets in the same city, and another in Logan, both of which, it is said, will be revelations in their particular sections of the city. These are not all of the new houses contemplated. As a matter of fact the company has in prospect the construction of houses in other localities, and will also rebuild and likewise improve several theatres which are now enjoying remunerative patronage.

Tour of Sennett Bathing Girls Was Unprecedented

WHEN Sol Lesser decided to undertake a transcontinental tour of Mack Sennett's famous bathing beauties, and broached his venture to the veteran motion picture powers on the Coast, they all threw up their hands in fear and said, "It can't be done."

"Yankee Doodle in Berlin," with the personal appearance of the girls has proved such a drawing card that the scheduled one-week engagement at Moss Broadway Theatre, New York, has now run into five weeks.

B. S. Moss, at whose theater the picture is being shown, co-operated with Mr. Lesser in the matter of publicity, by allowing Arthur Mac Hugh, the head of the Moss publicity staff, to handle Mr. Lesser's publicity for the New York dailies. H. C. McCourt was chosen to head the exploitation department that is, to handle the photos, programs, Sennett songs and the booklet, "Queens of the Sea," containing thirty-four pictures of the Sennett Bathing Beauties. The third man, who has returned to the motion picture game after an abse of a year, in which time he served with Uncle Sam, is Isador M. Stern, who is handling the "stunts" for the organization—his best bit of work being the arrest at Coney Island of the bathing girls.

"The Hall Room Boys" May Go to State Rights

JACK AND HARRY COHN, who are handling the distribution of the Hall Room Boys comedies, although they have had some tempting offers from several distribution organizations, are considering seriously the advisability of placing the productions on the state rights market.

Since the showing of the first two of the series at the Strand Theatre, New York, inquiries have come in from exhibitors anxious to show the comedies and in addition many bids from state rights buyers have been received.

One advantage accruing to the exhibitor who shows "The Hall Room Boys" series, twenty-six of which will be released during the year, lies in the fact that nearly one hundred newspapers throughout the country are daily advertising the boys.

The two featured comedians, Flanagan and Edwards, have appeared in the vaudeville houses of the Keith and Orpheum Circuits, for several years, as headliners. Their comedy is known to be clean-cut and sure fire.

Jack and Harry Cohn desire to give all state rights buyers an equal opportunity before concluding distribution arrangements.

Mayflower Sues to Recover $5,200 from Harley Knoles

THE Mayflower Photoplay Corporation has filed an action in the United States Court against Harley Knoles, who was engaged by the film company as director of "The Red Republic" adapted from "The Comrades" by Thomas Dixon, to recover $5,200 which the defendant is alleged to have extorted from the company.

The complaint filed by House, Grossman & Vorhaus, counsel for the film company, sets forth that Knoles was engaged as director in September, 1918, and commenced work on the production at the Norma Talmadge Studio on October 31, completing the interior scenes early in December when the casts was transported to Florida to take the exterior scenes.

Did Not Use Scenario.

After the interior scenes were completed at periodical intervals until the completion of the photoplay, the company charges, the defendant made demands upon the company for amounts in excess of his salary of $800 weekly under the contract which is alleged to have been paid under duress and protest.

Knoles completed the production without the aid of a scenario, making it impossible for the film company to engage another director to complete the production at the time he made his alleged demands upon the company for additional sums, and as the company had invested upward of $60,000 in the production it had no alternative it is alleged but to comply with his demands.

Through his attorneys, Lewis & Schaap, the defendant denies the allegations contained in the complaint that he extorted the sum mentioned from the company and asserts that he was entitled to the money which he received, amounting to $1,000, under the terms of the contract.

"Tiger Cub" Is Pearl White Film.

"Tiger Cub," announced as the vehicle for Miss White's debut as a William Fox star, will be the first of a group of big productions which Mr. Fox has planned for her. Scores of novels and scenarios were rejected before the choice finally fell upon the story as being peculiarly adapted to Pearl White's talents.

Although work on this film has not been started, material for other Pearl White pictures is already under consideration.

Barriscale Feature Lends Itself to Window Displays

BESSIE BARRISCALE'S recent production, "The Woman Michael Married," released by Robertson-Cole through Exhibitors Mutual, is an example of a modern style production. Several exhibitors have linked the advertising of the picture in the newspapers with the advertising of local merchants and have also arranged Barriscale windows. Photographs of the star in her many beautiful gowns were used as models of what might be accomplished with materials which were displayed in the windows.

It is being more generally recognized by merchants everywhere that motion pictures are a dominating influence in the creation and spread of fashions and the value of co-operation with exhibitors is daily becoming more apparent to them. In the latest Barriscale picture not alone evening gowns, but bathing costumes and street dresses of the latest mode were used. In fact, so many costumes were worn that a small window of photographs, each one of the star in a different gown, was possible.

Exhibitors everywhere have reported that women leaving the theatre after a striking society play talk about little else but the appearance and costuming of the women, and invariably stop in the lobby to closely regard the photographs.

Levey Returns from Trip.

Harry Levey, general manager of the Universal Educational and Industrial Departments, returned this week from the Middle West, during which time he visited business acquaintances. Incidentally he announces that he has brought back to New York the largest contract for the distribution of educational pictures in the history of the industry.

Ford to Instruct British in Modern Picture Methods; First International School of Film Art

INSTRUCTION of British producers in American motion picture methods, developed during those years when Britishers were busy with the more important exigencies of the great war, will be a primary feature of the Famous Players-Lasky British Producers, Ltd., studios in London. This announcement was made recently by Hugh Ford, special director, Famous Players-Lasky Corporation.

The new company, he said, will organize what is to be substantially the first international school of motion picture art. Arrangements to pass on the newly developed arts and sciences of the motion pictures to Britishers who desire to enter this field were made at the request of English capitalists. Such an arrangement, according to Mr. Ford, offers the following:

1. An opportunity to discharged British soldiers to learn the latest methods in the most lucrative profession in the world.

2. An opportunity for the development of British dramatic talent that actors and actresses may make their way to international stardom without coming to America.

3. An opportunity for stimulating British playwright genius and making the playwright's market, now subject to international barriers, a single field where manifold profits may be reaped.

4. An opportunity for British producers to learn the American trade secrets for the development of their own motion picture industry without wasting time in experiments which have already been tried in the United States.

Our Duty to Teach Britishers.

"It is America's duty to stand by Great Britain during the reconstruction period," said Mr. Ford. "It is only fair that America should teach her great ally methods, both artistic and scientific, which she had the opportunity to develop while Britain was occupied with the war. Overseas, the motion picture industry is five years behind the times—not because of any lack of brains or initative, but simply because of the war.

"This is an opportunity for America to pay off her debt. We want to give British producers every opportunity to regain the lost ground. Our experts and technical men, who have the subject at their finger tips, will pass on the information overseas. We hope, that within a period of months, the motion picture field overseas will have been broadened and new activities stimulated.

"Unquestionably there is a new field for material overseas. There is undeveloped dramatic talent. There are British plays and British playwrights that would have a future in the motion pictures.

Schooling Invited.

"The Famous Players-Lasky British Producers, Ltd., have entered upon this schooling project at the invitation of the British capitalists who backed the organization. It is England's opportunity to enter the modern motion picture field on the same high artistic plane upon which she worked before the war. It is an opportunity for American motion picture men to help cement international friendships."

Mr. Ford arrived in New York recently from the West.

Special Sunday Movie Edition Surprises Dallas

SOMETHING new for the Southwest was a big moving picture edition put out Sunday, July 27, by the Dallas Times Herald. This newspaper two years ago started featuring with its Sunday issue a four to six page moving picture section. The idea proved a popular one and circulation jumped all over North Texas.

On the Sunday mentioned fourteen pages of the paper were devoted exclusively to news of the moving picture world. For the first time attention was paid to the local film exchanges, the managers of which were written up. Photographs of several hundred employes of the fifteen Dallas film houses were printed, as well as numerous articles showing that Dallas leads the entire South in the moving picture industry.

Tom C. Gooch, managing editor of the Times Herald, sent copies of the edition to 500 moving picture exhibitors throughout the state. They are asked what they think of featuring the movies as well as being given a hint as to how to liven up the newspapers in their home towns.

Blanche Sweet Film Now Selling.

Harry Garson's second Blanche Sweet production, "The Hushed Hour," which is being state-righted, is rapidly being disposed of. The following territories have been sold in the last few days: Jones, Linnick & Schaefer, of Chicago, Illinois; Big Feature Rights Corporation, of Louisville, Kentucky and Tennessee; Pioneer Film Corporation, New York State; Josiah Pearce & Sons, of New Orleans, Louisiana and Mississippi; The First National Exhibitors' Exchange, of Cleveland, Ohio; Merit Film Company, of Denver, Colorado, Wyoming, Utah, New Mexico and Idaho; Charles F. Schwerin, Delaware, Maryland, District of Columbia, Georgia, Florida, Alabama, North and South Carolina, and Virginia. The United Kingdom has been sold to the Gaumont Company.

The sales were made through Herbert K. Somborn, formerly sales manager for Mr. Garson, but who is now the president of the newly formed Equity Pictures Corporation.

Bernard Comes to New York.

Clifford C. Bernard, who has been managing the Sol Lesser production, "Yankee Doodle in Berlin," in conjunction with Mack Sennett's Bathing Beauties, in the states of Indiana and Pennsylvania, has been called to New York to assume the same duties for the show now appearing at B. S. Moss' Broadway, relieving Frank McClellan, who is joining the Paramount exploitation department.

Mr. Bernard, before joining Sol Lesser's orgaization, managed the Majestic Theatre in Los Angeles.

Warner Oland Goes to Los Angeles.

Warner Oland, sunburned and enthusiastic, set out for Los Angeles July 25, wh re he is to begin work soon on the Louis J. Gasnier serial, "The Third Eye," to be released by Pathe. Featured with him in the picture is Eileen Percy.

The role to be played by this villain of the screen is a typical Oland part, one of the kind that has made him famous wherever serials are shown. He will be the crafty, sinister, powerful master crook.

"The Third Eye" marks Mr. Oland's return to the serial field.

Ruffner Uses Lobby Display to Boost Drama of Arabia

MANY exhibitors throughout the country have taken advantage of the exploitation possibilities of "The Man Who Turned White," the first H. B. Warner picture released by Robertson-Cole through Exhibitors' Mutual, and one of the most successful of them is Manager Ralph Ruffner, of the Rialto Theatre, San Francisco. He put over a lobby display that was an effective piece of staging in itself, and put life into it with the presence of the ten young women ushers dressed in native Arab costumes.

In the play Warner appears in the role of a cashiered officer of the Foreign Legion, the victim of injustice, who goes into the desert and becomes the chief of a band of Arab raiders.

The atmosphere of the picture was carried into the lobby display. The background showed the wastes of the desert and set as if to appear actually on the sands was a life-size cut-out of the man who turned white on horseback. A few real palms set off effectively the idea of the oasis in the sands. An Arab tent of striped canvas was draped about the box office window.

Doris Kenyon, Center, Believes in Holding Hands; Not So Doris, Right.
And Doris, left, is strictly neutral, not to say very attractive in these scenes from "The Bandbox," the Deitrich-Beck production for Hodkinson.

DISTRICT ASSOCIATION CHANGES RULE

At Request of Exhibitors, Exchangemen Refuse to Allow Monopoly of Films by Large Houses

THE exchange Managers' Association, of Washington, D. C., will no longer consent to exhibitors' requiring, in the making of contracts, that their competitors and neighbors shall not be permitted to run the same pictures at any future date. Following a complaint from certain exhibitors in that territory, it became known that there were other and competing theatermen who would demand, when making a contract for films, that they have the exclusive use of those films in their neighborhood, and sometimes the demand included the entire city.

Small Houses Injured.

The matter had been carried before the grievance committee in a particular instance. The exchange was held to be at fault in canceling a contract because the theatre previously running the show had demanded that action be taken. If permitted to run to its logical end it would mean that a large house at one end of the street could prevent another, perhaps smaller, house at the other end, from getting films run by the former six months before. It would result in a few houses getting entire control of the picture output in so far as their particular city or town was concerned and the revival of the old booking agencies.

Association Adopts Rule.

Following almost unlimited discussion of this evil, the following rule was adopted: "Members of this association are hereafter prohibited from entering into any contract with any exhibitor whereby it is implied that the films so contracted for may not at any future date be shown at a competing or other theatre." This does not mean that the theater first running the films will not be given suitable protection, but it does mean that it canot dictate where or where not the films would be permitted later to be shown.

Harry Bernstein, of the Motion Picture Exhibitors' League of Virginia, was a guest of the association at the meeting in which this matter was discussed. He invited the managers present to attend the joint convention of exhibitors of Virginia, Maryland, North Carolina, Delaware and the District of Columbia to be held August 13 and 14, at Ocean View, Va. Messrs. Lust, Dresner and Kaplan of the association were appointed to assist Mr. Bernstein in working up events that will make the convention a lively one. There is to be a movie ball, shore dinner, baseball game, fat men's races and some other things of a laugh provoking nature.

The requirement that on and after August 18 all exhibitors will be required to pay for their shows in advance of show date was finally agreed upon at this meeting and all exhibitors in this territory, will, at an early date, be advised of this action. It was pointed out that a majority of the exhibitors are already making such payment and Mr. Bernstein spoke on the matter from an exhibitor's standpoint. He declared himself as in favor of the proposal.

Morgan Resigns.

The managers were called upon to accept the resignation of their secretary, Oscar A. Morgan, who goes to New York to become assistant sales manager of the Famous Players-Lasky Corporation. As a token of their esteem they presented him with a leather traveling bag with his initials upon the tab. The loss of Mr. Morgan, various speakers declared, was a matter of deep regret to all. He will be succeeded by Herbert C. Wales, manager of Universal.

George Lenihan, who will represent the Big Four in Washington territory, and E. S. Lippard, manager of Realart, formerly manager for the Mutual at Pittsburgh, were recommended for membership in the association.

May Incorporate Association.

Mr. Wales was instructed to take up with the association's lawyer the matter of securing incorporation. Another measure adopted was that involving the giving of instructions to the salesmen of each exchange to make daily reports from each town visited, of the films being shown at the various houses therein. This, it was pointed out, will have the effect of showing up the bicycling of films, for the postal cards will be directed to the secretary's office and from there will be distributed to the various exchanges whose films are being shown, enabling them to check up on them.

Cleaning up Conditions.

From reports received at this meeting it would appear that the association is fast cleaning up many unbusinesslike conditions and causing both exhibitors and exchange managers to discontinue practices that are not for the betterment of the industry. In this the grievance committee has been of exceptional value. It consists of three exchange managers and three exhibitors. The minute these men get together for a conference on grievances they forget their business connections and affiliations and, as real men, hand down decisions that up to this date have been accepted and carried out with the gest of grace. It is realized that both sides to any argument are bound to get a square deal and, therefore, the mandates of the committee are being carried out to the letter.

LINZ.

Company Made Up of Veterans.

One company now producing at Universal City has a fine military record. It is that headed by Director George Eigmann, producing "Who Knows," with Kenneth Harlan and Helen Eddy as the stars.

Every male member of the company served with the Allied forces "over there." Seigmann left D. W. Griffith to accept a lieutenancy in the army and served with the Signal Corps in France for nine months. Assistant Director James O'Shea was a master engineer in the Camouflage Corps, recently returning from France, having been over there a year and a half. Kenneth Harlan was in the 143d Field Artillery that saw nine months' service in France.

Alfred Gosden, the cameraman, served in the Royal Naval Air Service of Great Britain.

Ray Starts on "A Man's Money."

Under the working title, "A Man's Money," Charles Ray has just started work on a new picture for Paramount-Artcraft release, at the Thomas H. Ince studios in Culver City. This story is by Julien Josephson. In the supporting cast are Gladys George, Charles Mailles, William Conklin and Mollie McConnell.

A Bunch of Clever Character and Location Bits from "In Mizzoura" and "Huckleberry Finn," Paramount-Artcrafts. Guy Oliver is seen at the left outside the blacksmith shop in "In Mizzoura." Lewis Sargent is seen in the center as "Huck," while on the right Director William D. Taylor "acts" down on the river front in "Huckleberry Finn."

LOEW STARTS BUILDING OTTAWA HOUSE

Rivalry Already Evident Between the New Concern and the Existing Dominion Theatre

CONSIDERABLE rivalry has already developed between Loew's Ottawa interests and the Canadian United Theatres, Limited, the company which controls the Dominion Theater, Ottawa, although the proposed Loew theatre for the Canadian capital is not yet above street level.

Loew House Costs $400,000.

J. Albert Ewart, the Ottawa architect for the Loew Theatre, announced on July 24 that the contract for the construction of the proposed house on the selected downtown site has been awarded. Announcement was also made that the Loew house would cost $400,000, not including the cost of the site. The contract calls for the completion of the work by January 15. The theatre will have a seating capacity of 2,600 and will be one of the largest in Canada. Several novel features will be incorporated in the building, one of these being a spacious dancehall or convention room on the second floor, over a row of store premises.

Rebuild Dominion Theatre.

On the heels of this statement came an announcement by the Canadian United Theatres, Limited, that the Dominion Theatre would be rebuilt, for which work upward of $250,000 would be spent. The theatre will be enlarged, alterations proposed being sufficient to add 1,000 seats, making the total seating capacity 2,400. The two balconies will be rebuilt and all posts will be removed through the adoption of the steel cantilever style of construction.

House Will Have Escalator.

When rebuilt, the Dominion will have a combination policy with only two shows a day. Keith and Orpheum vaudeville will be presented in addition to moving pictures. This is also the plan used for the Princess Theatre, Montreal, and the Lyric Theatre, Hamilton, both of which are operated by the Canadian United Theatres, Limited. D. J. Spence, of Montreal, a well known theatre designer, has been making a visit in Ottawa to draw up structural plans for the remodeled house. The Dominion will have an escalator to carry patrons to the first and second balconies, similar to the one in use at the Princess Theatre, Montreal.

The Russell Theatre, which is to be taken over by James T. Moxley on September 1, will not present pictures regularly, it is stated, but will provide accomodation for dramatic and musical road shows. Moxley has been the manager of Allen's Regent Theatre, Ottawa, a prominent film house, for a number of years.

Undeterred by Summer Weather, Universal Works Industriously on Large Program

THIRTEEN directors are actively engaged in production at Universal City this week, four others are busy cutting and titling and still another is making necessary preparations to start producing at an early date.

Tod Browning is filming the Henry G. Rowland story with Mary MacLaren in the leading role. David Butler, Spottiswoode Ait en, Fred Turner, Clarissa Selwyn and Eugenie Forde are seen in her support.

"Loot," Arthur Somers Roche's mystery story, which ran serially in the Saturday Evening Post, is being made into a six-reel photoplay by William C. Dowlan with Ora Carew and Darrell Foss in the principal parts.

Harry Carey and his entire company of more than sixty persons are on location at Big Bear Lake shooting the mountain exteriors for Carey's new photodrama, "The Eternal Savage," written by the star in collaboration with Jack Ford, his director, and for which Hal Hoadley prepared the scenario.

Start Work on "Winged Trail."

Production started last week on "The Winged Trail," the five-reel serial melodrama, which Jacques Jaccard is producing with Lieutenant L. Locklear, an aviator, as the star. Francelia Billington heads the supporting cast.

"The Desert Trail" is a two-reel western drama Edward Kull is producing with Pete Morrison and Magda Lane in the principal roles.

Final scenes are being taken by Director Paul Powell on "Common Property," a drama of nationalization of women in Russia, by Elliott J. Clawson, starring Robert Andersen, Colleen Moore and Nell Craig.

"The Trembling Hour," the mystery melodrama by Kenneth B. Clark, which George Seigmann is directing, is progressing speedily with Kenneth Harlan and Hellen Eddy as featured players.

"Sundown Trail" in Cutting Stage.

Having taken the final scenes for "Sundown Trail," starting Monroe Salisbury, Rollin Sturgeon is collaborating with the editorial department on its cutting and titling.

Florence Turner has completed "Oh, It's E. Z.," a one-reel comedy, both starring in and directing the fun-fest.

"Sea Goils" is the title of a beach comedy with bathing girls which Eddie Lyons and Lee Moran are producing.

Monroe Salisbury's next story, based on "The Altar on Little Thunder," is being prepared by F. McGrew Willis under the supervision of Douglas Gerrard.

Norman Dawn is meeting with much success in the production of his dog drama, "The Eternal Triangle," a play of domestic life, in which only canine actors are used.

"The Jack of Hearts" is the title of a two-reel western drama Reeves Eason is producing with Josephine Hill and Jack Perrin in the leading roles.

Crew Work is Strenuous! Here's George Walsh in "The Winning Stroke."

This particular view shows a diplomatic stroke being scored by the smiling Fox star.

Weinstein to Visit Representatives.

Samuel Weinstein, of Menger, Ring and Weinstein, 306 West Forty-second street, New York, will start on a trip August 8, visiting his concern's agencies in the various cities for the purpose of instructing their salesmen in methods of measuring theatre lobbies and estimating the display facilities offered by the picture houses in the territory covered by the sales agencies of the company.

Mr. Weinstein will visit Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Omaha, Kansas City, St. Louis and Cincinnati and expects to be absent about a month.

Menger, Ring and Weinstein are represented in Cleveland, Detroit, Chicago, Minneapolis, Omaha and Kansas City by the U. T. E.; in Pittsburgh by Hollis-Smith-Morton Co.; in St. Louis by Erker Brothers; in Cincinnati by Dwyer Brothers, and in Los Angeles by J. Slipper and Company.

Reviews in Moving Picture World are written from the screen—not press books

UNIVERSAL MAKES A $100,000 OFFER

Letter to Authors' League Expresses Desire to Buy Four Stories for Filming at $25,000 Each

ONE HUNDRED THOUSAND dollars is offered by Universal for four stories which can be put into screen form and which will be suitable for casting Dorothy Phillips in the leading role.

The Universal asks the assistance of the Authors' League of America and following is the essence of the offer as submitted to the League and to American authors generally:

"In our effort to supply the motion picture public with the best, cleanest and most wholesome productions that enterprise, talent and money can obtain, we ask your co-operation to the extent of setting before the Authors of America the following information.

"We are especially desirous of obtaining for Miss Dorothy Phillips, one of the Universal's most eminent stars, several suitable stories in which she can appear to advantage.

"Specifically we desire four stories, to be written by America's leading authors.

"These stories should be written with Miss Phillips' personality and past achievements in mind. They may be submitted in story or in scenario form. Universal, as a matter of fact, is even willing to consider stories that have already been published and which have enjoyed wide circulation. It should be borne in mind that we are especially desirous that the basic ideas shall be both new and big.

"This proposition is in no sense in the nature of a contest. Universal offers the sum of $100,000 cash to the author or authors who provide the four stories that meet with Universal's approval—at the rate of $25,000 each when accepted.

"Your asistance and co-operation through the Authors League is sought by Universal in its effort to set this information before the writers of the country."

Arbuckle Is Not a Part Owner of Lehrman Studio

HENRY LEHRMAN, producer of Lehrman Comedies, has just issued a positive denial of a statement recently published, which declared that Roscoe Arbuckle is half owner of the new Henry Lehrman Studios now being erected at Culver City, Cal.

"The new studios are entirely my own property," said Mr. Lehrman, "and I have no partners nor associates whatever in their ownership. When I contracted with the First National Exhibitors Circuit for the distribution of future Lehrman Comedies I determined to build a production home which would in every respect meet my ideas of what a modern studio should be, and the plant which I am now bringing to completion is the result.

"Mr. Arbuckle has leased space for the making of his pictures, but his position at the studios will be solely that of a tenant. I am moved to make this point clear in justice to both Mr. Arbuckle and myself."

Paramount-Post Nature Pictures Give Showmen Chance to Enlist Aid of Schools and Clubs

A FEATURE in connection with the booking of the Paramount-Post Nature Pictures, which will be released every two weeks beginning September 1, was emphasized this week in a statement by the Famous Players-Lasky Corporation, which will distribute the pictures.

In booking these pictures, it was asserted, exhibitors will find that they can obtain the co-operation of schools, women's clubs and nature study organizations, for, while the pictures are produced primarily for entertainment, they have a distinct educational value which will enlist the support of organizations in nature study.

The Paramount-Post Nature Pictures, it is asserted, are different from ordinary scenic pictures. These one-reel productions, however, are interpretations of nature's various moods, and frequently, to express pictorially the various phases of one of these themes, it is necessary to photograph scenes in widely separated parts of the country.

To carry out the atmosphere of the pictures, many of the subtitles are excerpts from poems that interpret the theme in question. In "The Cloud," the titles are from Shelley's poem of the same name. Because of this fact, exhibitors who show these pictures, it is pointed out, will have an additional argument in going to literary clubs, and pointing out that they can get a clearer appreciation of the meaning of the poetry by seeing the poem interpreted in the terms of beautiful scenery.

Inquiries received by the Famous Players-Lasky Corporation and the Post Pictures Corporation, producers of the series, show that this interest on the part of clubs and educational organizations is extremely active.

Tom Mix Lays Aside Lariat and Saddle for a Pair of Eyes and a Nobby Bonnet.
This is a scene from Tom's newest Fox, "Rough Riding Romance." How'd you like to enlist in Tom's Rough Riders?

Fleet Uses Cameragraph.

While the Pacific Fleet, on its way to the west coast, was wheeling into single column formation on the evening of July 19, civilians on board the New Mexico were startled to see the Mississippi bearing down on the starboard quarter of the flagship.

Admiral Rodman, standing on the quarter deck of his flagship, showed no trace of concern and, beyond giving a quiet order or two, gazed quietly at the threatening bow of the Mississippi.

"Probably the Mississippi wants to come aboard to see our moving picture show," he remarked as the Mississippi began to fall astern again.

The Mississippi, as well as the New Mexico, is carrying Power's Cameragraphs. Eleven out of the twelve dreadnoughts carried this projector, seventeen out of nineteen being Power's Camergraph.

Mrs. Frances Wharton Dies.

Mrs. Frances Wharton, mother of Theodore W. Wharton and Leo D. Wharton, motion picture producers, died at 1.30 o'clock on the afternoon of July 19 at a sanitarium at Bronxville, N. Y., aged 78 years. She had been in ill health about a year.

Mrs. Wharton had previously made her home at Ithaca, N. Y., where Theodore Wharton's studios are located. Besides her two sons, Theodore W. of Ithaca and Leo D. of San Antonio, Tex., she is survived by a daughter, Mrs. J. Whitworth Buck, of New York City. The funeral was held at Kensico, N. Y.

Niles Says Famous Players' Educational Pictures Will Convert Many to Movies

A DIRECT benefit to exhibitors is one of the results expected by the Famous Players-Lasky Corporation from the plans to produce educational subjects and distribute them to non-theatrical organizations such as schools, clubs, commercial bodies and social welfare centers. This opinion was expressed by David K. Niles, head of the non-theatrical pictures department of the corporation.

"Only one section of the motion picture's field has been developed thus far," declared Mr. Niles. 'The situation in the film industry as it stands now is the same as if all the publishers in the world united and declared they would publish nothing but love stories, adventure stories and joke books. Practically the only motion pictures that have been produced are photodramas or comedies.

Many Desire Educationals.

"Now there is an immense section of the American public that would like a little more solid food with their entertainment. These people—educators, ministers, social workers, club women—attend motion picture plays in theatres, but a number of people who have not yet realized the merit of pictures—in fact, condemn pictures out of hand—is astonishingly large. These people are a dead loss to the exhibitor; he cannot reach them with the pictures which he shows for entertainment.

"The educational picture will act as a missionary which will convert millions of such persons to the motion picture. Thus the non-theatrical distribution of pictures will bring new patrons to the regular exhibitor's theatre—and these patrons will be leaders in the community.

Clergymen Were Converted.

"The truth of the statement was strikingly illustrated at the recent centenary convention of the Methodist Episcopal Church in Columbus, Ohio. There were a large number of Methodist clergymen and church dignitaries, opposed to motion pictures, who confessed that they never had seen a picture. We showed them some, and right then and there those men became picture fans. When they returned to their homes they were new patrons for their film theaters; and because of the prominence of their position they will prevail upon others to become film fans.

"We are taking elaborate precautions to insure the regular exhibitor from competition by the non-theatrical picture shows. The pictures which we shall distribute to the non-theatrical field will be of a nature that will not bring them in competition with exhibitors. In addition we shall constantly stress the importance of co-operation between the non-theatrical exhibitors and our regular exhibitors, to the mutual benefit of both."

Sennett's Beauties in Fifth Week.

Mack Sennett's battery of bathing beauties, now in their fifth week at Moss' Broadway, where they are a feature of "Yankee Doodle in Berlin," in conjunction with Bothwell Browne, continue with a popularity that augers well for a protracted run. Lovers of out-door life find much of interst and charm in the appearance of these fresh-faced and slim-figured girls, whose vim and animation reflects their aquatic attainments and active athletic life.

Rowe Cleans Up on Film Shown by Twenty-six Rivals

OLIVER ROWE, proprietor of the St. Paul Blue Mouse Theatre, a first run house, was without a show for the last half of the week. He finally booked "The Auction Block" from Goldwyn.

He later learned that the picture had played in twenty-six houses in St. Paul, including several 10 cent theatres. Alarmed over the dismal outlook, he called the Goldwyn office.

The Goldwyn office advised him to play "The Auction Block" that day, and that another subject would be sent him for use during the following two days.

The substitute show was ready and waiting for Mr. Rowe the next day, but he did not call for the film.

On the third day, Manager Davis, of the Goldwyn exchange, got the telephone call that he had long been expecting from Mr. Rowe.

"Yes, this is Rowe talking," came the voice over the wire from St. Paul. "I am standing them out and I want to hold 'The Auction Block' over for Saturday and Sunday, my two best days.

Edeson Engaged for "Sealed Hearts."

Myron Selznick announces that he has engaged Robert Edeson to play in the second Eugene O'Brien production, "Sealed Hearts," which was written by Edmund Goulding.

Ince Company Is Making "The White Rook" With Dorothy Dalton and Henry Mortimer

TO obtain the proper scenery for a part of "The White Rook," the Thomas H. Ince production starring Dorothy Dalton, the company will go this week to Marblehead, Mass., where the rocky coast is said to be much like that part of the British coast where some of the action of the piece takes place.

In one of the scenes, Richard Neil, who plays the role of Lord Wiverly, is supposed to leap to his death from a high cliff overlooking the sea. Joseph DeGrasse, who is directing the picture under the supervision of Thomas H. Ince, made a thorough survey of the Atlantic coast for just such a location as that specified in the script, but the rocky headlands near Marblehead were the only ones found suitable for the needs of the story.

"The White Rook" is a mystery play, and the mystery is not solved until the final reel. The picture is from the novel of J. B. Harris-Burland, and the scenario was written by R. Cecil Smith.

Miss Dalton is supported by Henry Mortimer, who plays the role of Major Heritage. Paul Caseneuve is seen as Ling Foo, the treacherous Chinese, and others are Richard Neil, Warren Cook, Thomas Cameron, Walter Barrett and Bigelow Cooper.

Florence Puts on Her Thinking Dress.
Showing Florence Deshon thinking of the possibilities in the Goldwyn contract she has just signed.

Midwest Salesmen Form Educational Association

FILM salesmen out of Omaha and Des Moines exchanges are organizing an association for educational and social purposes.

The salesmen were invited as guests of the Omaha Film Board of Trade at a meeting at the Henshaw Hotel, Omaha, Saturday, July 19. Nearly 100 exchange managers and salesmen from Omaha and Des Moines attended. Harry Graham, president of the O. F. B. T., presided, and a number of the managers made talks.

In their talks the exchange managers addressed the film salesmen, telling them the word between exchanges and exhibitors in the Omaha territory is to be "co-operation." The salesmen are to make no false promises, they said; they are to carefully explain the details of all contracts which they enter into with exhibitors; they are to suggest methods of exploitation, and they are to be fair and aboveboard in all their dealings with the showmen.

Following this meeting, the salesmen met by themselves and took the first steps toward their organization by electing Phil Monsky of the Fox exchanges as president. Another meeting was called for Saturday, August 2, at the Fox exchange, when other officers will be elected. The association will meet regularly, inviting in prominent advertising managers from Omaha and elsewhere to address them on the art of salesmanship. They will also utilize their association for occasional social times, when their wives and sweethearts will be invited.

Omaha Mother's Club Fights Daylight Saving on Ground that It Injures Children's Health

A NEW angle of approach has been taken by the Mothers' Club of Omaha on the fight for the repeal of the daylight saving bill. Undaunted by the veto of President Wilson, the mothers have taken up the battle on behalf of the health of their children. The note struck in their petition is an entirely new one, and the protest, according to the Omaha World Herald, promises to become national in scope.

The foreword of the petition, which argues that the law works a hardship on people in general and on children in particular, reads as follows:

By careful investigation we have found that the children's physical health and nervous system have been seriously affected by the curtailment of their hours of sleep. For while the mothers may be able to force their children to bed earlier, we cannot force them to sleep.

And we notice a decided increase in nervousness and irritability and loss of weight which we can ascribe to no other cause. We also find that many of the teachers in our public and private schools have noticed a decrease in energy and application on the part of the students during the period of operation of this law. And as for ourselves, this added strain on the already overburdened mothers we deem unnecessary.

Doctors Agree with Mothers.

Fifty petitions are being circulated by welfare workers and members of the Mother's Club. Many doctors, including Dr. H. M. McClanahan, recognized child specialist, are among the signers.

Although the campaign is a local one, exhibitors have a number of possibilities by way of co-operation with the various Mother's Clubs and similar organizations in their cities. Copies of the Omaha petition will be sent to any one interested by Mrs. H. J. Holmes, 5102 Capitol avenue, who is heading the drive.

New Capitol Theatre Books "The Girl from Outside"

A GOLDWYN picture, Rex Beach's "The Girl from Outside," first in the series scheduled for release during the period beginning September 1, has been booked by vice president and managing director E. J. Bowes, of the Capitol Theatre, Fifty-first street and Broadway, New York. This house is conceded to be the largest theatre in the country.

The date of the opening of the theatre has not been decided upon, but it will be sometime early in the autumn. This film will be one of the first to be shown. Included in the cast are Clara Horton, in the title role, Wilton Taylor, Cullen Landis and others.

Miss Binney Aids War Relief Body.

Constance Binney, who will star for Realart Pictures, spent all of her spare time last week in the interest of the Stage Women's War Relief. This organization is presenting a series of twelve photodramatic productions in which appear the foremost stage celebrities of the present day.

The play in which Miss Binney starred was known as "Tom's Little Star." It was written by Mrs. Otis Skinner and associated with Miss Binney in the cast were Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore and John W. Cope.

After Year in Service, Hahn Is Back at Rothacker Plant

J. G. HAHN, assistant secretary of the Rothacker Film Manufacturing Company and Mr. Rothacker's principal assistant in charge of the factory and production work at the Chicago plant, is now back in harness again after a year in the army.

Mr. Hahn first came associated with Mr. Rothacker at the Chicago office of the Billboard, several years ago. Later on Mr. Hahn went to the Pacific Coast and established the San Francisco office of the Billboard.

In the summer of 1911, Mr. Hahn resigned from the Billboard and became identified with Universal. After a thorough schooling at Universal City, Mr. Hahn again joined his old chief who had, in the meantime, formed the Industrial Moving Picture Company. When the Rothacker Company succeeded the Industrial Moving Picture Company, Mr. Hahn became assistant secretary of the new organization. From that time on, Hahn's responsibilities grew as the organization grew and today he is one of Mr. Rothacker's most valued aids.

J. G. Hahn.
Of Rothacker Film Manufacturing Company.

Philipp Completes First Musical Comedy.

Adolf Philipp has just completed his first musical film comedy for the Adolf Philipp Film Corporation at his studios, 11 East Fourteenth street, New York.

Miss Patsey De Forrest, Miss Cleme Brian, Miss Anita Brown, Miss Mary Louise Buckley, Miss Lucia B. Seger, Joseph P. Marquis, Edward Elkas, George Henry, Alexander Kaufman, Joseph Savoli, and J. Irving Southard are in the supporting cast.

The comedy has been personally directed by Adolf Philipp, while Jules Cronjager was the cameraman. The title of the picture will be announced shortly. Mr. Philipp has started work on his second comedy.

Atlanta Managers' Body Give Luncheon to Simpson

TO celebrate his return to Atlanta, the Film Managers' Association of that city gave a luncheon in honor of Ben F. Simpson, field manager of Realart, on Saturday, July 19. Four years ago, Mr. Simpson represented George Kleine in the Southern metropolis and during his term of office there he made many friends among exhibitors. That he is not forgotten is shown by the royal reception given him.

Mr. Simpson reports that exhibitors in Atlanta have shown keen interest in Realart Pictures.

In his report, Mr. Simpson also stated that ground was broken on Wednesday, July 16, for a $500,000 picture house in Atlanta. It will seat 2,500 and the opening is planned for February 10, 1920. The new theatre will be centrally located at the junction of three prominent thoroughfares, Peachtree, Forsyth and Pryor streets. Ralph De Bruler is in charge.

Mr. Simpson has been touring the East, establishing exchanges and acquainting exhibitors with Realart's forthcoming productions and plans. After engaging a manager for Atlanta and securing offices there, he will return to the executive quarters in New York.

Beach Leaves for Coast to Supervise Production

REX BEACH left New York, July 25, to make the transcontinental trip to the Goldwyn studios at Culver City, Cal., where he will assist with the next Rex Beach picture from his novel, "The Silver Horde," and will cooperate as president of Eminent Authors' Pictures with Gertrude Atherton and Rupert Hughes, who are already on the ground co-operating in the production of "Perch of the Devil" and "The Cup of Fury."

President Beach says that Rupert Hughes took his scenario for "The Cup of Fury" with him, and that he is doing the same in the case of "The Silver Horde." The continuity of Mrs. Atherton's novel was done at the studios, and, accordingly, the author went out to supervise the completed manuscript.

Both Rex Beach and Mrs. Atherton have two remarkable women in each of their novels. Under the star system it might be difficult to do justice to the other women, but the authors mean to see justice done. Betty Blythe is the only actress yet selected, and she will play in "The Silver Horde" as well as other Rex Beach Pictures.

Title of World Film Changed.

World Pictures announces a change in the name of the release scheduled for August 25 from "The Man Without a Name" to "The Clouded Name."

Clara K. Young and Her Company Arrive in San Francisco for Fine Arts Film

CLARA KIMBALL YOUNG and sixty-two others, who are associated with her in the production of "Eyes of Youth," the forthcoming Fine Arts photoplay feature, which is to be the initial release of the Equity Pictures Corporation, arrived in San Francisco on July 28, for the purpose of making a number of big scenes, which will be used in the picture. Miss Young is working at the Harry Garson studios in Los Angeles, but the trip by special train to San Francisco was made in order that certain special locations which are considered invaluable for the production might be used.

Will Produce Ten a Year.

The Equity will have ten pictures each year—four by Miss Young, four by another internationally known star, whose name has not yet been announced, and two special productions. Herbert Somborn, president of Equity Pictures, and Joseph I. Schnitzer, treasurer of the company, will leave New York soon on an extended trip. They will visit the territorial distributing centers in which their company will operate. Upon their return, detailed account of the arrangements which have been made will be given.

"Eyes" of Youth" Is Stage Success.

The Equity people count themselves fortunate in having for their first picture "Eyes of Youth," which Miss Young is now making. Miss Young purchased the rights to this stage success some months ago, before the formation of the Equity company, paying a price which, at that time, established a record for screen stories. The original company is still on tour, playing the important cities; a company headed by Gertrude Elliott has been playing the bill in London for months, and stock companies in important cities throughout the United States are doing business despite the opposition of the "original" company.

The producers claim that the role Miss Young will play fits her like the proverbial glove. The support she has enlisted includes Pauline Stark, Vincent Serrano, Milton Sills, and others.

Mayer Buys Many Popular Books as Film Material

IN the efforts by producers to tie up available stories, whether in magazine or book form, and even to tie up the authors themselves, Louis B. Mayer has done considerable tying up himself, with the result that he has acquired a batch of much talked of magazine stories and best selling books. Some of these will be used as vehicles for Anita Stewart, one of Mr. Mayer's stars, and the others will serve to star Mildred Harris Chaplin, who recently signed a long term contract to produce pictures under Mayer's management.

While no information was given out as to how much Mr. Mayer paid for each story and book, it was stated at the Mayer offices in New York that a considerable sum was paid for the following: "The Yellow Typhoon," by Harold Magrath; "The Fighting Shepherdess," by Caroline Lockhart; "Old Dad," by Eleanor Hallowell Abbott; "The Judgment of Men," by Mabel Keightly and Leigh Gordon Giltner; "The Lady From Longacre," by Victor Bridges; "The Bitter Cut," by Edith Sessions Tupper; "Foolish Youth," by Louise Winter; "Danger," by H. H. Van Loan; and "Watch Your Life," by E. Mason Hooper.

The names of several other stories which have been purchased will be announced later. Mr. Mayer is now angling for one of the biggest stories of the past decade.

Rippard Is Made Head of Realart's District Office

WILLIAM H. RIPPARD, well known in theatrical newspaper and photoplay circles as a result of his sixteen years' experience in these varied fields, has been appointed manager of the Washington branch of Realart Pictures Corporation. The selection of Mr. Rippard follows the recent visit to the Capital of Ben F. Simpson, Realart's field manager, who is touring the East establishing exchanges for his organization.

William H. Rippard.
Manager Realart office, Washington, D. C.

For five years, Mr. Rippard was connected with the theatre in several representative legitimate and vaudeville ventures. Following his long association with theatrical propositions, he turned his attention to newspaper work.

It was in 1912 that Mr. Rippard was initiated into the photoplay world, coming to New York and joining Universal when that corporation was organized and becoming assistant manager of the old Fourteenth street branch. He resigned from that company after about a year's service and was for a time connected with the old Eclair Company at Fort Lee, N. J. He then became manager of two Baltimore picture theatres, the Red Mill and the Fremont.

Following his experience as an exhibitor, Mr. Rippard joined forces with Mutual and he remained with that one organization for five years.

As a result of the fire and the day and night work keeping things moving, Mr. Rippard's health gave way and his resignation from Mutual followed. After a complete rest, he handled states rights productions for Maryland, Virginia and the District of Columbia until joining the business staff of Realart.

Offices were opened July 21 at Suite 806-820 Mather Building. The Mather Building is located at 916 G street, N. W.

Jewish Daily Advertises "Sunnyside."

A distinct novelty in co-operative exploitation was accomplished recently when the Jewish Daily Forward, Chicago newspaper, discovered during the run of "Sunnyside," Charlie Chaplin's third million dollar comedy released by First National Exhibitors' Circuit, that Chaplin had selected the Forward as a Yiddish newspaper to appear in one of his scenes.

The Forward immediately made reproductions of that scene which they printed on small cards. On the other side of the cards the Forward printed the information that:

"In Reel Life as in Real Life, the Forward, a Jewish newspaper takes part in Charlie Chaplin's latest hit, "Sunnyside," of course it's the Jewish Daily Forward."

This co-operation from the newspaper publisher aroused considerable interest in the West Side section, was an ad for the newspaper and a medium that caused hundreds of Jews to suddenly take an interest in "Sunnyside."

Elsie Janis Collaborates on Script.

Elsie Janis has collaborated actively with Francis Marion and Edmund Goulding in the preparation of the script for her coming Selznick Picture, "Everybody's Sweetheart."

Miss Janis' fund of humor and her ability to "put it over" have made her one of the leading lights in the theatrical world, and she is bringing this gift actively into play, not only in the production of "Everybody's Sweetheart," but also in the preparation of the script itself. This star's knowledge of real comedy and heart interest, combined with her deep study of the possibilities of the films, already have made her an adept scenarist, and is proving valuable in preparing the script for the picture.

Robert Ellis Loaned to Tucker.

By courtesy of Myron Selznick the services of Robert Ellis, Selzinck leading man, are to be loaned to George Loane Tucker, who is making a production on the Coast. Robert Ellis is under contract with Selznick. He will have the leading role in the Tucker production and has left for California to be gone five or six weeks.

Temporary Quarters for Realart.

Owing to the difficulty of getting suitable quarters for the Pittsburgh exchange of Realart Pictures Corporation, Nat Barach, branch manager, has been temporarily located at 412 Ferry street. He will remain at the Ferry street address until the middle of August, when he will move into permanent offices at 1018-1020 Forbes street.

W. H. O'BRIEN NOW WITH ROTHACKER

President of Rothacker Company Explains How "The Ghost of Slumber Mountain" Was Produced

THE following account of the part taken by Willis H. O'Brien in the making of the one-reel novelty, "The Ghost of Slumber Mountain," was written by W. R. Rothacker, president of the Rothacker Manufacturing Company:

"For some time Willis H. O'Brien, the man who produced the novelty effects in 'The Ghost of Slumber Mountain,' has been in our employ, and is now engaged in producing a number of novelty pictures which we know to be very effective and attractive and far superior to anything Mr. O'Brien has previously done.

"It was at that time in San Francisco, in 1914, that I first heard of Mr. O'Brien's work. He was working on a roof making his first plastic pictures, the result being a picture seventy-five feet in length, featuring a brontosamus and a cave man.

"In the latter part of 1915 Mr. O'Brien made a reel of prehistoric animals, entitled 'The Dinasaurus' and 'The Missing Link,' and then made two novelty pictures, entitled 'Morphorus Mike' and the 'Birth of a Flivver' respectively.

With Edison in 1916.

"In 1916 Mr. O'Brien went to New York City to make pictures for Edison's Conquest Program. For this purpose the Manikin Films, Inc., was formed, of which organization Mr. O'Brien was president. At that time he used the three manikins he had made in 1915. These were made by the same general process he now utilizes, although at that time Mr. O'Brien had not consulted any authority as to the anatomy of prehistoric animals and built his manikins according to popular conception of the appearance of prehistoric animals.

"When the Conquest Program was discontinued Mr. O'Brien was asked to edit a weekly in which the educational feature was to be a series of prehistoric animals. In order to make these scientifically correct Mr. O'Brien went to the American Museum of Natural History and consulted with Dr. Brown of the museum. Much of the animal action appearing in 'The Ghost of Slumber Mountain' was at the suggestion of Dr. Brown.

Dr. Brown Helped Mr. O'Brien.

"While with the Edison company Mr. O'Brien made 'Curious Pets of Our Ancestors,' 'Rural Delivery 2,000,000 B. C.,' 'In the Villain's Power,' 'Mickey and His Goat,' 'Sam Lloyd Puzzle Picture' and 'Nippy's Nightmare.' In the last production human characters were used with the manikins, and it was this picture that convinced Mr. O'Brien that his previous pictures were lacking in human interest.

"When the Edison company sold out to Lincoln & Parker the plan to make educational pictures a chapter of the weekly was abandoned. It was about at that time that Mr. O'Brien met Herbert Dawley, who had been working along some special experimental lines and had, as a result, a small book in which he had pasted a large number of exposures of the plastic dinasaur. Mr. O'Brien entered into some arrangement with Mr. Dawley, and 'The Ghost of Slumber Mountain' was started.

"The work on this was all done by Mr. O'Brien. His manikins were used, and the entire production was made by him without any scenario, the only material being a sheet of titles. 'The Ghost of Slumber Mountain' was originally about 3,000 feet in length and was cut to present proportions for obvious reasons.

"When this picture was presented at the Strand Mr. O'Brien was given full credit for its production, but since then an attempt has been made to create the impression that the work was not done by him, which, of course, is contrary to the facts in the case.

Several Novelties Finished.

"We have already finished with Mr. O'Brien three or four novelty subjects far superior to anything he has ever produced, and are constantly improving his unique process, which we control.

"I will soon have occasion to make a definite announcement through the trade journals covering our plans for release and giving description of Mr. O'Brien's new productions, which really are extraordinary. As a matter of fact I think they are the greatest novelties I have ever seen on any screen."

World Gets Many Inquiries On "Bear Cat" Picture

THE announcement made last week in the Moving Picture World that the World Film Corporation had secured the distribution rights to "When Bear Cat Went Dry," has resulted in so many telegraphic inquiries concerning the release date and other matters incidental thereto that similar records held by other features distributed by the World company have been broken.

The advertising department of World Pictures is busy devising new ideas for exploiting this feature, and the exhibitor will be furnished with a number of business teasers that should help to make this feature a box office winner of the first magnitude. The twenty-four sheet stands are of the kind that one can read blocks away and feature the name of the picture and have the least possible amount of reading matter, so that the title is given every chance to be prominent.

Suggestions for stage settings will be illustrated in the plan book so that it will be an easy matter for the exhibitor to get an idea that will be inexpensive and yet at the same time effective.

The main idea back of the promotion of "When Bear Cat Went Dry" will be how to help the exhibitor get the maximum returns on this booking with the minimum of expense.

G. C. Duffy Joins Goldwyn.

Gerald C. Duffy, former editor of Picture Play Magazine, and a scenario writer with many successes to his credit, has joined the Goldwyn editorial staff of scenario writers and is now located at the Culver City studios, his initial work being the continuity for the new Mabel Normand production.

Three Powerful Views of William Farnum's Transition in His Latest Fox Picture, "Wolves of the Night."
Saved from the torture of imprisonment in the mine at the left, he returns home to find the little crib empty and his baby gone. He is seen with the kiddo's rattle at the right.

G. R. Meeker Gives Some Theatre Advertising Pointers

NOTWITHSTANDING the efforts put forth by distributors to provide ideas to help the exhibitors cash in on his bookings, there seems to be a lack of something in these same plan books that make them adaptable for general consumption," says George R. Meeker, general sales manager of World Pictures, and for many years an exhibitor with a chain of theatres under his management.

The greatest fault of these books of instruction I find, is that they are localized to one particular city. That city is usually New York. And what is an easy 'stunt' for Buffalo cannot be used in Akron, Ohio. But each release has in itself a score or more of original money getting schemes that are good for any town.

"Just to illustrate, let us take a recent World picture, 'Bringing Up Betty,' in which Evelyn Greeley is the star. Here is what I would do to advertise the feature if I were located in Boston, or Carbondale, Pennsylvania, or Grand Island, Nebraska.

Use the Newspaper.

"Arrange with some local newspaper, evening preferable, to run each day—providing you change your program daily,—a short synopsis of the picture in story form of about five hundred words. This can be illustrated with a matrix that is provided free by all companies. You should find it an easy matter to get a newspaper to make a feature of running these short stories of current releases because they all buy short story fiction and pay real money for it. You can give them as good if not better material free of cost. These short stories of pictures are provided by the distributors in their press sheets, and plan books.

"Movie Windows" Are Good.

"Enlist the interest of a department store in your town in getting up a 'movie window' in connection with his dress goods department. Use the stills that you buy for lobby or windows display to help the window dresser drape a piece of goods, to show the latest fashions for fall or winter dresses as shown by Evelyn Greeley in 'Bringing Up Betty.' You can make this a regular stunt with this store and it is also an easy matter to work this with a milliner. When you get a picture that has an unusual though simple scheme of room decoration, go to the same department store and have them make a display of furniture that is the counterpart of the room shown in the picture.

"The specialty shop, or in other words, the store that confines its business to one particular line of merchandise in contrast with the department store that handles everything, will be found a fruitful source of aid by the local manager. Men are as interested in style as women.

It is a very hard matter for the haberdasher to change his window dressing. He is as anxious to utilize a new idea as you are to get into. Make use of your still pictures to show him the kind of collars, neckties, hats, etc., used by the star or leading man. A little card in the window calling attention to the fact that these styles are shown in the picture that will be screened is a good advertisement and will bring results.

"Woman's Page" Is Useful.

Every newspaper conducts a woman's page and the editor of this section of a newspaper is at time driven almost to desperation to secure 'good copy.' You can be a life saver in supplying the editor with hints of fashions gleaned from these still pictures.

If you will only bear in mind that moving pictures have been the greatest educational medium for advancement and that they carry to the smallest communities matters of interest that heretofore could only be secured through travel, you can readily understand how easy it is to cash in with pictures. What is worth while is worth working for. The exhibitor who is contented to sit in his office with an electric fan playing on his and praying that the public will come into his theatre without any exertion on his part to get them there, is not the exhibitor who is classed as a successful one. The secret of successful publicity is not difficult to unravel.

Every Picture Has an Angle.

Every picture has an angle that can be easily applied to local means of exploitation. I distinctly remember a very successful stunt that I did to get the young people to come to my theatre. For every typographical error they found in a title I gave the 'successful proof reader' an order for a pair of seats. I did this at stated intervals. The superintendent of public schools in this town wrote me a letter thanking me for this, stating that it had an effect on the minds of the young people in sharpening their powers of observation. This was far more efficacious than anything that could be done in a schoolroom.

"Out of this idea grew many, many more which I used to advantage. When I took this particular theatre it had never made a dollar and in a short while I had it on a paying basis. Lobby displays are all right, but you have to get them to the theatre first before they can see your lobby. Make your theatre the institution.

Exploit Your Theatre.

"Don't exploit your star at the expense of the theatre. John Wanamaker sells hoisery, but hosiery is not featured in John Wanamaker's ads over the name of the store. Make it your business to pull off an exploitation scheme at least once a week. It will be only a question of time when every night will be capacity night. Make everybody in the town work for you, but put this work up to them in such a way that they are getting something out of it. Make it a 'you scratch my back and I will scratch yours' policy, and there is no way in the world that they can stop from cashing in."

Charles Hutchison Refused to Have Double Take Dangerous Parts in "Great Gamble"

PATHE will issue its twenty-ninth serial on Sunday, August 3, the release date of "The Great Gamble," the Western Photoplays serial featuring Anne Luther and Charles Hutchison, the screen's greatest stunt man. Although this release comes in the dog days of August, Pathe reports exceptional bookings on the serial and a great many theatres will play it that have never before booked serials.

To Make Aerial "Beauties."
Lt. Ormer Locklear and Jacques Jaccard, star and director of Universal's "The Winged Trail," which will be filmed among the stars and clouds.

The popularity of the film is undoubtedly due to its being an excellent "stunt" serial. Charles Hutchison, one of the featured principals, is a screen actor who absolutely does not know the meaning of the word fear. When Director Golden was planning this serial he laid out a score or more of stunts that would endanger the life of the star and he informed Mr. Hutchison that it would not be necessary for him to do them, as he would engage a double.

Hutchison "Hit the Ceiling."

Hutchison, to revert to a slang phrase, "hit the ceiling" at being told this and informed Director Golden that if a double was engaged he absolutely would not play the role assigned to him. He informed Mr. Golden that he had never consented to the use of a double in any of his pictures in the past, and he was not going to start fooling the picture public now. He went ahead and not only did the stunts, but actually planned and carried out many more feats than the director had counted on. Here are some of the things that this man actually does:

Placing his feet against one wall and his back against another of a four-foot gap between two buildings, he works himself to the roof of a seven-story apartment; jumps from a roof eighty feet high across a 14-foot alley to another roof twelve feet lower; swings on rope around corner of building and into open window 40 feet from the ground; dives into river from top of 125-foot grain elevator; rides horse across fallen tree lying across deep chasm; jumps to cowcatcher of fast moving locomotive as it crosses bridge.

FRANK KEENAN ADDRESSES NORTHWEST

Makes Tour of Seattle, Spokane, Tacoma and Portland Where He Dines, Talks and Parades

DURING his visit to Seattle, Frank Keenan was the guest of Mayor Ole Hanson, the man whose determined stand against Bolshevism in the United States won him nation-wide fame.

In Keenan's production, "The World Aflame," which Pathe is releasing, Seattle's historic strike finds a close parallel in the tremendous situation in which the film-world mayor personally settles a great strike by running a car throughout the route, and finally deporting the alien distributors. But, in the screen story, the mayor goes further and establishes a profit-sharing plan which would give labor a property interest.

Mayor Hanson has offered to do everything possible to further its exploitation. He has agreed to appear in Seattle and Tacoma and make a speech during the runs of the film in those cities.

Arrives in Spokane.

Mr. Keenan arrived in Spokane on July 15, where he was met at the station by ex-Mayor Flemming and a large delegation of business men. He was conducted to the Davenport Hotel, where he was received by Mr. Davenport and escorted to the presidential suite. He then went to the Chamber of Commerce Building, where a special luncheon had been prepared for him and at which time he gave a talk on labor and capital. In the afternoon he went to the Clemmer Theatre, where he appeared in conjunction with one of his recent releases, "The Gates of Brass."

That evening he left Spokane for Seattle, arriving at noon the next day. Two hundred exhibitors and exchange men, together with Mayor Ole Hanson, were at the station to greet him.

At 8.30 p. m. he took part in a ship's launching at the Duthie Shipbuilding Company's yards.

J. F. Duthie, president of Duthie Shipbuilding Company, presented Mr. Keenan with a pair of platinum cuff links studded with diamonds and emeralds.

Thursday noon Keenan addressed over a thousand people, including the Northwest Film Board of Trade, Mayor Hanson, Senator Piles and other notables of city and state at a luncheon given in the Masonic Temple.

Takes Part in Screen Ball.

Friday evening, Mr. Keenan participated in the grand march at the big screen ball, one of the high lights in the first annual convention of the Northwest Film Board of Trade. There were more than 12,000 persons present.

The next morning found Mr. Keenan none the worse for the night before, and ready to lead a big auto parade with the mayor, in which more than fifteen hundred automobile trucks took part. His afternoon was given over to the newspapers, photographers and motion picture men, who up to this time could not get near him.

Sunday afternoon, Mr. Keenan made five appearances at the Colonial Theatre, one of Seattle's prettiest picture houses.

In Portland on Wednesday and Thursday, Mr. Keenan appeared at the two leading theatres, the Liberty and the Columbia.

On Friday, July 25, Mr. Keenan and F. C. Quimby returned to Seattle and left in the evening on the S. S. Governor for San Francisco.

Vitagraph's "Daring Hearts" Booked by Loew Circuit

MARCUS LOEW has booked "Daring Hearts," the Francis X. Bushman-Beverly Bayne feature soon to be released by Vitagraph, for the entire chain of theatres he controls in New York and its environs. This means that "Daring Hearts" will be shown at the New York, American, Murray Hill, Eighty-sixth Street, One Hundred and Sixteenth Street, Avenue B, Delancey, Circle, Seventh Avenue, Burland, Victoria, Greeley Square, Boulevard, Orpheum, Lincoln Square and Nation Theatres in Manhattan and the Bronx; the Metropolitan, Warwick, Bijou, Broadway, Teller-Shubert, Palace, Royal, De Kalb and Fulton theatres in Brooklyn, as well as several theatres in adjoining towns. This, of course, is in addition to the theatres which have booked this super-feature and which are not controlled by Mr. Loew.

The Two Mayors—Frank and Ole.
Frank Keenan, a mayor in "The World Aflame," seen with Ole Hanson, the fighting executive of Seattle.

Not only has Mr. Loew secured "Daring Hearts" for his many theatres, but he has insisted that his bookings begin the same day that the feature is released to the general public.

Two of the first bookings for "Daring Hearts" to reach Vitagraph from distant points came from the Queens Theatre in San Antonio, Texas, and the Palace Theatre, Los Angeles.

"Daring Hearts" is not a war play, although the World's War is the foundation and background of the story. It is of the war and not in it. The armistice necessitated a further change in the story and a different ending—a happy one, of course.

Great Newspaper Praise for Katherine MacDonald

KATHERINE MacDONALD, who is to star in feature productions for the Attractions Distributing Corporation, has been the recipient of an unusually large amount of praise from the dramatic writers of the daily press.

The New York Evening Mail says: "When I saw Miss MacDonald in 'The Squaw Man' I said there is a photoplayer to be heard from. I am chagrined that I did not predict a remarkable success for her, as that is what she is achieving. Hers is a rare type of beauty, classical without being cold, and she possesses emotional talent of a caliber found in the work of few women of the film world."

The Tribune says: "Miss MacDonald is a flawless beauty," while the Sun says she must be credited with a triumph. The Los Angeles Herald says: "Miss MacDonald's artistry, combined with her youth, personality and beauty, should carry her far to the cinematic heights her hard work deserves. Her remarkable portrayal will be long remembered."

The Buffalo Enquirer says: "Miss MacDonald is not only beautiful, but accomplished in the histrionic art and gifted with a splendid sense of proportion." The New York Telegram says she has all the elements of stardom, while the Los Angeles Record says: "She has a beautiful face, a cinema presence rare and much to be desired and with judgment sufficient to portray with fine feelings the emotions."

The Kalamazoo Gazette says she is exquisite and gives a wonderfully stirring performance, and the Kansas City Journal says: "Miss MacDonald has youth, beauty and talent and is indutibadly one of the coming screen stars.

Trade View of Kerrigan Film Is Largely Attended

THE W. W. Hodkinson announcement that "A White Man's Chance," J. Warren Kerrigan's first Robert Brunton production is unquestionably the most powerful picture in the career of this star brought scores of the nation's prominent showmen to trade showings held the fore part of the week in Hodkinson exchange cities throughout the country.

As a result many of these big exhibitors are now engrossed arranging play dates on the Kerrigan-Brunton special.

"A White Man's Chance" is by Johnston McCulley and it first was published in Munsey's Magazine gaining international circulation. It was directed by Ernest C. Warde. Mr. Kerrigan has as his leading woman Lillian Walker, long a star in her own right.

Under the new order of things and drawing upon a supply of popular novels by recognized authors, the new Kerrigan productions are sold singly by the W. W. Hodkinson Corporation, exclusive world distributors.

METRO MEANS MONEY

TO THE EXHIBITOR WHO KEEPS HIS THEATRE OPEN FOR THESE 100 PER CENT PROVEN SUCCESSES, UNANIMOUSLY ENDORSED BY MILLIONS AS STAGE PRODUCTIONS AND BOOKS.

FEWER AND BETTER PICTURES

Fair and Warmer
The Willow Tree
Lombardi, Ltd.
The Temple of Dawn
Shore Acres
Please Get Married
The Right of Way
Someone in the House
Yosemite
The Native Born
Wholly Innocence
The Brat
Tess of the D'Urbervilles
The Yellow Dove
The Heart of a Child
L'Homme Riche
The Walk Offs
Along Came Ruth
The Hermit Doctor of Gaya
La Maison de Dances

BEGINNING WITH — OVER

THE REALLY BIG

NA

THE FIRST ONE!!

A NAZIMOVA PRODUCTION

In this superb production, color, beauty, love interest with a new twist, & the contrasts of high social life are set against the back ground of New York's brilliant night life. A 100% entertainment with a totally unexpected but happy climax!

ME PICTURES EXCLUSIVE

MAXWELL

DRAMATIC SENSATION OF THE YEAR!

ZIMOVA

THE INCOMPARABLE!

IN

THE BRAT

A NEW TRIUMPH OF HER UNRIVALLED ARTISTRY

Presented by
Richard A. Rowland & Maxwell Karger

Adapted from the famous stage success of Maude Fulton's by NAZIMOVA *and Chas. Bryant. Scenario by June Mathis. Directed by Herbert Blache.*

TRO
CORPORATION
DISTRIBUTORS

KARGER

POPULAR

BERT LYTELL

Adds another brilliant success to his other entertaining triumphs . . . in

John H. Blackwood's

EASY TO MAKE MONEY

Directed by
Edwin Carewe

Scenario by
Finis Fox.

METRO
PICTURES CORPORATION

CORINNE GRIFFITH

Whose attractive roles lend charm to Vitagraph program

CELLULOID SLIDE IS PUT ON MARKET

New Invention Eliminates Danger of Breakage When Shipped and Stands Heat Better Than Glass

A NEW and improved lantern slide which is expected by its makers to revolutionize this branch of the motion picture industry has been placed upon the market. The new slide is known as the Fine Art Slide. It is made by the International Lantern Slide Corporation, 229 West Twenty-eighth street, New York, a concern licensed under the patent held by Robert John, from whose laboratory have come a number of innovations in the photographic and printing arts.

The Fine Art Slide is not made of glass, but is printed on celluloid by a new photo-mechanical process which ensures all the best qualities of a photograph with all the evenness and perfection of a printing press copy. Fox Film Corporation is the first company to purchase the new slide in large quantities and has already ordered Fine Art slides for all its announced features.

Advantages of Slide.

The advantages of the slide are: The danger of breakage is entirely eliminated as the slides are printed on celluloid instead of on glass; they can be shipped more easily than the old style slides, as a two-cent stamp will carry them anywhere in the United States by first-class mail; hand coloring is not necessary to produce a colored slide; it may be tinted in any color or shade desired or in any combination of two colors. Including black and white, some thirty-four attractive color combinations have been worked out, while the possibilities of new combinations are infinite.

The Fine Art Slides are trimmed to lantern slide size and are furnished in an envelope containing complete instructions for projection. These instructions are simplicity itself. The slide may be placed in the lantern as it comes, or it may be fastened between two pieces of cover glass, the tops and bottoms of which are fastened together with the adhesive tape which is furnished with each slide.

Stands Heat for 10 Minutes.

Although Fine Art slides are made of celluloid, their composition is such that they stand up under the heat from the lamp house almost twice as well as do ordinary lantern slides. At 65 amperes these slides may be projected on the screen for two minutes or more, while they will stand up for more than a minute at 100 amperes. At 30 amperes, which is the average amperage used in motion picture projection, these slides will stand heat for ten or fifteen minutes.

The photographic beauty of slides is not the least of their advantages. The "hardness" of the old-time slide is done away with and the color combinations are many and beautiful.

The white spaces on the new slides are absolutely clear and as clean as glass, while the shadows, instead of being opaque as in the old-fashioned slides, are semi-translucent. As a result, much less light may be used in projection without lessening the attractiveness or brilliancy of the image on the screen.

The International Lantern Slide Corporation has arranged for an exclusive license under Mr. John's patents, and has equipped a large loft with the automatic machinery necessary to make these slides. The company now has a capacity of 200,000 slides a week.

Saengers Erect Shaft to Memory of Showman-Sailor

IN the cemetery of Klondike, Texas, stands now a granite shaft dedicated by the Saenger Amusement Company recently to the memory of D. L. Cornelius, young showman-sailor who died of influenza last October.

It Tells Its Own Fine Story.
The Saenger tribute to D. L. Cornelius at Klondike, Texas.

Mr. Cornelius was for a number of years connected with the Saenger interests as a showman, but gave up work under the Saenger banner for service under the flag of the U. S. N. He was attached to the naval intelligence bureau.

Many people from Shreveport, Dallas, and New Orleans were present at the dedication of the monument. Delegations from the Shriners and the Elks, of which he was a member, attended.

Bernard Randall Engaged as Heavy.

Bernard Randall, one of the best known heavies on the screen, has been engaged by Harry Grossman to support Lillian Walker in her forthcoming Grossman serial, "One Million Dollars Reward," for the Pathe program.

His screen successes have included "Within the Law," Vitagraph; "The Auction Block," "Come On In" and "Oh, You Women!" John Emerson Anita Loos Productions; "Love Wine" and "Together," with Violet Mersereau; "Song of the Soul," with Alice Joyce; "Blue-eyed Mary," with June Caprice; "The Clarion Call," an O. Henry Picture, and "Life's Greatest Problem," Blackton.

"One Million Dollars Reward" will be his first serial.

Mary Miles Minter Begins Work on Her First Realart

ALTHOUGH Mary Miles Minter has been active at her New York Studios since July 14, preparing for her Realart debut in "Anne of Green Gables," actual work on the production did not begin until Monday, July 28. The two weeks intervening were spent in selecting a cast of supporting players.

In starting production July 28 on Miss Minter's first Realart picture, her director, William Desmond Tayler, introduced an unsual innovation in photoplay technique. For the first three days not a scene was recorded by the camera. The reason for this was that Mr. Tayler broke away from the conventional method of direction by devoting all this time to rehearsing the star and members of the cast. He believes that in this way the actors will gain a much more thorough understanding of their roles than would be possible under the accepted system of production, and will consequently be able to play the parts so much better.

Miss Minter and her company are slated to leave for Dedham, Massachusetts, on Thursday, July 31. In this quaint, old New England town, where the exteriors will be filmed the "location scout" of Miss Minter's producing unit found a house that might have been patterned after the one described in the "Anne" stories.

Ellen Terry Featured on the Screen.

There comes from Triangle one of the most interesting bits of news of the week in the announcement that Ellen Terry has at last succumbed to the lure of the silver-sheet sufficiently to make one picture. The production in which Miss Terry makes her bow to the movie public is entitled "Her Greatest Performance," and is scheduled for release on August 24. The story was written especially for Miss Terry.

Ellen Terry is too well known as the greatest living emotional English actress to require an introduction to the American public, which already knows and loves her.

In this production Miss Terry's role is that of a mother whose son has been unjustly accused of murder.

Buys Rights to "Dad's Girl."

World Pictures announces that it has purchased the moving picture rights to "Dad's Girl" from the play of that title by E. H. Schwartz, and that the screen adaptation will be made by J. Clarkson Miller. "Dad's Girl" has for many years been a favorite bill for stock and repertoire companies and has had over 10,000 public performances. This in itself should give unusual interest to the screen production. It will be put into work at the World Studio at Fort Lee within the next ten days.

"AMERICAN EDUCATIONAL" ORGANIZED

New Concern Offers Film Entertainment to Schools, Churches and Like Institutions

A NEW organization for the supply of popular entertainment for churches, schools and community centres, and also instructional amusement for the children while the educational motion picture or screen text book of the future is being properly developed, has been created under the name of the American Educational Motion Picture Association. Its offices, studios and laboratories are located at 69 and 71 West Ninetieth Street, New York City.

The American Educational Motion Picture Association has in view the task of providing an exchange or clearing house for the co-ordination of the ideas and wants of educators with those of producers. It intends also strongly to advocate and aid materially the installation of the motion picture projection machine in the classroom and the church for entertainment and instruction, and in the club, community centre, settlement and similar institutions.

There are at the present time in the neighborhood of 2,500 churches already equipped with projection requirements, and school classrooms so equipped number about 10,000. The great difficulty seems to be the securing regularly of the proper kind of moving pictures to suit their purposes; and one of the chief aims of the association will be to meet this demand.

Officers of the Association.

The officers of the association are as follows: President, Allen S. Williams, director Reptile Study Society; vice-president, Margaret I. MacDonald, educational department, Moving Picture World; vice-president, T. Gilbert Pearson, secretary National Association of Audubon Societies; executive secretary, A. D. V. Storey.

On the active advisory committee are C. H. Moore, in charge of film production, Division of Educational Extension, United States Bureau of Education; Dolph Eastman, editor Educational Film Magazine; Joseph Hopp, chairman Committee on Motion Pictures, Chicago Board of Education; Howard R. Garis, author of "Uncle Wiggily Bedtime Stories"; Mrs. William Einstein, president New York State Association of Child Welfare Boards; Lloyd Van Doren, chemical department; Johns Hopkins University, and contributing editor, Reel and Slide Magazine; the Rev. Chester C. Marshall, pastor St. James M. E. Church, New York; J. P. Brand, managing editor Reel and Slide Magazine.

A meeting of the advisory committee will be held in September to formulate a plan for the proper conducting of educational or instructional film.

Bessie Love Has New Leading Man.

Bessie Love, with her new leading man, Allen Forrest, has a good start on her next feature, "Over the Garden Wall," which is being made at Vitagraph's West Coast studio at Hollywood. The play is taken from the story of the same name by Millicent Evison. It was directed by David Smith.

The cast includes Myrtle Reeves, Allen Forrest, Willis Marks, James Blackwell, Edward Hearn, Truman Van Dyke, Anne Schaefer, Jay Morley and Otto Lederer.

First Chambers Film Is Last Pearl White Serial

THE BLACK SECRET," the George B. Seitz serial production for the Pathe program, based on the "In Secret" stories by Robert W. Chambers, has been set for release on November 9 by Pathe Exchange, Inc.

This is the last serial in which Pearl White will appear and it is the first work of the American novelist to be made into a motion picture serial. Mr. Chambers' "In Secret" stories and Miss White's autobiography, "Just Me," were published in book form at the same time and by the same publishing house.

Bertram Millhauser, who wrote the scenario, found it necessary to take many liberties with the Chambers' characters, Evelyn Erith and Kay McKay, and to transform much of the conversation, by various means, into swift, thrilling serial action of plot and counterplot.

Miss White is supported by Walter McGrail and Wallace McCutcheon. A novelty in Mr. Millhauser's screen adaptation is the fact that each episode provides a different villain against whose wits the heroine must match her own, thereby setting aside the serial tradition of one super-villain operating through the entire picture.

Constance Binney Shortly Will Begin Work on "Erstwhile Susan" Her First Realart Picture

WHEN Constance Binney arrived at the Estee Studios in New York on Monday morning, July 28, to begin work on her first Realart Picture, "Erstwhile Susan," she was accorded a great reception. One of her associates had learned that it was Miss Binney's birthday and spread the word to the others. Upon opening the door of her dressing room, Miss Binney found it crowded with flowers, an offering from each member of her company. Her director, John S. Robertson, combined utility with his remembrance by presenting her with a patent leather luncheon case. This present will serve its purpose well when Miss Binney is "on location" in some out-of-the-way spot where restaurants are unknown.

Constance Binney
Gives us this pretty picture as she starts work for Realart.

Surrounding Miss Binney in her Realart debut will be Mary Alden, Jere Austin, Alfred Hickman, Georges Renavent, Anders Randolf, Bradley Barker and Leslie Hunt.

Miss Binney will leave the cast of "39 East," now playing at the Maxine Elliott Theatre, New York, on Saturday night, August 2, for a four weeks' vacation.

Miss Binney's vacation, however, will not be spent in resting, but her relaxation will come in a change of work. The four weeks will be spent in production work on "Erstwhile Susan," her first Realart vehicle to be released under her contract. The part of "Penelope Penn," which Miss Binney plays in "39 East," will be taken by an understudy during her vacation.

The production work of "Erstwhile Susan" will be under the direction of John S. Robertson. Among the recent pictures which Mr. Robertson has directed are "Come Out of the Kitchen," "Let's Elope," "Three's a Crowd" and "Little Miss Hoover," all with Marguerite Clark. He also directed the "Test of Honor," in which Miss Binney appeared opposite John Barrymore and "Here Comes the Bride" in which Mr. Barrymore was starred and "The Misleading Widow," Billie Burke's latest release.

Soap Ad Inspires Picture Idea.

The late Charles Klein in a newspaper interview stated that the idea of every play he wrote was suggested by a news story.

Earle Mitchell, a prominent Broadway star, and author of several pronounced New York dramatic hits, drew his inspiration for "The Praise Agent," which World Pictures picturized with Arthur Ashley and Dorothy Green as the stars, from an advertisement that appeared in a New York newspaper.

This advertisement extolled the virtues of a new soap, and at the bottom of the ad was a coupon which, if sent in to the company, would give to the sender a bar of soap without cost.

Mr. Mitchell, on reading the advertisement, saw the possibilities of wrecking a company because of its liberality. This suggested to him the idea for a motion picture, and thus the story of "The Praise Agent" was born.

Collins Joins Big "U" Press Staff.

Dean Collins, of Portland, Ore., one of the best known newspaper men in the West, has accepted the position of publicity manager with the Universal Exchange at Portland. This is the latest addition to the Universal exploitation and publicity staff.

"MIRACLE MAN" LIKED BY SING SING

Critical Audience at New York Penitentiary Approved of Crook Play—Competition Announced

A PRINT of "The Miracle Man," which is scheduled for Paramount-Artcraft release in September, was taken to the Sing Sing penitentiary by a representative of the Famous Players-Lasky Corporation. As it is a crook play, the manner of its reception by an audience, which naturally would be supposed to know much about crime and the ways of criminals, was the subject of considerable speculation at the office of the corporation.

How the picture was received by this critical audience is briefly described in the Famous Players-Lasky man's written report, submitted on his return to New York. He said:

Officials Give Praise.

"Edward V. Brophy, warden, and John P. Joyce, superintendent of industries, told me personally that 'The Miracle Man' was the most wonderful picture they had ever seen—and they have seen many. I also received oral praise from many of the inmates themselves. Louis Jacobs said: 'The picture carries a message that reaches the men without their knowing why. It isn't crammed down their throats like a preachment. That's why it made a hit with them.' I also had to talk with ——— ——— (naming one of the best known newspapermen in the United States who recently was convicted of a capital crime). He had read the book and seen the play. The picture, he said, was the best he had ever seen."

Announce Competition.

A contest was announced to the inmates of the institution in the name of President Adolph Zukor and the Famous Players-Lasky Corporation. An offer was made of a first prize of $10, a second prize of $7 and a third prize of $5 for the three best compositions conveying the impressions made upon the writer by the picture. The judges will be George Blaisdell, editor of Moving Picture World; Joseph Dannenberg, editor of Wid's; Lesley Mason, editor of Exhibitor's Trade Review; Robert E. Welch, managing editor of Motion Picture News, and Miss Louella O. Parsons, motion picture editor of the Sunday Telegraph.

Sing Sing Critic Praises.

Before the Famous Players-Lasky representative left the prison he was handed a copy of a review of "The Miracle Man," written by "F. M.":

"So many photoplays have been called 'inspirational,' so many have had a message,' yet almost as many have failed to inspire or deliver the message. Never have we been more profoundly moved in viewing a picture or had our souls more deeply, or wholesomely, stirred than when, by a courtesy and thoughtfulness which we could not fully appreciate until after the last reel had been run, the Famous Players-Lasky Corporation permitted us to see, even before it could be seen elsewhere, this remarkable picture of George Loane Tucker's. Into it has been woven every feature that has made his other pictures the successes they were.

"Never before have we seen a picture which we considered worthy of being compared to a great symphony, by a great composer, performed by a large and capable orchestra. In "The Miracle Man," as in the symphony, each tone and each accent have a definite meaning, all contributing to the final perfection of the masterpiece and all blended into one harmonious whole, no part of which would be complete without the other parts, though each part in itself may be 'a thing of beauty and a joy forever.'"

Lucas Appointed as Realarts' Omaha Head

THE Omaha exchange of Realart Pictures Corporation will be in charge of B. A. Lucas, who was appointed by J. S. Woody, general sales manager.

Starting as an exhibitor, Mr. Lucas has been identified with several of the more important picture companies. His first initiation into film circles was as owner and manager of a photoplay theatre at Peoria, Ill. Mr. Lucas' successful management of this house brought him to the attention of the head of a Western theatre corporation and, as a result, he was appointed manager of a chain of theatres located in Illinois and Iowa. Mr. Lucas held this post for four years.

After his long experience as an exhibitor and a photoplay theatre manager, Mr. Lucas became connected with the selling end of pictures, joining Paramount as a sales representative of the Chicago branch. He resigned from Paramount to accept the management of the Kansas City office of the U. S. Exhibitors' Booking Corporation. Then followed his return to Chicago, becoming affiliated with Metro, as manager of Screen Classics for Illinois, a position which he has held until he was appointed manager of the Omaha exchange by Realart.

Offices have been established at 1214 Farnam street, in the exchange district.

Apfel Says Directors Problems in Filming of Stories Increase in Severity as Industry Advances

THE difficulties that beset a director in the picturization of stories are becoming harder and harder as the industry increases in age," says Oscar Apfel, who has recently signed a five years' contract with World Pictures to produce features for this corporation.

"One of the hardest problems confronting the director is to create an original finish to a picture. How to get away from the inevitable 'clinch' at the finish as the picture fades out. I might say that this is the most familiar situation in pictures and being the 'walk out' cue to the public it is the most detested piece of business in the making of pictures to a director. To get away from it and yet end your picture in a satisfactory way to your audience is productive of more sleepless hours than anything a director has to do with.

Too Much Stress on Titles.

"I agree with many critics of pictures that we have a tendency to put too much stress on titles. We do not give the public credit for enough intelligence and consequently we load a picture up with hundreds of feet of titles that could better be devoted to action and not so much padding. If we would only stop to think that many of the great dramas of life that are acted with ourselves as witnesses, not a word is spoken, yet we get the story in its entirety as regards the meaning of everything that is done. These dramas are played for us daily on the streets of our cities and we do not depend on words which in pictures are given to us in titles. It is this utter disregard of the intelligence of audiences that make us do foolish things in the filming of stories.

Predicts Subtitleless Picture.

"The day is coming when pictures will be made without a foot of titles except the ones necessary to introduce the characters which is necessary to start our minds to follow the story without confusion or uncertainty.

"The future will give us the picture story that starts out toward the objective point and does not ramble back and forth. It will be a sequential continuity in all that the expression implies. When that time comes the motion picture will take its place on absolute equality with the spoken drama."

Sky Pilot? No, Star Pilot.
Is Anita Stewart, First National star, seated in her newest starring vehicle

"Shadows of the Past" No Crook Play

While "Shadows of the Past," the Anita Stewart feature to be released by Vitagraph, is not by any means in the category of the "crook" play, it has to do with the underworld in its general theme. Its motif is the undeniable fact that it is difficult for the ex-convict to "go straight" after he has served his prison sentence.

Miss Stewart has the role of Lucy, one of the three ex-convicts. The other two are played by Harry T. Morey and Rose E. Tapley, and others in the cast include E. K. Lincoln, L. Rogers Lytton and Julia Swayne Gordon. The play was directed by Ralph Ince.

Robertson-Cole Records Big Business on Films Selected for Showing During Summer Period

ROBERTSON-COLE has been convinced by the volume of business recorded on its product during the past few weeks, that only the proper type of photoplays are needed to offset the costly summer time lull in the motion picture industry. In the spring Robertson-Cole laid out a schedule of releases through Exhibitors' Mutual, which was expected to bring much more than the average summer returns. The judgment of the concern has been thoroughly vindicated, for the receipts thus far this summer, while admittedly not up to the mark set in the late winter and spring, are much larger than hoped for, and give a fair indication of what might be expected by Robertson-Cole in the coming fall drive.

"Better Times" Lead Summer List.

Careful selection was made of every production offered for summer distribution. Pictures of the lighter nature, with plenty of beautiful outdoor scenery were listed. The real heavy type of drama was shunned, and the kind of picture that would appeal to any audience on the sweltering days such as here now were posted for issue.

"Better Times," a sunshine picture, relating the joys of life, led off the summer campaign. This offering, a companion attraction to "The Turn in the Road," has proved a big money maker for hundreds of exhibitors who booked it on the strength of the success they attained with "The Turn in the Road."

"A Man's Country" Next.

Then followed Sessue Hayakawa in "The Man Beneath," a mystery story which has its locale largely in the great outdoors. This attraction has been proclaimed one of Hayakawa's supreme achievements.

"A Man's Country," starring Alma Rubens, a melodrama dealing with the West of '49, was next in line and in all her long career, Miss Rubens has never appeared in a more advantageous vehicle. Exhibitors are finding it the valuable medium Robertson-Cole expected, and "A Man's Country" readily should gain a position in the list of Robertson-Cole triumphs.

"Man's Desire" a Snow Picture.

Lewis Stone in "Man's Desire," a big snow picture dealing with the lumber camps of the Northwest, has been found an ideal summer offering, and it is being booked with alacrity.

Bessie Barriscale's "The Woman Michael Married" is one of the most beautiful offerings she has ever turned out, and with its surf and swimming pool scenes makes just the kind of attraction needed for summer showing.

"A Sage Brush Hamlet," William Desmond's latest work, is another Western, with most of the action laid under the blue skies and in God's own country. It, too, was selected for summer issuance because of its peculiar appeal to the period.

All the other pictures which are carded for release between now and fall are of similar type, including H. B. Warner in his second Superior Picture, "The Pagan God," and Sessue Hayakawa in "The Gray Horizon." The latter, it is predicted, will be hailed as the supreme artistic achievement of Hayakawa's career.

Famous Players Plans Newspaper Exploitation Campaign on Artcraft Special "The Dark Star"

AN EXTENSIVE campaign of exploitation, involving the use of scores of the leading newspapers in the country, is planned for the Paramount-Artcraft Special, "The Dark Star," the first of the Cosmopolitan Productions, which is released August 3.

In co-operation with the Famous Players-Lasky Corporation, the International Film Service Company, Inc., producers of Cosmopolitan Productions, have mapped out a line of action for the picture which will be followed and from time to time amplified in connection with the exploitation of succeeding Cosmopolitan Productions.

On Sunday, August 10, a full-page magazine feature story about "The Dark Star" will appear in the magazine section of the New York Sunday American, Chicago Examiner, Los Angeles Examiner, San Francisco Examiner and Atlanta Journal.

Big Space on Scenes from Play.

About the same time, a half-page illustration by Nell Brinkley, on scenes from "The Dark Star," with Marion Davies, will appear in the following newspapers: New York Journal, Boston American, Chicago American, Los Angeles Examiner, Detroit Free Press, Atlanta Journal, Beaumont (Tex.) Journal, Washington Times, Pittsburgh Chronicle-Telegram, Philadelphia Bulletin, Springfield (Ill.) State Register, Vancouver (B. C.) Sun, Fort Worth (Tex.) Southwestern American, Waco (Tex.) Tribune.

The International Film Service Company, Inc., has also sent representatives on the road to place a serial story of "The Dark Star," illustrated with stills from the picture, in the following cities and probable newspapers: Cleveland News, Baltimore American, Portland (Ore.) Oregonian, New Haven Reporter, Buffalo Inquirer, Minneapolis News, Kansas City Post, St. Louis Globe Democrat, Des Moines Register-Tribune, Omaha News or Bee, New Orleans Item, Dallas Times-Herald, Salt Lake Tribune, Denver Post or News, Birmingham News, Memphis Commercial Appeal, Indianapolis Star, Louisville Herald, Cincinnati Inquirer.

To Exploit All Cosmopolitan Films.

What is being done on "The Dark Star," which was written by Robert W. Chambers, furnishes an indication of the exploitation possibilities which lie in all the Cosmopolitan Productions, all of which are based upon stories which have appeared in the Cosmopolitan and other Hearst magazines, the extensive list of Hearst publications throughout the country being the foundation for a newspaper circulation of large proportions.

The Hero About to Knock the Villain Sky High in "Sky Eye."
Russell Hunt, Jane Keith, Thelma Kenley, C. C. Nutt, and Harry Myers in William Steiner's photoplay of aviation and the Texas oil fields, "Sky Eye."

Gertrude Atherton Arrives on Coast.

Telegrams from Los Angeles announce the arrival of Gertrude Atherton at the Goldwyn studios for her first Eminent Authors' Picture, "Perch of the Devil." She motored out to Culver City just in time to wander through bits of Petrograd, Cairo and London, and to find herself an onlooker at a magnificent victory ball with Geraldine Farrar the central figure.

Three Show First National Pictures.

This week is First National week in Cleveland. Cleveland has six downtown houses showing first run pictures: Loew's Stillman, the Standard, the Strand, the New Euclid, the Orpheum, Loew's Mall and the Gaiety. Of these, three are showing First National pictures.

Book Store Window Displays in Denver Advertise Showing of "The Westerners"

THE first run theatres of the Colorado territory are booking the first Benjamin B. Hampton Great Authors' Picture, "The Westerners," made from one of S. E. White's most popular novels.

The W. W. Hodkinson Corporation's Denver manager has closed contracts for first runs with A. G. Talbot's America Theatre and for first runs with the entire Moore and Greaves circuit in Colorado Springs, Pueblo, Greeley, Cheyenne, as well as first runs in Boulder, Trinidad and at other points in the territory.

Extends Bookings in Dakota Towns.

The Denver territory extends over through the Black Hills to the edge of the Minneapolis sales zone and between these two Hodkinson offices service will be made throughout the region. Towns in the Dakotas that never before in their picture history have played any picture for more than one day, are making two and three-day bookings in the fall.

An example of bookstore co-operation with the picture through Grosset and Dunlap was shown in Denver where, under the leadership of the Denver Dry Goods Company's book department, the book stores are making window and newspaper advertising campaigns on the book to co-ordinate it with the first presentation of the picture at the America Theatre.

This company's book department removed every display and bit of promotion matter on other books from view, giving "The Westerners" the benefit of exclusive exploitation.

Film Is Billed Like Circus.

Mr. Talbot's ingenuity in advertising was shown last week when he bought every available billboard location in Cheyenne, Wyo., for the days of the annual frontier day round-up and billed the film like a circus. Frontier days in Cheyenne are the biggest days in the year in that section of the country. From every section of the West and Southwest visitors come in from the ranges and easterners make this celebration as one of the spectacular events of the year.

Moore and Greaves, who later are to present the film for first run in Cheyenne, linked up with the Talbot display made for the benefit of his Denver house by retaining the billboards for an indefinite period.

Gladys Leslie's Latest is Ready.

"The Girl Woman," made under the working title of "Belinda Puts Her Hair Up," with Gladys Leslie starring in the title role, will shortly be released by Vitagraph.

As Belinda, Miss Leslie is called upon to portray two characters, both embodied in one person—hence the Girl-Woman. In the earlier scenes she is still the child, with her dolls and dogs, knee length dresses and pinafores, and curls over her shoulders. Then, one evening, she gives a party for herself, dons long dresses and puts her hair up. She is now a woman and when the test comes in the events that follow she proves that she had really come into woman's estate.

In the supporting cast are Julia Swayne Gordon, Constance Beaumar, Denton Vane, Frank Mills, Robert Frazer, F. W. Smith, Jene Jennings and Jane King. The picture was made under the direction of Tom Terriss.

"Sahara" Books Well With Southern Picture Houses

EDWARD A. ZORN'S Temple Theatre, Toledo, is another house that will reopen for its fall season with J. Parker Read, Jr.'s production "Sahara," starring Louise Glaum, as the widely advertised chief attraction The Temple has been closed for sixty days undergoing material enlargement and complete renovation for the opening.

Another big Ohio theatre that closed a contract during the week was Max Stern's Majestic, Columbus. The film has also been sold to the Grand Opera House, Cincinnati; the Majestic Theatre, Springfield; the Rialto Theatre, Covington; the Liberty, Youngstown, and with quick playing dates in Akron and Dayton.

In one Alabama city, where the thermometer stood at above the 100 mark "Sahara," during a week's run, broke the mid-winter patronage records of the house.

In New Orleans Julius Saenger, head of the extensive Saenger circuit opens with the film at his Strand on August 9 and has made no booking of any other picture for the following week, intending to give a straight two weeks' run.

Doraldina, Actress and Dancer, Enters Independent Picture Producing Field

DORALDINA, actress and dancer, is the latest to join the independent producing field by the forming of Doraldina Pictures, Inc., for which company she will produce a series of pictures during the coming year.

Mme. Doraldina is not new to the motion picture field, as she has made a feature for Pathe, and recently completed "The Heart of Nasonia" on the coast. She is known from coast to coast and all over Europe for her original manner of interpreting the Hawaiian terpsichorean art, and she has a verdict from the Queen of Hawaii that she is the only authentic interpreter of the Hawaiian dances.

She is at present being featured in "The Red Dawn," the Thomas Dixon, Jr., show, which is due to open on Broadway in the early part of August, and which opened to an enthusiastic audience at Stamford, Connecticut, toward the end of July. She has a dramatic part in the show and in conjunction with her screen work she should establish an envious record.

Camera!
A striking view of Doraldina, the famous dancer, who will produce a series of pictures for Doraldina Pictures, Inc.

Doraldina will be remembered for her connections with many Broadway cafes and roof garden. She was also the only dancer who conducted a cafe of her own which was known as the Cafe De Doraldina, located on 59th and Broadway. Later she was featured in the Paradise Room at Riesenweber's, where she played through an entire season with much success.

In productions she has been connected with Weber and Fields, and abroad in many shows. At the age of seventeen she toured Europe where she also studied under the leading Spanish dancers. Later she combined this with her Hawaiian dancing.

"The Heart of Nasonia," which Doraldina made prior to coming to New York is now being negotiated for by several distributors for the domestic and world rights.

Ruth Roland Celebrates.

Ruth Roland and the members of her company held a sort of impromptu celebration at the Brunton Studio in Los Angeles this week in honor of the completion of the first episode of "The Adventures of Ruth," the first production of her new company, Ruth Roland Serials, Inc. The star and producer is the author of the story for which Gilson Willets prepared the scenario.

During the action of the story, the star is called upon to represent thirty-five different characterizations in the quest upon which the plot is based. William Parke is directing Miss Roland.

Complete Six Episodes of Duncan Serial.

Word has reached Vitagraph from William Duncan, who is at Lake Huntington, in northern California, that the first six episodes of "Smashing Barriers" are practically completed. Mr. Duncan is filming all of the dramatic action for the first five chapters of the serial while the special sets for the big thrills are being constructed on various locations. When these are ready the thrills will be filmed and inserted in the different episodes.

Reviews in Moving Picture World are best used as press work in your papers.

"The Lost Battalion" Is Given Its First Public Showing; Survivors Attend Show

"THE LOST BATTALION," the Edward A. McManus Corporation's production which re-enacts the famous stand of a battalion of the Seventy-seventh Division in the Argonne toward the close of the war, was given its premier at the Grand Theatre, Hartford, Conn., on the evening of July 28. Governor Holcomb and Mayor Kinsella attended.

Despite the weather being the hottest of the year, the picture was shown to a capacity house. It was accompanied with music written especially for the production by Joseph Breil.

Many of the survivors of the Lost Battalion were in the audience, seeing the picture for the first time, and whenever one of these was noted on the screen the audience rose and cheered him. These veterans sometimes twitted each other on their respective appearances in the film.

Praised by Critics.

In a criticism of the production the Hartford Post said:

"Last night at the initial showing of 'The Lost Battalion' some of the pain and the suffering of those valiant men was transplanted into the hearts of the distinguished gathering. The heat was overpowering, yet cold drinks waited outdoors, just a few feet away, while on the screen were pictured those six agonizing days when the surrounded men were practically without food or water or hope of relief. What a contrast! And the audience realized and understood. The audience forgot their own discomfort for 'The Lost Battalion' picture never loses its interest."

"Somehow, in some miraculous manner," says the Hartford Courant, "the producer and director of 'The Lost Battalion' caught the glorious spirit of the American doughboy, and in every scened filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the melting pot of the nations—the American soldier."

The correspondent of the New York Evening Journal telegraphed his paper, "'The Lost Battalion' film stirs Hartford."

Beaton and Hunt Witness Filming of "The Bandbox"

KENNETH C. BEATON, known as K. C. B. by millions of newspaper readers throughout the United States, witnessed the filming of every one of the exteriors taken at Lake Mohegan, N. Y., for the new Deitrich-Beck production of Louis Joseph Vance's story, "The Bandbox," starring Doris Kenyon, which will be released early in the fall by the W. W. Hodkinson Corporation.

Theodore C. Deitrich, president of the Deitrich-Beck, Inc., took the company to Lake Mohegan without knowing that his old friend and colleague, Kenneth C. Beaton, was spending the summer there.

One day there was a new arrival at the hotel. He proved to be Frazier Hunt, war correspondent of the Chicago Tribune, magazine writer, and the man who brought the first copy of the Peace Treaty to the United States.

"Spike" Hunt, who had been dodging German bullets and Bolshevikis for two years, declared that shooting motion pictures was decidedly more to his liking and with Beaton spent most of his time on the motion picture "lot."

Edward Keppler, Lorraine Harding and Greta Hartman Are Added to "Bandbox" Cast

THREE additions have been made to the cast of "The Bandbox," the first of the Louis Joseph Vance series of features to be made by Deitrich-Beck, Inc., and distributed through the W. W. Hodkinson Corporation. The three latest acquisitions are Greta Hartman, Edward Keppler and Lorraine Harding.

Greta Hartman is "the girl of many names." Born a Swede, she began her stage career under her own name of Greta Hartman. Soon afterward she changed it to Gretchen Hartman, which was fine until Germany got into bad repute, by which time Miss Hartman had attained stardom. Then an enterprising producer, objecting to the German sounding name, decided to make a Russian of her, for at that time the Czar was still the Czar. So Gretchen Hartman became Sonia Markova, under which nom de theatre she starred until the advent of Bolshevism. Then back to Greta Hartman, the name she was christened, went Sonia Markova. She has a part in "The Bandbox," second to that of Doris Kenyon.

Is Girl of Thousand Faces.

The other woman addition to the cast, Lorraine Harding, is declared to be the most photographed girl on the screen. She is frequently referred to as "the girl with the thousand faces." The current issue of the National Magazine in a two-page story of Miss Harding reproduces twenty different photographs of her, each one so different that it is hard to believe they were all posed for by the same girl.

The third addition to the cast is Edward Keppler, a Belgian actor who is appearing in the French Theatre, New York. Before the war, Mr. Keppler was noted in Belgium and Austria for his interpretation of "Hamlet" and other Shakespearian roles. A decided accent alone has prevented him from making progress on the American stage.

A Beautiful Glimpse of the Arch of Triumph and American Bluejackets in Parade.
This spectacular "shot" appears in International News' pictorial account of the Bastile Day parade in Paris. Released by Universal.

Goldwyn Plans Musical Exploitation.

A musical exploitation campaign is now under way by Goldwyn's service department for the promotion of Tom Moore's forthcoming vehicle, "Heartsease," from the stage play by Charles E. Klein, directed by Harry Beaumont.

Five of the leading music publishing institutions, each having scored sales records with the various versions of the song, "Heartsease," have announced their co-operation for window displays, lobby exhibits and co-operative newspaper advertising campaigns.

Tom Mix Wins Auto Race.

Making better than sixty miles an hour, Tom Mix, the William Fox cowboy star, won the amateur automobile championship at Ascot Speedway, Cal., according to a telegram to the Fox home offices. The distance was twenty-five miles, and the race was run for the benefit of the Actors' Fund.

Mix completed the twenty-five miles in twenty-four minutes and three seconds. He was awarded the silver championship cup.

Reviews in Moving Picture World are written from the screen—not press books.

"Not Better Stories, But Better Production," Says John Lynch, Scenario Writer for Selznick Pictures

THAT it is not "better plays," but better production that is needed, is the opinion of John Lynch, for many years a prominent member of Thomas Ince's scenario staff, and who was recently made a member of the scenario force of Selznick Pictures Corporation.

Mr. Lynch is well qualified to talk on this subject. He has written many popular plays of the past few seasons. Among the list are "Extravagance," "Quicksands," "Hard Boiled," "The Homebreakers," "Market of Souls," "Green Eyes," "Tyrant Fear" and "Law of the North."

"It is not so much better plays as better production that is needed," says Mr. Lynch. "Film producers have plenty of fine material at their command, but too often the main points of the story are lost in production. I hold nothing against directors; in fact, I have the greatest respect for them, but nevertheless, I believe that the responsibility for poorness or failure of a production rests mainly with the director. That is because they do not produce a story as it is written, but wander from the facts too often into side issues.

Should Work Hand in Hand.

"I believe, of course, that the scenario writer and director should work hand in hand. They are both equal factors and there is only one efficient way to do the work. When the full continuity of a story is completed, it should be turned over to the director. He in turn should go over it thoroughly, and make in writing any objections he has to the manner in which the story is told. The scenario writer and director should then thrash it out between themselves, before the production has started. If these two can reach no agreement, the decision should rest with the man higher up."

John Lynch believes in the screen both as an art and as a business, and he thinks it is the purpose of a film production to strike the medium of the two.

Waldorf Pictures Invade New York by Astor Party

THE Waldorf Photoplays took a good means of invading New York on July 29 by holding a luncheon at the Astor and inviting a lot of folks who write moving picture matter for the trade and newspapers.

The luncheon preceded the viewing of the initial Waldorf picture, "When Bonds Are Loosed," at Wurlitzer Hall. The picture was made under the direction of David G. Fischer, and is the first of the David Fischer Productions for Waldorf.

President Read, of the Waldorf company, was present, and after telling a few stories invited the reviewers to do their worst with the picture.

Mr. Fischer announced that the company would build a studio of its own in Boston.

Church Folk Visit Simplex Factory.

Since the close of the Methodist Centenary at Columbus, Ohio, where nine Simplex projectors were in use, the Simplex factory has been the objective of the delegates to the centenary, all of whom were interested in the performances witnessed at the various centenary motion picture exhibitions.

These visitors are invariably interested in the new Simplex Mazda equipment, which is especially adaptable for church use.

Goldwyn's Latest Addition Has Youth—Just Youth

IN keeping with the Goldwyn policy of developing latent ability, the eyes of the entire Goldwyn organization are following the histrionic and other growth of the diminutive star whose photograph is herewith reproduced. Youth, which is one of the prerequisites of motion pictures, he has in abundance. Moreover, he will be a boon to directors, as his speech is limited to monosyllables. And the few words he occasionally utters are accompanied by a happy smile, for he is not afflicted with staritis. Like all unlined faces, he screens well; and as the photograph reveals, is capable of disclosing delicate shades of expression.

Spectacular Expression!
Registered in two parts by Simon Herold Lachenbruch as he signs a contract to appear in Goldwyn pictures.

As the young star is a blood member of the Goldwyn organization, his name is no longer a secret. It is Simon Herold Lachenbruch.

Williams Has Chance for Versatility.

Vitagraph's current release, "The Hornet's Nest," is a play of two extremes, society and the underworld, with Earle Williams portraying the man who lives successfully in both. The play was made from the novel of the same name by Mrs. Wilson Woodrow, and while Mr. Williams, as Asche Colvin, sometimes masquerades as The Hornet, another strong character in the story, he does not have a dual role.

The production was screened under the direction of James Young at Vitagraph's Western studio. The supporting company are Brinsley Shaw, Vola Vale, Ogden Crance, Kathleen Kirkham and Edward McWade.

Has Line of Accessories for Paramount Week

THE Famous Players-Lasky Corporation announces to exhibitors that a complete line of accessories is now available, through its exchanges, to all exhibitors who may participate in the second annual national Paramount-Artcraft Week, which begins Sunday, August 31.

In addition to the usual line of accessories on the productions which exhibitors will show during the week, which may be procured at the exchanges at the regular prices, the corporation has appropriated $10,000 for special accessories advertising the week itself. These include posters, trailers, slides, calendar cuts, program cover electros, advertising cuts and mats, heralds and postcards.

Three Characterizations for Warner in Chinese Film

WITH the eyes of the world centered upon the Shantung situation in connection with the Peace Treaty, Robertson-Cole believes it has a most timely subject in "Pagan God," second of the Superior Pictures series starring H. B. Warner. Exhibitors' Mutual will distribute the production, which was made under the personal supervision of Jesse D. Hampton.

It offers Warner in three absolutely distinct characters. He is introduced as the secretary to the American Consul in Mongolia, China. Then to obtain information direly needed to prevent the slaughter of all the whites in China, he is obliged to turn a secret service operative, and align himself with the tong which threatens to exterminate the Caucasian in the Orient. In the conclusion, Warner is seen in the garb of a beggar.

New Ocean Shipping Rates on Films.

A new schedule of rates of freight on various commodities from North Atlantic ports to Liverpool, Manchester, Hull, Avonmouth, Bristol, Cardiff, Glasgow, Leith, Belfast and Dublin has just been announced by the United States Shipping Board through the Emergency Fleet Corporation. Under this schedule the ocean shipping rate on motion picture films is $1 per cubic foot or one per cent. ad valorem.

Vitagraph Engages Ruth Clifford.

Ruth Clifford, who is a picture star in her own right, has been engaged by Vitagraph to play the leading feminine role opposite Earle Williams in his next feature, "The Black Gate," which is based on the mystery story by Hilliard Booth. The picture is now being made at the West Coast studio at Hollywood.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Dust of Desire."

Released by World Film.

Prepared by S. M. Berg.

Theme—Because You Say Goodbye (Ballade Sentiment), Levy.
1—D. At screening. 3:00. Theme.
2—T. 2:00. Every Thursday a tea party. Popular One-Step.
3—D. At the end of dance. 1:15. Suspense, Winkler.
4—D. At end of recitation. 1:00. Iris (Moderato Grazioso), Reynard.
5—T. Thornton was in Panagua (shots). 1:00. Agitato No. 37, Andino.
6—T. How about it, General? 1:30. Fairy Phantoms, Friedman.
7—T. Those were my friends. 1:15. Theme.
8—D. When Dick leaves Beth. 3:45. Dramatic Reproach, Berge.
9—T. I haven't seen my wife. 2:30. Slimy Viper, Borch.
10—T. That's my wife, confound her. 3:30. Camelia (Moderato poco Agitato), Tonning.
11—T. The woman who befriended me. 2:15. Theme.
12—D. When natives enter. 1:00. Berceuse, Barmotine.
13—T. Meanwhile in America. 3:00. Waltz Divine, Rosey.
14—D. When scene fades to Thornton's home. 1:30. Andante Doloroso, Borch.
15—D. When scene fades to supper party. 1:30. Scintillations, Hosmer.
16—T. Several months later in anticipation. 4:00. Serenade (Allegretto), Widor.
17—T. Mrs. Jack writes to say. 2:00. Melody (Dramatic Moderato), Kretchmer.
18—T. Wear one of these flowers. 4:15. Dramatic Tension No. 36, Andino.
19—T. The foreman is coming. 2:30. Agitato No. 6, Kiefert.
20—T. Next morning. 1:45. Theme.
21—T. Back in New York compelled. 2:00. The Vampire (Appassionato), Levy.
22—T. A year brings many changes. 3:30. Sinister Theme.
23—T. An hour later. 2:30. Theme.
24—T. Torrence's wife says. 4:00. Andante Dramatic, Grieg.
25—D. When Mrs. Jack calls on Beth. 4:00. Erotik, Grieg.
26—T. It's useless to ask for your letter (shots). 2:15. Dramatic Tension, Levy.
27—T. This will keep her from talking. 2:45. Dramatic Tension, Shepherd.
28—T. Next morning the letter. 3:00. Ave Marie (Dramatic Moderato), Ascher.
29—T. I didn't tell you a complete lie. Theme (to end).

"In His Brother's Place."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Impish Elves (Capricious Allegretto), Borch.
1—D. At screening. 2:15. Love Theme, Lee.
2—T. J. Barrington Drake. 1:45. Theme.
3—T. Their golden wedding. 3:00. Birds and Butterflies, Vely.
4—T. After dinner. 3:00. Scherzetto (from Symphonette Suite), Berge.
5—T. Money, money, money. 3.30. Camelia (Andante Cantabile), Tonning.
6—T. It's easy for you. 2:30. Serenade Romantique (Moderato Romance), Borch.
7—T. In Brattleboro. 3:30. Canterbury Bells (Capricious Allegretto), Miles.
8—T. Duties to perform. (Doorbell). 2:30. Tulips (Moderato Grazioso), Miles.
9—D. When Nelson arrives. 1:30. Theme.
10—T. What do you think. 2:00. Elysiah Dreams (Moderato), Reviland.
11—D. When Nelson sits at desk. 2:30. Theme.
12—D. When Nelson joins sewing circle. 4:00. Babillage (Allegretto), Castillo.
13—T. The realization that it was not. 3:00. May Dreams (Moderato Romance), Borch.
14—D. When Deacon leaves. 2:15. Theme.
15—T. Get away from the idea. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
16—D. When scene fades to Bessie and Nelson. 2:45. Theme.
17—D. When Deacon receives telegram. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
18—T. It was a fine deception. 1:45. Dancing Leaves (Mazurka), Miles.
19—T. My hunch was right. 1:15. In the Glade (Allegretto Scherzando), Gruenwald.
20—T. Send that telegram. :45. Theme.
21—T. The family council (door bell). 2:30. Florinda (Allegretto Vivase), Burgmein.
22—T. You are generous. 2:00. Dramatic Suspense, Winkler.
23—T. I'm afraid Brother Cruck. :30. Theme.
24—T. Love's old sweet song. Love's Old Sweet Song (to end) (direct cue).

"Through the Wrong Door."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

Theme—Visions (2/4 Characteristic), Buse.
1—S. At screening. 2:20. Flirty Flirts, Levy.
2—T. The Golden Hope mine. 3:00. Prudence (Entr'acte Moderato), Luz.
3—T. Half of this money buys. 2:10. Forest Whispers (Allegretto), Losey.
4—T. I only wish that this. 2:15. Sinister Theme, Vely (to be played Tempo Allegro ff).
5—T. Won't you tell me your. 1:55. Theme.
6—T. Three weeks later. 2:40. Love Song, Puerner.
7—T. Oh, by the way here are. 3:15. Golden Youth, Rosey.
8—S. Close-up of telegram. ("Struck water, etc.") 2:00. Theme.
9—T. The early bird always. 2:00. Serenade, Drdla.
10—T. Wait a minute, you forget. 1:15. Dramatic Recitative, Levy.
11—T. His one consolation, the. 2:30. Dramatic Andante, Borch.
12—T. A day of brooding. 2:35. Mysterious Tone Picture.
13—T. You can't force your way. :50. Continue pp.
14—T. Are you going out in all. 2:35. Storm Furioso, Minot (pp during interior scene—ff during exterior scenes).
15—T. Where is everybody. 3:30. Theme.
16—T. I must telephone dad. 1:10. Dramatic Tension, Levy.
17—T. The storm must have. 1:25. Continue pp (with ad. lib. storm effects).
18—T. Mrs. Lippin has just. 3:35. Dramatic Reproach, Berge (with ad. lib. tympany rolls during storm effects).
19—T. It was from the metropolitan. 2:20. Finale Symphonette (Vivo Allegro), Berge.
20—T. When young folks play. 1:55. Perpetual Motion, Borch.
21—T. When you get out West. 2:50. Theme ff (with ad. lib. storm effects).
22—T. Your father is frantic. 3:35. Dramatic Suspense, Winkler (with ad. lib. tympany rolls during exterior storm scenes).
23—T. You're so clever. 3:40. Serenade Dramatic, Widor.
24—T. I meant every word. 3:00. Theme ff (to end).

"Louisiana."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

Love Theme—May Dreams, Borch.
1—At screening. 3:03. Love Theme.
2—T. But there is a young man. 2:58. Romance No. 2 (Andante), Frommel (omit first two bars).
3—T. While in the world. 2:58. Vanity (Allegretto), Jackson.
4—T. Meanwhile John Rogers discusses. 3:14. Basket of Roses (Moderato), Albers.
5—D. Lem enters. 2:47. Romance No. 2, Frommel (omit first two bars).
6—D. Insert: "Oakdale Springs." 1:12. Popular One-Step Jazz Style.
7—D. Arrival of stage. 3:56. Canzonetta Op. 13, No. 2 (Moderato), Nicode.
8—T. The tragedy of being alone. 3:52. Canzonetta op. 13 No. 2 (Moderato), Nicode.
9—T. Morning finds Louisiana. 1:14. Laces and Graces (Allegretto), Bratton.
10—T. With the grim forebodings. :34. Romance No. 2, Frommel (omit first two bars).
11—D. Flash back to two girls. 1:14. Laces and Graves, Bratton.
12—D. Miss Martin enters her own room. 1:50. Pastel Minuet (Allegretto), Paradis.
13—T. As the hour of experiment. 1:10. Intermezzo (Allegretto), Aronsky.
14—T. From this time on. :42. Dramatic Andante No. 24 (Berg Series).
15—T. So Lem decides. 1:00. Gondoliera (Allegretto), Moszkowski.
16—T. Why do you speak. 2:41. Dramatic Tension No. 36 (Berg Series) (play to action).
17—D. Lem fires gun. :38. Allegro Agitato No. 8, Andino.
18—T. In the days that follow. :47. Love Theme.
19—D. Flash to two negroes. 1:08. Li'l Liza Jane (Allegro), Countess Ada DeLachau.
20—T. When Lawrence has fully. 2:13. Love in Idleness (Moderato), Macbeth.
21—D. Miss Martin enters house. 4:12. Arioso (Andante), Frey.
22—T. Waal—Yes—but she. 3:54. Dramatic Andante No. 32, (Berg Series).
23—D. Miss Martin's father sits down beside her. 1:36. Continue same.
24—D. Flash of Ellis at hotel desk. :47. Canzonetta (Allegretto), Godard.
25—T. With Louisiana back. 1:20. Dramatic Andante No. 24 (Berg Series).
26—T. I'm goin' to fix the parlor. 1:45. Sweet Bells (Allegretto), Gruenwald.
27—D. Flash to Ellis and his sister. 2:17. Serenade (Allegretto), Ern.
28—D. Flash to Lem in new clothes at door. 2:22. Agitated Mysteries, Langey.
29—D. Miss Martin's father enters. 3:04. A Dream, No. 56 (Berg Series).
30—T. Lem threatened to shoot. 1:32. Dramatic Agitato No. 38 (Berg Series).
31—T. No, I'm not hurt. :56. Love Theme (to end).

"The Love Burglar."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

Love Theme—Yester-Love (Andante), Borch.
1—At screening. 2:42. Tell Me Why (Moderato), Rose.
2—T. "Coast-to-Coast" Taylor. 3:26. Popular Jazz One-Step (play to action).
3—T. Wallace Reid. 2:28. Dramatic Tension No. 9 (Berg Series).
4—T. Put that stuff in your. 1:42. Intermezzo (Allegretto), Arensky.
5—D. Close-up of Reid listening at wall. 2:35. Misterioso No. 3, Langey.
6—T. I'll pull the angry husband. 2:32. Dramatic Andante No. 39 (Berg Series).
7—D. Fight starts. :44. Dramatic Tension No. 44 (Berg Series) (start ff and quiet down to action).
8—T. Lay off boys. 1:18. Mignonette Op. 59, Friml.
9—T. No cheap guy. 2:13. Dramatic Andante No. 24 (Berg Series).

10—T. You know the marriage service. 2:27. Love Theme.
11—D. Fight commences. :43. Agitato No. 3, Langey.
12—D. Close-up Parson Smith playing piano. :26. A few bars of some wedding march.
13—T. I'm afraid Coast will. 3:19. Canzonetta (Allegretto), Hollaender.
14—D. Insert newspaper clipping "The Colt Kids." 3:32. The Vampire, Levy (Tympani roll on two hold-ups).
15—T. Why didn't you appeal. 1:23. Love Theme.
16—T. Joan might not have been. 2:00. Al Fresco (Allegretto), Etienne.
17—T. After an exciting week. 3:27. Wedding Blues (One-Step), Friml.
18—T. Meanwhile Coast Taylor. :38. Andante Misterioso No. 15, (Berg Series).
19—T. The church, for which. 3:44. Andante Appassionato No. 57 (Berg Series).
20—T. After the service. 2:03. Ecstasy (Allegro), Zamecnik.
21—D. Reid starts playing. :25. Piano improvise to action.
22—D. Reid stops playing. 3:01. A Dutch Windmill, Zamecnik.
23—T. On the evening of. 2:10. I Hear You Calling Me, Marshall.
24—T. Dave Dorgan, the real. Popular One-Step.
25—D. Flash to Joan at piano playing. 1:20. Love Theme.
26—D. Enter Coast. 3:09. Dramatic Andante No. 39 (Berg Series).
27—T. Coast is double-crossing. 2:58. Dramatic Agitato No. 38 (Berg Series).
28—D. Red Colt Kid struggles with Joan. :59. Allegro Agitato No. 8, (Berg Series).
29—T. I tried my best. 1:38. Cavatina, Bohm.
30—T. Frauds—both of us. 2:50. Love Theme (to end).

"A Very Good Young Man."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—At screening. 2:53. Sweet Ponderings (Andante), Langey.
2—T. At the Douglas. 3:40. Serenade No. 1 (Allegretto), Frommel.
3—T. Kitty's beau. 2:09. Babillage (Allegretto), Castillo.
4—T. As the house. 3:38. Capricious Annette (Allegretto), Borch.
5—D. Neighbors call. 1:57. Egyptia (Allegretto), Zamecnik.
6—D. Washburn calls. 2:41. Sweet Ponderings, Langey.
7—D. Flash to dancing scene. 2:53. Popular Waltz (mf dim to p).
8—T. I love her. :37. Dramatic Agitato No. 38 (Berg Series).
9—D. Flash to Ruth playing piano. 1:14. The Curse of an Aching Heart (Popular Sentimental).
10—D. Washburn takes drink. 1:16. Fads and Fancies (Allegro), Gruenwald.
11—T. The fashionable and exclusive. 4:05. I Don't Know Where I'm Going, but I'm On My Way (Moderato), Joe Bren.
12—T. It can easily be. :40. Dramatic Tension No. 36, (Berg Series).
13—T. Viva Bacchus of the Follies. 2:25. Air de Ballet Op. 177, No. 1, Borch.
14—D. Flash to cafe scene. 4:47. Popular Fox-Trot.
15—D. Fade-in of Ruth. 4:00. Romance, Frommel.
16—T. Johnny Binks an impecunious. 1:01. Minuetto All'antico, Karganoff.
17—T. My bonds stolen! 1:11. Hurry No. 4, Lake.
18—T. Arrested! Bully! 2:46. A Dutch Windmill, Zamecnik.
19—T. Isn't anyone going to arrest. 1:41. Admiration, Jackson.
20—T. Costigan's temple of chance. 1:28. Gondoliera, Moszkowski.
21—D. Flash to Osprey alone at cafe table. 2:11. Dramatic Recitative, Levy.
22—T. Now show me the secret. 2:40. Dramatic Narrative No. 1, Pement.
23—D. Flash to Osprey and Binks. 4:07. Misterioso No. 1, Langey.
24—T. Thanks to your tip. 3:45. Phyllis (Waltz), Deppen.

"The Man in the Moonlight."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Dramatic Reproach, Berge.
1—S. At screening. 3:15. Theme.
2—T. Ferguson, you lie. :40. Allegro Agitato, Andino.
3—T. The Hamlet of St. Pollin. 1:50. Northern Serenade, Olsen.
4—T. They have come for you. 3:05. Dramatic Suspense, Winkler.
5—T. Then came the wedding night. 2:20. Adagietto, Berge.
6—T. I heard voices. 5:15. Serenade Romantique, Borch.
7—T. You are a kind-hearted. 3:55. Romance, Sibelius.
8—T. I have been robbed. 5:05. Lento Allegro, Berge.
9—T. We cannot be married. 4:15. Theme.
10—T. And then I do not pretend. 3:10. Because You Say Good-by (Pathetic Ballad), Levy.
11—T. You have dreamed, etc. 1:30. Pathetic Andante, Vely.
12—T. Midnight found Rosine. 6:10. Dramatic Fantasie, Bach.
13—T. You have a son. 1:05. Theme.
14—T. Dead stillness, etc. 1:40. Continue to action.
15—T. Louis, poor boy. 4:40. Dramatic Tension No. 36, Andino.
16—T. Only devils remember. 3:10. Sinister Theme (Heavy Misterioso), Levy (to action pp or ff).
17—T. There was only one road. 4:40. Prelude, Rachmaninoff.
18—T. They are both in there. 2:50. Theme.
19—T. No, no, my hour has struck. 2:50. Tragic Theme, Vely (watch for shots and play to action pp or ff).
20—T. Shall we escort you. :40. Continue ff (to end).

"The Way of a Woman."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Love Theme (Molto Rubato), Lee.
1—S. At screening. 2:30. Southern Reverie, Bendix.
2—T. Where is your pride. 2:10. Theme.
3—T. On the other side of the. 3:45. Poem, Fibich.
4—T. Nancy's martyrdom was not. 2:45. Hunkatin (a half-tone), Levy (to be produced as piano solo).
5—T. Why didn't you let me know. 2:15. That Naughty Waltz, Levy.
6—T. How could you have lied to. 2:05. Theme.
7—T. At her lawyer's house. 1:05. Love Song, Puerner.
8—T. After five years of. 2:30. Sparklets (Moderato), Miles.
9—T. Then followed the story. 1:25. Dramatic Narrative, Pement.
10—T. Wait a moment. 2:40. Dramatic Suspense, Winkler.
11—T. The next day at noon. 2:20. Serenade Romantique, Borch.
12—T. What shall I do with these. 3:40. Theme.
13—T. When followed a period. 3:05. Flirty Flirts, Levy.
14—T. It isn't so easy. :50. The Vampire, Levy.
15—T. Out in Westchester. 4:05. Golden Youth (Waltz), Rosey.
16—S. Young man begins playing the piano. :55. You Cannot Shake That Shimmie Here (Popular Song) (to be played as piano solo).
17—T. Mrs. Trevor came down here. 2:25. Dramatic Recitative, Levy.
18—T. Did you ask that woman. 1:55. Theme.
19—T. With the death of Nancy's. 2:05. Come Where Thy Love Lies Dreaming, Foster.
20—T. Nancy, could you ever find. :25. Continue ff (to end).

"The Petal on the Current."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andante con moto), Borch.
1—S. At screening. 3:10. Baby Sweetheart (Allegretto), Corri.
2—T. Believe me, Cutie. 2:10. Flirty Flirts, Levy.
3—T. Get my shoes. 1:55. Comedy Allegro, Berg.
4—T. Stella's mother was happy. 3:15. Intermezzo Moderato, Huerter.
5—T. Mr. Gilly, meet my mother. 3:25. Thoughts of You (Valse Lente), Briers.
6—T. While at the home. 1:50. Everybody Shimmies Now.
7—T. You gotta be a good fellow. 2:05. Theme.
8—T. The Friday night. 1:15. Hunkatin (Half-Tone One-Step), Levy (produced on phonograph).
9—S. Close-up of Ukelele players. 1:55. A La Mode, Rosey.
10—T. The suds is coming. 1:20. Eccentric Comedy Theme, Roberts.
11—T. Where's John Gilly? 4:10. Springtime (Valse), Drumm.
12—T. I see you've been washing. 1:00. Continue pp.
13—S. Girl starts phonograph. 1:15. Savannah (One-Step), Rosey (produced on phonograph).
14—S. Close-up of woman near sewing machine. 4:10. Budding Spring, (Dramatic Romance), Platzman.
15—T. Dawn, ghost of night. 3:10. Sinister Theme, Levy.
16—T. And then from out. 1:55. Bleeding Hearts, Levy.
17—T. Spring and its annual. 2:20. Tragic Theme, Vely.
18—T. And so her fair name. 2:30. Theme.
19—T. Amatory education. 2:05. Romance (Allegretto), Sibelius.
20—T. Finally came that. 2:10. Serenade (Dramatic), Widor.
21—S. Interior of cafe. 2:40. That Naughty Waltz, Levy.
22—T. So the poor boob fell. 1:25. Dramatic Agitato, Hough.
23—T. God help the woman next door. 2:30. Theme.
24—T. You see, mister, it's my. 2:20. Andante Pathetique, Berge.
25—T. You know Cora. 1:05. Popular Salvation Army Song.
26—T. And thus the petal. :40. Baby Shoes (Popular Ballad) (to end).

"Man's Desire."

Released by Robertson-Cole Through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Theme A—Song Without Words (Andante Cantabile), Rebikov.
Theme B—The Flatterer (Moderato molto Capricioso), Chaminade.
Theme C—Sinister Theme (Misterioso Dramatico), Vely.
1— At screening. 4:15. In the Woods (Scenes Poetiques), Godard.
2—T. Mary Larkin, a creature of unhappy. :45. Theme A.
3—T. Vera Patton, an orchid transplanted. 1:00. Theme B.
4—T. The mysterious cabin on the. 1:45. Theme C.
5—D. Denton and Mary. :45. Theme A.
6—D. Interior of cabin—man drinking. 1:45. Theme C.
7—D. Phonograph playing. :30. Old-Time Waltz (short).
8—D. Tom Denton and Vera—close-up. :45. Theme B.
9—D. After fade-out—cabin interior. 1:15. Two-Step.
D. Larkin and Mary. Same with tympany rolls off.
10—T. In this crude region a birthday. 4:30. Ballet Sentimental (Moderato-Valse Lento), Zamecnik.
11—D. Interior of cabin. :30. Dramatic Agitato (short).
12—D. Denton and Vera. :45. Theme B.
13—T. Leave me and Mr. Denton alone. 1:30. Dramatic Reproach (Andante Dramatic), Berge.
14—T. Hungry hearts, attuned in sympathy. 3:15. Theme A.
15—T. Denton resumes operations. 1:45. Dialogue, Meyer-Helmund.
16—T. Denton said he wouldn't stand for. 1:45. Dramatic Andante No. 39 (Andante Molto), Berge.
17—T. Her first thought is for the man. 5:30. (Watch for telephone bell.) Erl King (Allegro Agitato), Schubert.
18—D. Mary and priest—close-up near body. 1:15. Dramatic Andante No. 24 (Dramatic-Pathetic), Borch.
19—D. After fade-out—exterior scene. 1:45. (Watch for factory whistle.) Misterioso No. 1 (Moderato), Langey.
20—D. Big explosion. (Effect.) 2:30. Hurry No. 1, Langey.
21—D. After fade-out of fire scene. 2:45. Theme A.
22—T. Winter finds Denton and Mary snug. 2:30. (Snowstorm effects.) Berecuse, "Jocelyn" (Andante Berecuse), Godard.
23—T. In the valley below. 2:30. Romance, Grunfeld.
24—T. Under cover of darkness. 4:00. Theme C.
25—D. After fade-out. 3:30. Dramatic Tension No. 9, Andino.
26—D. When Larkin grabs Mary. 3:15. Agitato Misterioso, Langey.
27—T. As darkness faded into dawn. 1:00. Prelude, Op. 28, No. 6, Chopin.
28—T. The leopard with new spots. 2:15. Popular old waltzes and two-steps.
29—T. When are you goin' to quit playin'? 3:00. (Watch for shot.) Theme C.
30—T. Border justice. 1:00. Theme A (to end).

"The Volcano."

Released by W. W. Hodkinson.
Prepared by M. Winkler.

Bolsheviki Theme—The Crafty Spy (Dramatic Misterioso), Borch.
Love Theme—Serenade Romantique (Andante con moto), Borch.

1—S. At screening. 1:45. Melody (Moderato), Kretschmer.
2—T. In a home of wealth. 2:15. Graciousness, Smith.
3—T. Only nineteen. :45. Battle Agitato, Minot. (watch explosions).
4—S. Flashback to former scene. 3:15. Camelia, Tonning.
5—S. Close up of New York Call. :25. Bolsheviki Theme.
6—T. Davy's sister Ruth. 1:35. Continue to action.
7—S. View of East Side streets. 2:05. Love Theme.
8—T. Doing her bit. :55. Continue pp.
9—T. At the end of a busy week. 3:55. May Dreams, Borch.
10—T. In Washington certain order. 1:25. Bolsheviki Theme.
11—S. Closeup of baby in cradle. 2:35. Song D'Enfant (Moderato), Gabriel Marie.
12—T. Ordered to report for duty. 1:05. Because You Said Goodbye, Levy.
13—T. Michael Semroff. 4:20. Dramatic Suspense, Winkler.
14—T. Homeward bound. 1:50. Homeward Bound, Meyer.
15—S. Interior of room. :35. Bolsheviki Theme.
16—S. Flashback to soldiers. :40. Homeward Bound, Meyer.
17—S. Closeup of Bolsheviki meeting. 3:05. Bolsheviki Theme.
18—T. Orders from headquarters. 2:25. Dolorosa (Moderato), Tobani.
19—T. Governor Smith signs a bill. 2:05. Dramatic Reproach, Berge.
20—T. In a New York underground. :50. Slimy Viper, Borch.
21—T. The hospital. 3:30. Serenade (Moderato), Widor.
22—T. You know I love you. :25. Andante Doloroso, Borch.
23—S. View of Captain and girl walking. 2:10. Love Theme.
24—T. That ought to convince. 1:45. A La Ballerina (Valse Lente), Bendix.
25—T. Mrs. Van Leiden takes. 6:05. Serenade, Drigo.
26—S. Davy talking to his sweetheart. 1:45. Love Theme.
27—S. Closeup of Bolsheviki room. 2:30. Bolsheviki Theme.
28—T. He usually goes to the pier. 4:30. Sinister Theme, Vely.
29—T. What's the matter, Sis? 2:05. Erotik (ramatic), Grieg.
30—S. The fight on the pier. :55. Allegro Agitato, Kiefert.
31—T. An anxious moment. 2:55. Bleeding Hearts (Floral Poem), Levy (with ad. lib. tympany rolls during Bolsheviki scenes).
32—T. There's something wrong. 1:35. Bolsheviki Theme.
33—T. Find more bombs. (newspaper). 1:35. Dramatic Tension, Levy.
34—T. Paying the price. 1:30. Continue pp.
35—T. The mob down there. 1:50. Bolsheviki, Theme.
36—S. Soldiers disturb meeting. 2:40. Allegro Agitato, Andino.
37—T. There's the guy. :40. Continue to action.
38—T. Invited to call. 2:00. Flirty Flirts, Levy.
39—T. To the wedding. :35. Wedding March to action.
40—T. Well, Davy, she did. :40. Love Theme ff.
41—T. Davy demonstrates. :50. Hunkatin (Half-tone dance), Levy (to end).

"A Broadway Saint."

Released by World Film Corporation. Prepared by S. M. Berg.

Theme—Birds and Butterflies (Capricious Allegretto), Vely.

1—D. At Screening. 1:45. Theme.
2—T. Dick's Boarding House. 2:30. Flirtation (Allegretto), Cross.
3—T. Boonsburg a "dry" town. 2:45. Theme.
4—T. Poisonous effects of alcohol. 4:30. Tete-a-Tete, De Koven.
5—T. The way he snuggled up to me. 2:00. Paprikana (Allegro Moderato), Friedman.
6—T. Some boy, some boy. 1:45. Theme.
7—T. The "Naughy Nighters" come. 2:45. Cupid and Butterfly (Grazioso), d'Albret
8.—T. City folks think cows. 1:30. In the Glade, Gruenwald.
9—T. You're the first real country girl. 1:00. Theme.
10—T. You're hurting my trade. 3:15. Bees (Allegretto), Jones.
11—T. You're the worst specimen. 4:00. Turkish Towel Rag, Allen.
12—T. Meanwhile a lynching bee. 3:15. Dream Faces, Hollowell.
13—T. This sort of thing may be. 2:00. Western Rodeo (Allegro), Minot.
14—T It was not that I was. 4:00. Liselotte (Moderato Rubato), Adam.
15—T. The weeks go by. 1:30. Theme.
16—T. The "Naughty Nighters" have returned. 3:00. Flirty Flirst, Levy.
17—T. I'm going to send Dick a telegram. 2:45. Irvina, Rolfe.
18—T. I'm a New Yorker. 3:45. Sparking Moselle, Gruenwald.
19—T. The wicked New York night. 1:00. Hunkatin (Half-Tone One-Step), Levy.
20—T. Explaining that in New York. 1:00. That Naughty Waltz, Levy.
21—D. Watch for negro dance. 1:15. Old Zip Coon (Turkey in the Straw).
22—D. When negro leaves stage. 1:45. A La Mode, Rosey.
23—T. You my little country girl. :30. Theme.
24—T. Dick has invited some artist. 3:30. Nymph and Satyr (Allegro Moderato) Rollinson.
25—T. It is abdication. 2:00. Vivien (Allegro Moderato), Ramsdell.
26—D. When Uncle leaves. (storm effects). 1:45. Theme.
27—T. Uncle Galt's first morning after. 2:30. Bon Vivant (Allegro Commodo), Zamecnik.
28—T. I had no place to go. 3:15. Florindo (Allegretto Vivace), Burgmein.
29—T. But I forgive you. Theme (to end).

"Bringing Up Betty."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Budding Spring (Characteristic Moderato Romance), Patzman.

1—D. At screening. 2:15. Theme.
2—T. Theodore Morton, the steel king. 3:30. Sleeping Rose (Valse Moderato), Borch.
3—T. Silas Potter, banker and intimate. 2:30. Summer Showers, Logan.
4—T. The lawn fete. 3:45. Gavotte (From Garden Suite), Luz.
5—T. Her head is turned and she hasn't. 2:45. Nocturne (From Garden Suite), Luz.
6—T. Ten o'clock. 3:15. Theme.
7—D. When Betty sits at table. 2:00. A La Mode (One-step), Rosey.
8—D. Watch for shot. 1:00. Hurry, Lake.
9—T. Your Uncle's fortune is gone. 3:00. Theme.
10—T. Don't worry about Betty. 3:00. Starlight, Johnson.
11—T. Morning Reflection. 2:45. Waltz Divine, Rosey.
12—T. Have you read it, Morton? 4:15. Camelia, Tonning.
13—T. I came to tell you how sorry. 3:15. Theme.
14—T. After a week's cruise. (water effects). :45. Birds and Butterflies (Intermezzo Capricioso), Vely.
15—D. When Betty falls into water. 1:15. Hurry, Becker.
16—T. Don't wait. I'll stay aboard. 2.45. Clematis, Tonning.
17—T. You lie down and leave the race. 2:45. Savannah (One-step), Rosey.
18—T. My dear, your costume. 2:15. Theme.
19—T. You might make a better showing. 4:30. Break O' Morn (Morceau Characteristic), Grey.
20—T. And a twenty point drop. 2:00. Scherzetto, Berge.
21—T. Moonlight madness. 3:45. Theme.
22—T. The next morning. 1:45. Dramatic Tension, Levy.
23—T. As office scene fades. 2:15. The Heart Bow'd Down (Direct cue).
24—T. Adele Shelby-Gates. 4:15. Fairy Phantoms, Friedman.
25—T. I'm free, I'm free, I'm free. 4:15. Butterflies, Johnson.
26—D. When Tom sees Betty. Theme (to end).

"Cupid Forecloses."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Sleeping Rose (Valse Lento), Borch.

1—D. At screening. 2:15. Scintillations, Hosmer.
2—T. Jerry Farleigh. (Watch for school bell). 1:45. Theme.
3—T. Thanks, thanks, thanks. 1:15. Fairy Phantoms, Friedman.
4—T. Your father, Judge Osborne. 1:45. Children's games, Ascher.
5—T. I'll git you after school. 1:00. Babillage, Castillo.
6—D. When lawyer leaves. 2:00. Theme.
7—D. When lawyer tacks up notice. 2:00. Mountain Song, Borch.
8—T. You stood up like a man. 3:45. Berceuse, Barmotine.
9—T. Will it come to this. 1:15. Theme.
10—T. They're the Connors. 2:00. Serenade, Widor.
11—T. One evening after school. 2:30. Flirtation (Moderato), Cross.
12—D. When Jerry calls on Mrs. Connors. 3:30. Frills and Furbelows (Rondo Rococo), Crespi.
13—T. Oh, you are Mr. Bullers. 2:00. Theme.
14—T. Ruth has a secret. 1:00. Rose Leaves, Ashleigh.
15—D. When children leave school. 1:00. Vivo Finale. Berge.
16—T. I thought you were. 3:00. Theme.
17—T. Them slick city fellers. 3:00. That Naughty Waltz, Levy.
18—T. Twilight. 2:30. Theme.
19—T. While Daddy sleeps. 3:00. Adagietto, Berge.
20—T. The mushroom millionaires. 4:15. Marionette, Arndt.
21—T. I see to Jim. 3:15. Woodland Dreams, Vargas.
22—T. In Mr. Cartwright's absence. 2:15. Eccentric Comedy Theme, Roberts.
23—T. But one bright morning. 3:00. Budding Spring, Platzman.
24—T. Are you a lawyer or a liar. 1:45. Flirty Flirts, Levy.
25—T. I am so glad you found. 1:45. Dramatic Tension No. 9, Andino.
26—T. This is Mr. Bullers. (Automobile effects). 1:45. Comedy Allegro, Berge.
27—T. As I started to say. Theme (to end).

"The Hornet's Nest."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Heart of Mine (Ballad Moderato Cantabile), Ralph C. Smith.

1—D. At screening. 3:00. Theme.
2—T. Freda Whitefield, the woman. 4:00. Camelia, Tonning.
3—T. Will you call at the address. 1:00. Theme.
4—D. When the Hornet enters the room. 1:45. Clematis, Tonning.
5—T. Your friend has gone. 1:15. Canterbury Bells, Tonning.
6—T. Like a ghost of faded dreams 4:00. Theme.
7—T. Meanwhile at the Carrols. 3:15. Mysterious Nights, Berg.
8—T. The Hornet also comes. 2:15. Mysterioso Dramatico, Borch.
9—T. The girl has resurrected. (explosion-shots). 1:15. Agitato No. 6, Kiefert.
10—T. The "Pink Mouse" is one. 2:15. Dramatic Narrative, Pement.
11—T. The Dome. (cabaret scene). 1:45. That Naughty Waltz, Levy.
12—T. The following afternoon. 1:15. Theme.
13—T. The first trick. 2:00. Prudence (Entr' Acte Novellette), Luz.
14—T. For Asche Colvin, time. 1:00. Theme.
15—T. The "Pink Mouse" adopts. 3:15. Serenade Romantique (Moderato), Borch.
16—D. When police enter hotel. 1:45. Perpetual Motion, Borch.
17—T. The night of the Whitefield. 1:45. Popular One-step.
18—T. The Hornet's business draws. 1:15. Bleeding Hearts, Levy.
19—D. When the Hornet talks to Whitefield. 1:45. Hunkatin (One-step), Levy.
20—T. Your nerves are playing tricks. 1:45. The Vampire, Levy.
21—T. Muriel, I am your cousin. :30. Waltz Divine, Rosey.
22—T Fate draws her net 2:45. Suspense, Winkler.
23—T. The appointed hour. 2:45. Scherzetto (From Symphonette Suite), Berge.
24—T. I'll trade the latchkey. 3:30. May Dreams (Moderato Romance), Borch.
25—D. When Whitefield leaves table. 3:15. Dramatic Reproach, Berge.
26—D. When Whitefield burns papers. :30. Agitato No. 37, Andino.
27—T. Years ago I sacrificed. Theme (to end).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Tell Them What.

EXHIBITORS who plan to build up a permanent patronage should be careful to play fair with their audiences. The best plan is to set on the shelf any attraction you may get on a program arrangement which you know will prove unpleasant to them. The second best plan, if you cannot afford double bookings, is to clearly indicate the type of play you have to offer. If some attraction you feel you must play strikes at any creed or belief, do not conceal this fact in the hope that those who might stay away will come and help to swell your patronage. Don't try to get them in. You may get them for this time and lose them forever after. Make it plain in your advertisements just what your plays are about so that those who will be affronted will remain away to come to other showings. It is not always possible to suit all bookings to your clientele. Do the next best thing and let those stay away whose steady patronage would be forfeited did you try to get them in by disguising the nature of the offering. Do not figure your profit on the number of persons on any one night, but on the average business which you are able to hold through playing fair with your patrons.

In Demand.

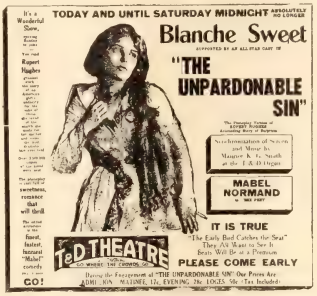
Sol Lesser, among the other novelties for the Sennett Bathing Girls issued a set of photographs taken from the individual pictures which are being largely sold for den photographs. They are about the size of the old-fashioned cigarette photographs, and wherever they have been used they have made big business. Unlike most novelties they should be gotten out early—if possible a couple of weeks before the showing, for the talk they will make will do the selling, so let them be as much talked about as possible.

Not Just That.

Harry J. Wendland, of the Turner and Dahnken house Sacramento, sends in a batch of stuff and explains that he did not mean precisely what he said when he recently remarked that he could not put his heart into advertising old subjects What he meant was "old and poor," not merely old. He tells a good idea in explaining how he handles his ushers. He is Ruffner-trained, and he knows that the ushering staff can do much to help or hurt the house, so each week he gives them a talk calculated to rouse in them some ambition. When he has to, he does the talking himself, but he tries to get some local business man or newspaper writer to come in and jazz them up and make them realize that ushering is but a step to better things if only they make good ushers. He points out a number of theatrical men who started off as ushers or ticket takers. We don't suppose it will help any, but the first $2.50 a week we ever earned was from the old Bijou Theatre in Washington. The stunt worked so well with the ushers that he now includes all of the house people in the weekly talk. It's a good idea. It makes the house staff realize that what they are doing is something more than just a job. In putting over "The Unpardonable Sin" he worked in with the navy recruiting officer to get a street display. He had one sheets printed with the house and title in large type and in smaller letters:

"What you will see in "The Unpardonable Sin" would have happened throughout the Allied Countries if the U. S. Navy had not put our boys across in time to stop the Huns at Chateau Thierry."

They were pasted on A boards eight to the block on each side of the main street—sixteen to the block in all. It made big business. For his newspaper work he took rather large spaces, the cut showing a five tens used in the middle of the week. Earlier he used twelves. This shows

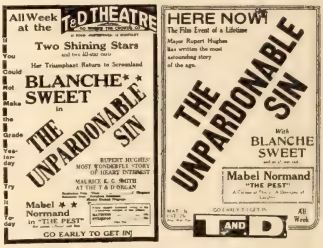


A Five Twelves Mid-Week Announcement.

rather more type than some of the earlier displays because business had begun to sag slightly and he had to talk harder to keep them coming. Mabel Normand was an added attraction in "The Pest," which does not make a very harmonious combination. We think a shorter comedy would have left a better impression. Five reels of low comedy following a drama will hurt the effect of the latter

A Four Tens for "The Brand."

in that it will overlay the more serious subject. It is a good plan to use a comedy to lighten the gloom before sending the patron out, but five reels makes too long a run. He used the same space for "The Brand," making a cut from a still. Not having any 24 point rule, he uses two strips of 12 point, and it is so badly locked up that it shows in the space. This 24 point rule is designed to play up the rather small title line, but we think that a 12 point rule would have worked better, giving 24 points of white space for the better display of the letters. As it is, the type comes too close to the border, and while it does not merge it is not as prominent as it would be had there been more space and had the lines below been set in a Roman instead of fullface. As it stands, both the rule and the secondary lines pull away from the main line. On the other hand the display at the right of the cut is well planned, and setting the type in double column adds much to the ease with which it may be read. Several of the displays show the title running diagonally across the space, and Mr. Wendland says he likes this style. It is not so bad if the lines are not blocked in in with other type matter, but in the display on the left is bad because the



Two Displays with Diagonal Lines, That on the Left Being Too Crowded to Be Effective.

printer has stuffed the spaces with type and has even used stars where there was no copy. The eye is trained to read across the page from left to right. To offer any other arrangement to gain novelty is to reduce legibility, and where freak setting is used, the space should be kept as clear as possible. Even on that right hand display it would have been better had the name of the star been cut down to an 18 point, with a ten point bank in the upper left hand corner so as not to detract.

Novelty Counts.

We were looking over a campaign the other day. It ran several hundred inches, ranging from two threes to half pages. It was one of the most elaborate we have ever seen, and yet there was not a single individual announcement to gain interest. It was all big and it was all well stuffed with cuts and type, but somehow it did not take hold. And right alongside was a three nines from another exhibitor on the same release. You could not help looking at that because it was a clever combination of redrawn still and home cartoon work. And we would be willing to bet that three nines sold more tickets than any two of the half pages of the other campaign. It was clever. It interested. It was not merely a lot of type telling the same old story. It was something you could not avoid seeing, and seeing, being interested in. Clever plan-

ning often means much more to the box office than big spaces with nothing but conventional "greatest ever." It is this trick which makes Ralph Ruffer an advertiser above the average. As a straight copy writer he has many superiors, but he has the trick of putting in a single phrase which often sells more tickets than all the rest of the space. Once he advertised "Put the cat out and come down," and more than a hundred told him or his ticket taker that they had put the cat out. It took hold. It is not the size but the cleverness of a campaign which gives it value.

Sincere.

Here is an excellent advertisement for "Daddy Long Legs" from Saginaw, Mich. We have seen many more elaborate and many larger displays, for this is only five nines, but it rings true. Instead of a lot of gush about the production, H. W. Irons trusts to his own endorsement to get it over. The talk is addressed "To

An Unusually Good Five Nines from H. W. Irons.

the Franklin Patrons," and starts off with: "Mary Pickford never did anything better and but few pictures can excel it in point of entertainment." That is not a statement to rouse hostility by its sweeping claims. It gains respect because it sounds as though Mr. Irons means it, as indeed he does. Those Brinkerhoff cartoon bits have helped a lot to make it easy to advertise this feature, for they are characteristic of the play and not just pictures. Another effective display was a four nine reproducing the criticism

A Four Nines in Which a Press Comment Does Most of the Talking.

of one of the Detroit papers, which speaks more eloquently than personal talk, since it speaks of a performance seen and not of one to come.

Parody Contests.

John H. W. Fennyvessy, of the Family, Rochester, N. Y., seems to have found a new one. He had a "parody contest." For four weeks the amateur parodists had a chance on Wednesday nights to offer their perversions of popular songs to the night audience. The applause decided the winner for that contest, and the four winners fought it out for the applause the fifth week. Song writer's contests are apt to be either too difficult or too dull, but there are many who can write good parodies, and this can be run for a regular feature for some time if it is properly worked. You may have to write a few yourself to get them started, but it will be worth the trouble. Another way of working it would be to offer a dollar for each parody accepted for presentation. And don't forget that there is a strong press agent angle to this stunt. You can work it for a lot of space.

Needs a Formula.

Cliff A. Carroll, of the Hippodrome, Utica, N. Y., sends in some more samples of his work, and adds, "Don't be afraid to 'wallop' me, for the reaction to a wallop must always be a boost. What he means is that if he gets an adverse comment he gets mad and tries to do better next time. And he does. The two samples here are a very decided improvement over the last stuff he shot along, for that matter, for his improvement has been consistent. He seems to be taking larger spaces, for these are two sevens each. This is a decided advance over

A pair of two sevens from Cliff Carroll, Utica.

his earlier spaces, but another advertisement, not reproduced here, used to launch the Houdini serial, ran to tens. It is the only one of the series carrying a cut. We think one trouble with Mr. Carroll is that he lacks a formula for advertising. He has not reduced the matter in his own mind into a definite system of procedure. This is the difficulty under which ninety per cent. of the theatre advertisers throughout the country still labor, yet there is no reason why this should be so. They read this department, for example, perhaps for years. They read and perhaps remember, but they do not assimilate the information. They do not evolve from what they read a definite theory for their work. Just as an example, it took us more than five years to discourage managers from using Old English and Cloister faces as the last word in elegance in card announcements. They used these difficult-to-read faces because there was a theory that it made the work look like copper plate, yet there is little engraving done these days in the old forms. We kept telling and showing that Old English was hard to read; that most persons, unless intensely interested, would not take the trouble to puzzle out the text. Some alert minds got the idea the first time, but it was more than five years before copperplate Gothic. Tiffany and Typo replaced the old style. They read time and again that the face was bad, but they did not assimilate the fact. They did not make the knowledge their own, and yet the aim of this department is to teach general advertising methods, illustrated by examples both good and bad rather than to show you how Ralph Ruffner or S. Barret McCormick advertises a particular subject. With a copy of Picture Theatre Advertising supplemented by this weekly department, any person of intelligence can learn to do advertising and those who have the natural gift can become really expert, but it is not done merely by reading and forgetting nor even by reading and remembering. You must persuade yourself of the correctness of a statement and then understand thoroughly **why** the theory is correct, that you may apply the theory to your own particular problem. Getting back to Mr. Carroll's samples you will note that the display on the right stands out vastly better than that on the left. In the first place there is not so much black type. You get the message—Creaking Stairs and Mary McLaren. Mr. Carroll did not consciously write a better advertisement for this than for The Grouch. Either he was feeling better or the story appealed to him more strongly. He did not start out with the one idea of getting the best possible display for what he had to say. It just happened that the MacLaren production went into type better than the other, and this was because he did not crowd it. About all he does is get display, for his selling talk is too general. For instance Creaking Stairs is "A tense, gripping drama that'll hold you enthralled at its swift and daring action." The Grouch is "Fascinating, gripping, enthralling—A story of great interest against a background of wondrous beauty." If the printer had switched those two descriptive lines it would not have made the slightest difference. One would have sold as well as the other, for neither really tells about the play. It is just press agent talk. It gives you no special desire to see that particular production. Setting the comedies and serial in small type would have added at least five picas to The Grouch display for the main title and setting them smaller would have given better display to the black lines for Love and the title. Advertising the underline also cuts down the display by crowding the small lines against the larger and robbing them of display. Half that space, with a different choice of types, would have given the same display to Miss Pickford and her play, and would have given better display to the current announcement. In preparing an advertisement try following this routine:

Decide upon the lines to be played up.

With your space in mind, decide upon the height of those lines.

Mark off the space where these lines will run. If your layout calls for a 48 point line, draw the shape of your advertisement and then letter in those lines in the approximate size.

Decide where your lesser lines will run.

Mark their sizes to hold them away from the big display.

Take your copy to the printer and talk it over with him. He may be able to offer suggestions.

Insist upon seeing proof that you may know that your directions have been carried out.

Your chief lines are your house, show and date. The show consists of the star and title. In newspaper advertising the date may be dispensed with in favor of "Today," and in no case does it need to be as large as your other main facts. But your house signature is important. It should be characteristic and preferably a drawn design. If you cannot afford or decide upon a good design, get your printer to pick some distinctive face, or buy the type for one yourself, then set it in an individual border. In deciding on the relative value of star and title, favor the star unless the title is a self-selling one, or that of a play widely known in your own territory. Then try to give your reader a half-way decent excuse for wanting to come. Don't say a play is "gripping." Every drama is gripping. Say that it is gripping by telling the punch containing the appeal. Keep away from meaningless adjectives

and use instead something about the play that will be more convincing than the adjectives. You can say that a play is gripping, strong, fascinating and all the rest of the stuff, and still be regarded as a person who is merely trying to sell a play, but if you ask if it is wise for a woman to leave her husband just because he kicked their child to death, you have aroused real interest in the play. You can't lie about that. We think that if Mr. Carroll will plan his advertising instead of merely writing it, he will get more intelligent results. And this goes for hundreds of others.

From New Zealand.

Thomas Hayward, of the Strand, Auckland, N. Z., sends in some of his house programs to show that he is still keeping up the pace, and adds that business has picked up quite a little since the armistice. He still holds to the same six-page folder style for general use, the pages being approximately 5 by 9 inches. The three inside pages are set double column

The inside pages of the Strand program, Auckland, New Zealand.

with a column of general comment, sometimes and answer box and a little general stuff, but the current attraction gets about two pages. As there is but one attraction a week this permits plenty of space to be given the show and it is covered from several angles. The back pages are set for the front page and a double page dis-

The back pages of the same program.

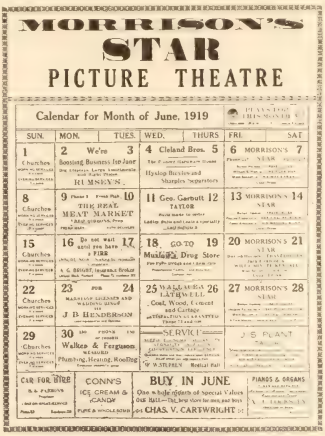
play. Generally the stock is white, but the ink is varied from week to week to avoid confusion. The Picture Mirror, as it is called, is now in its third year, and has kept right up to the mark for real humor and shows a very decided improvement over the early issues which were reproduced a long time ago. Mr. Hayward not only keeps posted on the house sheet dope, but he reads this department and adapts ideas. It looks funny to see Ralph Ruffner's "Try to get in" breeze in from the antipodes, but Mr. Hayward picked that up. To show what he can do when he has more money to spend, he sends in a sixteen-page booklet souvenir showing half tones of the stars they most frequently run, each on a page by herself and with an appropriate quotation to accompany a brief comment. The printer had hard luck with the cuts, but otherwise the issue is excellent. Even with some imperfect cuts it is an issue to be taken home and preserved. Evidently they have to hustle just as hard for business "down under" as we do, and Mr. Hayward is in the lead.

It Doesn't Pay.

It doesn't pay to spend ten dollars for one big dinner and then go hungry for a week, and it doesn't pay any better to get a bunch of money for a sensational film that will keep your house half empty for months.

Small, but Hustling.

James A. Morrison, of the Star, Meaford, Ont., sends in a calendar used by him, which offers many novel angles. Meaford is a town of only 2,417 inhabitants, and he shows only Friday and Saturday of each week, but that does not prevent him from getting out a calendar and making every inch of it work. He uses a sheet 16½ by 22 inches, and on the same card the show, churches and



Buy in Meaford and Boost "Our Own Home Town"

An odd monthly calendar in which the show, the churches and the business houses are all represented.

business houses are all advertised. The Sunday space gives the time of morning and evening service and the Friday and Saturday spaces announce the offerings at the Star. The boxes for the other days are sold to fifteen other advertisers. These cards are planted in private residences as well as stores, and are in general use. Some of the proof reading has been poorly done, but the general display is good, though hardly artistic, and it evidently takes hold. Most monthly calendars are gotten out by houses with daily shows, and this is the first and perhaps the only example of a calendar issued by a two shows a week house. But it simply bears out what we have said, that in a small town you have to be a hustler to keep alive.

Different but Alike.

The Columbia, Ideal and Colonial theatres, Dallas, Texas, are all under the management of Foy's Neighborhood Theatres, and all operate with the slogan "Why go to town? Let's join the ever increasing throng." They also use the catchphrase: "A picture you've never seen is as new as a book you've never read," which is a mighty good argument for a second run house. All of the theatres use a six page folder 9½ by 12 in the full sheet. The front carries the signature and cut of the particular house it is issued for, and one of the outside pages an appeal to patrons to come to the home house. The other is the mailing face. Inside the sheet is treated as a whole with two columns of six point 20 ems wide and an eight em panel between giving the prices and announcing the cooling system. The dates and titles are set in six point bold with the serials and smaller features and the stars in all caps, while the text runs six point Roman. With this arrangement, although they offer a daily change, they can run in an entire month. The big point is that since the same bookings are used for all three houses, it is necessary to set only one job and shuffle titles to match their proper dates on the three editions. This cuts down the cost considerably, and yet it does not in the least interfere with the advertising value, since the houses are in different sections. We cannot reproduce the programs sent, because they are all on colored stock, a different color for each house, but if you are interested, we think that a request to the Columbia Theatre, accompanied by a couple of stamps, will bring you a sample, and this is one of the best monthly models we have seen in some time. It is small, but it is as clear as is possible for the size.

Special Stuff.

The New Garrick, St. Paul, Minn., gets out some very good special stuff for out of the ordinary pictures. For Mary Regan they used a folder of stiff blue paper, unprinted on the outside. Within the right hand page carries an actual photograph of Anita Stewart, with the announcement on the facing page. The announcement is printed on a white card attached to the blue to match the pasted photograph opposite. It forms a very attractive display and one which will make business if the folders are put into the right hands, for they cost too much to be wastefully distributed. For Auction of Souls they featured an advance showing the morning of the opening day, giving this special at ten o'clock. Both stunts are excellent.

Keep Her Cool.

Keep your ticket seller cool. Put in a hidden fan if necessary, but realize that a perspiring box office girl is about the worst advertisement you could possibly have in warm weather.

Adjectives.

Adjectives do you good only when used by your patrons. Then they sell tickets, but probably the patrons do not say "gripping" or "stupendous." He just says that it was a great play and worth seeing. Leave the adjectives to your patrons and use description for your own work. It sells more tickets.

Serials For Serials.

If you have never used serial tickets for the showing of serials, try it with the next serial you launch. Make a slight price concession to get them in, and you will sell out for ten or fifteen weeks to come.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Whom Is It Up To?

F. W. RINKS, Springfield, Illinois, sends sample of badly abused film and says:

"Would you like to pay thirty cents admission to see this on the screen? This film reached us in this condition. What I send is only a sample of the whole. Have found some other features in same condition. The guilty projectionist is somewhere in Chicago, and it is up to the Famous Players Company to find and punish him. Trust I am not imposing on you with this letter, but it is awful—the film I mean, not the letter."

Bad Enough.

Heaven knows the film is bad enough, but is it entirely up to the Famous Players to find and punish the guilty projectionist. What about Local Union 110. If the man works in Chicago the man is a member of 110, for that body boasts a 100% membership; also of what it calls a high wage scale, though it is only a high one when viewed as a minimum scale for their poorest men. Has the union no duty in this matter? Having secured its demands in the matter of wages and working conditions does not a union owe it to the employer, to the producer and to the motion picture industry, by and through which its members make their living, to take at least reasonable care of the films intrusted to the care of its members?

No Exemption for Exchange.

Please understand that I am not claiming exemption for the exchange which permits such abuse of its property, nor am I saying it should not hunt out the guilty party and refuse him further films.

Of course in the matter of hole punching the producer is in measure at fault in refusing to incorporate a change-over sign in the negative, and the theatre manager is often indirectly to blame, for other film damage by failure to supply proper repairs for the machinery, but none of this exonerates the projectionist unless he has reported lack of repairs to his union business agent and thus officially placed the blame for consequent damage to the films, where it belongs. The whole matter is a complicated one, but there is altogether too much passing the buck. The producer has films to sell and does not especially care how many are ruined, unless he owns the exchange. The exchange is all too often managed by one whose vision in such matters ends just three-fifths of an inch beyond his nose, and the projectionist, who all too often has no real pride in his profession (he does not even recognize it as such), goes merrily on his bungling way, happy in the thought that he can most likely pass the buck to some one else if a howl is made. And thus the game of ruin goes on.

Some Day They May Wake Up.

Well, some day maybe we will have (A) artists who really take at least some interest in how they are reproduced on the screen. (B) Producers who will take a bit of interest in the fate of their creations after they are made. (C) Exchange managers instead of exchange mis-managers. (D) Theatre managers (we have many of them now) who understand that proper projection of the fiums to their screen is a duty they owe themselves, the industry and their audiences. (E) Projectionists who take real pride in their work and understand that the projection of motion pictures is a profession—we have a large and increasing number of them now. (F) Unions which understand that they have a duty beyond the mere securing of just conditions for their members, and that they suffer disgrace in the minds of all right thinking men every time one of their members abuses film intrusted to his care, and every time the screen result suffers through their ignorance or carelessness. But until that day comes we must suffer—though we cannot agree to do it in silence.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive. up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

A Lucky Dog

A. O. Tapp, Blue Diamond, Kentucky, arises to remark:

"Received handbook O K, and was sure glad to get it. I do not claim to be a projectionist yet, but some of these days, by hard work and study, I hope to be. At present have just begun to cut my projectional eye teeth. But I am a lucky dog as I had a brand new Powers Six B to start with here, and O boy it is some machine. No trouble at all to put on a decent picture if you know how, and I propose to know how if I have to sit up all of some nights to study. I don't see how any projectionists, or any one who aspires to be one, can get along without the handbook. I want the "whole hog" so enclosed find fifty cents for lens charts."

The Spirit That Wins.

That is the spirit that wins. Here is a beginner who, instead of having either an outright contempt, or a rather low opinion of the business he purposes to adopt, starts out by believing it is worthy of deep study, and that it will take both that and hard work to perfect himself in it. I venture the assertion that if he persists he will succeed, and finally reach one of the best positions in the profession. It is the confirmed squarehead who thinks his profession (he never dignifies it by calling it such) amounts to no more than ability to thread a machine, patch a film and get a good light on the screen, who never gets anywhere, but who is usually found complaining of the low wage he is paid. He never realizes that it would be true economy for the motion picture industry to pay him that wage, if necessary, to keep him out of projection rooms entirely.

Lucas Features Boylan Reel

We are just in receipt of the new price list being put out by Harry Lucas, the Atlanta live wire supply dealer, and note that therein he features the Boylan Even Tension Reel. This is good, because this reel will, if generally adopted, not only relieve the projectionist from much annoyance due to take-up tension trouble, but will make impossible any damage to the films from too tight or too loose take-up tension. Incidentally southern projectionists, or at least those in the Atlanta section, will do well to write Lucas for the new list. Lucas also publishes a monthly combined price list and house booster which will be sent, he says, to any theatre, exchange or supply house at the following rates: Monthly rates, "Gratis." Yearly, twice as much.

Examinations To Be Stiffened

Recently the editor, thoroughly discouraged with the inadequacy of New York City projectionist examinations, took the matter up with Commissioner Hayes by mail, suggesting that the interest of the public, as well as that of the industry demanded upon a more competent examination; also that a competent projectionist ought to be appointed to the Board of Examiners. The Commissioner, through his secretary, made the stereotyped reply that "the matters contained in my communication would have attention," which, as we all know, means just nothing at all. This got the editorial temper and we indicted a letter to Mayor Hylan, which was so torrid that His Honor instructed the Commissioner of Accounts, who is otherwise known as "the Mayor's Eye," to make an investigation of the things complained of in my letter.

Had Two-Hour Conference.

Almost by the same mail I then received a letter from the Commissioner of Accounts asking for an interview, and one from Commissioner Hayes of the Department of Water Supply, Gas and Electricity, informing me that he would be glad to have me call on him in relation to the examination matters. I called first on the Commissioner of Accounts, a most

estimable gentleman and one who seems to want to do the right thing as far as possible.

After stating my case (and believe me I put it straight from the shoulder) I told him I was to meet Commissioner Hayes next day, whereupon he suggested that if Commissioner Hayes was agreeable he would be present and we could go over the whole matter thoroughly. Well, to cut it short, next day I had a two-hour conference with Commissioner Hayes, the Commissioner of Accounts, the Chief Engineer of the Department of Water Supply, Gas and Electricity, Electrical Engineer Wynkoop and George Sheridan, chief of the Board of Examiners.

Opposition to Projectionists on Board.

I very soon discovered that there would be determined opposition to the appointment of a projectionist on the examining board at this time. I also discovered that it would be impossible to get what I wanted in the apprentice line, or all I wanted in the matter of an examination, but fought for all I was worth for a strong stiffening of the examination. What, if any other reasons, the Chief Engineer and Mr. Wynkoop may have for opposing a really competent examination I do not know, but their reason as stated is that if made too stiff the rejected applicants will mandamus the department and make trouble. Maybe they would, but if the department really wanted to I will bet my head against a barrel of soup beans that the case could be fought and won in the courts easily. And that would settle it for all time. Well, anyhow, when I saw the determined official opposition (which did NOT come from Commissioner Hayes so much as from the Chief Engineer and Mr. Wynkoop) I concluded the only thing that could be accomplished was something along the apprentice line and a strengthening of the examination (at least) moderately, leaving further action for the future, so I rowed my boat in that general direction.

Finally the Commissioner closed the conference with this statement: Mr. Richardson, you confer with my Chief Engineer, Mr. Wynkoop, and Mr. Sheridan, and whatever you gentlemen are able to agree upon and recommend to me I will do.

Later the conference was held, with the Chief Engineer absent, and it was agreed that it would be recommended to the Comcissioner that (A) The department look into the feasibility of inaugurating a plan whereby apprentices can be allowed in New York City projection rooms, and that if it can be legally done no license will be granted unless the applicant has served a six months' apprenticeship under a New York licensed projectionist, or its equivalent if from out of the city. (B) That the examination will be broadened to take in optics of the projector, fundamentally at least. It was also generally agreed that from time to time the examination can be stiffened, and next winter when we are in New York City we propose, working in conjunction with the examining board, to try and bring about further advancement.

Perfectly Legitimate Tax

"I heard the other day," remarked the henpecked looking man, "of a man being fined $10.10 for beating up his mother-in-law. After he paid the fine the man asked the magistrate what the ten cents was for.

"That," said his honor, "is the regular federal amusement tax!"

As to Negative Lenses

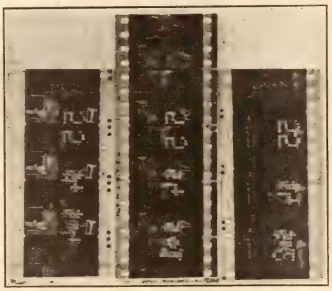
John Solar, Watertown, New York, says:

"In your explanation to Milton O. Field, May 10 issue, you have to some extent mixed dispersion with negative power. Positive and negative, or converging and diverging lenses are true terms. Dispersive power is a quality of the glass of which the lenses are made. We have dispersion with a positive as well as with a negative lens. Positive lenses are usually made of crown glass of low dispersive power, and negative lenses of flint glass of high dispersive power, this in order to correct the dispersion of the positive lens and still have some power left in the combination to focus an image. A ray of white light passing through any lens will be separated into the colors of the spectrum, and the power of the glass to separate the light into its colors is called the dispersive power, or chromatic aberration. Any lens used to project or to photograph a clear, sharp image must have at least one positive and one negative lens; most such lenses have two or more."

Um, I'm not a lens man, but certainly the information that a ray of light passing through any lens will be separated into its primary colors is new to me. I know that any single lens will have some chromatic aberration, or dispersion, but that, for instance, a bi-convex 10 inch lens will separate white light into anything like its primary colors, I doubt, except to a very limited degree, which probably is what brother Solar really meant to say. If I am wrong show me. The use of the word "dispersing" in the article was en error. I did not mean it the way friend Solar had a perfect right to think I did.

Mabel Normand Shot Full of Holes

Frank P. Farrell, New Haven, Connecticut, sends in about thirty film clippings which he has cut out of Goldwyn and Fox releases. These clippings are full of holes punched by the exchange. They are punched without regard to where they strike, and brother Farrell very pertinently remarks: "Mabel Normand is, you will agree, a good looking picture girl, when presented normally, but when projected



to the screen shot full of holes she is a sight. Fox stars take notice.

Stars Apparently Don't Care.

Right you are, friend Farrell. The thing is an outrage, and the greater outrage because it is perpetrated by film exchanges, which expend much energy trying to raise merry hallelujah with projectionists for punching holes in the film near its ending. But the stars themselves don't seem to be in the least degree interested in what happens to them after they draw their pay. They call themselves "artists," and many of them are, BUT in so far as the screen is concerned, **they are artists only by grace of the projectionists.** He can reproduce their art in all its excellence, or they can send the artist, male or female, across the screen like a badly scared canine with a tin can attached to his rudder. The projectionist can make Carrie Nimbel Zung's soul kiss a thing of beauty and an excitement forever, or a mere hen peck. The projectionist can make Annette Kellerman swim one hundred years in one and three-fifths seconds flat, and can cause the pall bearers do a foxtrot with the coffin on their shoulders, and the funeral procession to wriggle down the street like an angle worm gone mad. He can make Nazimova wriggle around like Charlie Chaplin, and Elsie Ferguson condense three minutes' action into one.

Not a Word of Encouragement.

But we have yet to hear of a star making protest on account of being thus made a monkey of; against having what she terms her "art made over into a howling farce, and ridiculous travesty on the original. For years this department has done everything possible to discourage and stop this particular brand of outrage, and in all that time it has not had one single word of encouragement, or even a suspicion of help from any actor or actress. We are therefore justified in the belief that what happens to their art after it has been arted does not interest them in the least. Being shot full of holes or made to look foolish before an audience is as nothing in their young lives. If this department had had the active assistance of the artists in this matter, the abuse named could long since have been, or could now be either remedied or very greatly reduced. But the active assistance of people whose sole interest seems to lie in the pay envelope seems a thing which we need not expect. In fact we have given up expecting it, long ago.

Focal Length of Lenses

Replying to our request for information as to method for measuring focal length of meniscus lenses, John Solar, Watertown, New York, says:

"To accurately locate the principal points in a meniscus, or any other form of lens, the radii of curvature of each surfaee and the thickness and refractive index of glass must be known.

"Approximately from the center of the concave surface the principle point is .75 of an inch within the lens, and from the convex surface it is .25 of an inch within the lens. Meniscus lenses having a focal length of six to eight inches will not vary much from this. It therefore follows that by following Mr. Richardson's directions (Pin sheet of white paper on wall of room opposite an open window, with other windows darkened if possible, and, holding the lens in front of said sheet of paper, focus some distant object as sharply as possible on the screen.—Ed.), with concave surface toward paper, the focal length will be the distance from the lens surface to the paper, plus .75 of an inch. With the convex surface toward the paper screen add .25 of an inch to the measurement.

Where Principal Point Is.

"In plano convex lenses the principal point is about six-tenths from the plano (flat) surface, within the lens, and exactly at the surface of the curved surface of the lens. (Seems to me there is something wrong here because a plano convex condenser lens is very much thicker than six-tenths of an inch, except in very long focal length lenses. A six and one-half inch condenser lens is almost exactly one inch thick.—Ed.). With the curved surface towards the paper the focal length will be the distance from the surface of the lens to the paper and with the flat surface toward the paper it will be that distance, plus six-tenths of an inch. This will vary with different focal length lenses, but will be as accurate as any focusing uncorrected lenses by this method."

I Cannot Agree.

I cannot agree with brother Solar as to the plano convex lenses. I have much respect for Solar's knowledge of optics, and feel indebted to him for his generous assistance, many times given, but in this matter I feel that the handbook method for plano convex methods is the more nearly accurate. Solar's method would apply for a lens of ten-inch focal length, but for a 6.5 it would be way out. The meniscus method is doubtless correct.

As to the Divergent Ray

W. B. Allen, president of Local Union 360, Edmonton, Alberta, comes in with a really splendidly helpful letter on the divergent ray, as follows:

Dear Brother Richardson: Have been studying your very interesting and ,indeed, very educational article re the "Divergent Beam" in May 3 issue. I notice where H. C. Sorenson, Carmangay, Alta., and Milton O. Field from the southern part of the province, have a little to say. It is nice to see the projectionists from home taking an active part and occupying some of their spare moments writing the department.

"Now regarding the article on the divergent beam, what is your advice as to overcome this light loss, which in some cases must be enormous? Do you suggest a large diameter objective or a small diameter (say 1½ inch, which seems to be a fairly good average) with a very short b. f., say about 3 or 3½ inches? Personally, I think that the small diameter lens is the most desirable and satisfactory. Made thorough test of my outfit and found the beam, 4½ inches from the aperture, which is the b. f. at which my lens is working, measured one and seven-eights by 1½ inches. The lens is a Gundlach, 5¾ e. f. and measures 1½ inches in diameter. This is the effective inside diameter. So you see my light loss from that source is not too bad. Certainly not as bad as I thought it was.

Use 55 to 60 Amperes.

"I use 55 to 60 amperes d. c. (according to an ampere meter) arc is 3¼ inches from the arc lens, and distance from the apex of front condenser to aperture 19 inches. I know that this distance is greater than the latest table suggests, but find that I save considerable light by having it thus, rather than 16¼ inches as the table suggests. The area of the divergent beam increases very rapidly as I move the lamp towards the aperture. My condensers are 6½ and 7½, with the former next the arc. You may think that I got a ghost with this line-up, but nothing doing.

"Again referring to your article. You say that the light source used was an opal glass illuminated by a mazda projection lamp, and over this glass was placed a metal plate in which was an opening .5 of an inch in diameter. This would amount to about the same as if you had have used a 60-ampere arc, and I think that you are correct in this because when I tried out the test on my outfit I got practically the same as that shown in Fig. 4, using the same measurements. In fact, Fig. 4 is just exactly about the condition I have at present, except that the beam is a little smaller than that shown, due to the fact that my lamp is 19 inches from the aperture instead of 18 as shown in the Fig. 4, and the crater is possibly a little smaller than .5 inch. I might further add that I use a ¾ inch and seven-sixteenth carbon set. The smaller, of course, being a Silver Tip. Both National carbons.

At Sea on Foot Candle Question.

"Now, another question. I take it that the areas of zone one in the different figures are exactly the same, particularly in figures 1 and 2. Well, then, why is it that the foot candles in the two zones are entirely different? Also, I cannot see why the foot candles in the larger zones are less than in the smaller zones, even though they have a larger surface area. If a photometer test of the screen was taken, would the outer edges be less brilliant than the center, i. e., would the photometer show more foot candles per square inch in the center of the screen than at the outer edges? In zone 1, Fig. 1, it shows .34 lumen and the same zone in Fig. 2 shows .200. Why is this?

"You will notice that the different sections in the same zone, of any of the figures, show different light intensities, areas being equal. For instance zone two, Fig. 1, shows the zone divided into 6 equal parts, yet each section has not the same foot candles. Why is this? According to these experiments the light flux increases per unit of area as we approach the center of the beam, so I take it that the light flux in the center of the light beam is more concentrated, is this correct? In making these experiments under the conditions stated would not the light action be practically the same optically?

Divergence Does Occur.

"What I am trying to get at is this: Supposing the tests had have been made using an arc for a light source, then moving the lamphouse backward and forward without making any alterations on the optical train, and taking measurements at the same time at different positions, we would find that the results obtained would be at wide variance, due to the fact that, at times, the measurements would be taken in the center of a blue ghost. Now, I take it that this same thing would happen when using the mazda for a light source, and if so this would account for the difference in the foot candles on the different figures. However, it might be that the ghost formed by the mazda would be hardly noticeable to the naked eye, nevertheless, it would register on the photometer."

Suffering Green Toed Monsters, you don't want much, man! To answer you fully would take pages, I am afraid; also I'm not so sure that this editor might himself get into deep waters, because I am afraid it will require much study before this entire matter is fully cleared up. What I have thus far proven is that this divergence DOES occur, and that the loss incident thereto may, under some conditions, be tremendous; also under the average condition, such as your own for instance, it may be considerable. But it is enormously encouraging to find such men as yourself inclined to help in the solution of the problems we have so long been left to wrestle with without the intelligent aid of very many.

Judicious Use of Objectives.

That you have actually made such intelligent experiments in this matter, and have so well set them forth for consideration, aids enormously, because it proves that the thing works out in the actual theatre projection room just as it did in the laboratory; also that a certain different lineup from that suggested in the chart will work well, though I wish I might have an actual photometer reading of your screen with things as you have them and as per the chart lineup.

And now to your questions briefly: I am not sure yet what the best solution of the matter is but believe a judicious use of objectives of moderately large diameter, say two or maybe 2¼ inches, combined with as short a working distance (correct term instead of back focus) as it is practical to get with a two-combination objective without sacrificing sharpness of definition of picture, with a 3-combination objective for cases where this will not answer without entailing a loss greater than 15 per cent. will be the best possible answer.

But in this we have to reckon with the lens manufacturers who naturally do not care to make changes, and, most likely, won't either, unless they have to. The objection to large diameter objectives comes from two sources, viz.: loss of depth of image and difficulties encountered in conjunction with the revolving shutter. As to the other things, as I understand the matter, the increased intensities of center zones (individual zones naturally increase in area as distance from aperture becomes greater it seems to me, though, that point had not occurred to my mind before, the width of the zone does not increase, but its length does), and, of course, as the light spreads out in diverging, it must become less intense per unit of area.

Does Not Believe Ghost Enters.

Just why adjoining sections of the same zone show different intensities I don't know, unless it is due to variation in photometer reading—I understand that a certain percentage of variation in reading is recognized as inevitable, though it is a small one—two per cent. I think. To my mind the reason why the reading of Zone 1 of Figures 1 and 2 show such a difference is very simple. The whole ray has spread out over a greater area in Figure 2, which naturally would lessen the brilliancy per unit area in all zones but more especially would this show heavily where the concentration of light is greatest. No, I do not believe the ghost enters necessarily into the matter at all. But if it did it would, naturally, show first and most heavily in the center zones. But I wish some of you other fellows would jump in and discuss this matter. I cannot do everything, and really I am so overloaded with work that it is difficult to concentrate on such a matter as this for sufficient time to grasp all the points involved. Cannot some of you others follow Brother Allen's admirable lead and help out? You are just exactly as able to do some of the thinking as I am to do it all. Get busy!

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Famous Players-Lasky and Artcraft

Regarding the numerous protests received from projectionists and unions as to condition of films of above named makes received from exchanges. Al Lichtman is the responsible party. He claims the films of the companies involved to be in more than ordinary good condition or that they should be. Says if anything is wrong (which he doubts) he wants to know it and demands concrete instances.

Will those who have complained of condition of films (and they are many) communicate with Al Lichtman, Famous Players-Lasky, 485 Fifth avenue, New York, at once, setting forth full particulars, including location of exchange from which films were received. Mr. Lichtman will hold the communication confidential. He cannot act unless he knows where the trouble lies.

Billy Reed Makes a Change

William Reed, the oldest motion picture projectionist in the Western Hemisphere, if not in the world, who has worked consistently at the business since 1896, in which year he began projecting pictures for the late William T. Rock ("Pop" Rock), for several years chief projectionist at the Colonial Theatre, Atlantic City, New Jersey, has been transferred to a like position in the Virginia Theatre, same city.

Live News from Everywhere

MORGAN IS TENDERED FAREWELL PARTY

Retiring Famous Players' Washington Manager Is Entertained Before Leaving for New York

ONE of the most enjoyable events in social filmdom of Washington was the "farewell party" tendered Oscar A. Morgan, manager of the local Famous Players' exchange prior to his leaving for New York to become assistant sales manager of the Famous Players-Lasky Corporation under Sales Manager Kent. When he left the office Saturday evening, the local sales manager, Lester Rosenthal, asked him to return at eight o'clock to talk things over before leaving for New York.

When Mr. Morgan returned, he found all of the employees of the exchange decked out in their Sunday best, hanging around as if they were "all dressed up and no where to go." They thought they would like to have a movie show of their own, and Mr. Rosenthal arranged for a showing of "The Desert Hero" and "The Love Thief." The surprise of the evening came when, with a brief speech voicing the sentiments of his fellow employes, on their behalf, he presented Mr. Morgan with a handsome sterling silver cigarette box. A bouquet of flowers from the Washington office of the Moving Picture World also found its way to his desk. Refreshments were served during the evening by an attractive bevy of young ladies.

One of the Few.

Oscar Morgan is one of the few employes who started with the organization at the time of its inception. His first position was that of manager of the Paramount Theatre in Newark, New Jersey, about five years ago. He held that position for about a year, when he went to Philadelphia to become advertising and publicity man, and later he held the position of assistant manager. He came to Washington in April, 1918, to take over the local exchange. Since his arrival here he has been very active in strengthening the Washington Exchange Managers' Association. He has been its secretary and has held a similar position on the Grievance Committee of exchange managers and exhibitors.

Hurrah for Crandall's Cumberland House.

The new motion picture theatre in Cumberland, Md., ground for which was broken on July 21, promises to be one of the best looking and best equipped houses in the State. The project is backed by Harry M. Crandall and is the second of a string of theatres he contemplates operating in nearby states.

The new house is to be located at the corner of Pershing and Liberty streets. No name has yet been selected for it. It is estimated that the cost of the project will run in the neighborhood of $250,000. The front elevation will be of Colonial brick, trimmed with limestone and marble, the whole being typical of the Adam period. Entrance to the theatre will be gained through a large lobby, perfectly ventilated and brilliantly illuminated by the latest designed indirect flood system. The lighting throughout the house will be a distinctive feature and the latest innovations will be employed in the ventilating and heating systems. There will be a spacious balcony and the house will comfortably accommodate (seated) 2,000 patrons.

Will Have Fifty Foot Stage.

This theatre will be so constructed as to provide for the accommodation of even the most elaborate stage productions sent on tour. It will be equipped with a stage that will extend the entire width of the building and to a depth of 50 feet.

Mr. Crandall some time ago took over the Colonial Theatre, in Connellsville, Pa. He now has under construction in Washington the York Theatre. This, by the way, despite reports to the contrary, is the only motion picture theatre being built here at the present time. His other Washington houses are the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo and Meader's.

Crandall Sets Up a Gym.

Harry M. Crandall, owner and operator of a string of theatres here, is establishing, at his own expense, in the large basement area of the Metropolitan Theatre, his main downtown house, a complete gymnasium, fully outfitted and equipped with six needle shower baths, for the benefit of the employees of all of the houses.

In discussing this rather unique plan with the World correspondent, Mr. Crandall declared that the gymnasium would be well patronized by the employes and that great benefits would be derived from it.

When the Light Went Out.

A considerable loss of business to both motion picture and vaudeville theatres occurred here last week when one of the cable leads of the local electric light company went out of commission and plunged them into darkness. For more than two hours a whole section of the city was without light or power. Manager Klein, of the Columbia Theatre, believing that the trouble was only of a temporary nature, suggesting that his patrons remain in their seats. However, after fifteen minutes of waiting it looked as though he had not guessed right. He then got in touch with the Cosmos Theatre, which had ceased to furnish entertainment for the same reason, and secured some of the acts. He was able, because of daylight lighting, to put these on and turn the movie show into a vaudeville entertainment.

The Eruption of "The Volcano" Came with Such Power That Governor Smith Took a Part in the Picture.
The chief executive of New York State is seen at the right with Leah Baird, star of this feature, distributed by Hodkinson.

We've Had So Many Bathing Girls

In our pages that now we show a bathing boy or two. This is Tom Moore, Goldwyn star, on the beach near his home in Culver City.

Kansas City News Letter

McLaughlin Resigns from Film Board.

A. H. McLAUGHLIN, manager of the Select Pictures Corporation, tendered his resignation from the presidency of the Kansas City Film Board of Trade at its meeting, July 11. As Mr. McLaughlin is contemplating leaving the city, his resignation was acted upon at once. J. H. Story, manager of the Kansas City branch of the Pathe Exchange, Incorporated, was elected to fill the vacancy caused by Mr. McLaughlin's resignation. Mr. McLaughlin has not announced his plans for the future.

Select Pictures Corporation Add to Sales Force.

Jack P. Moore, formerly with the Fox Film Corporation, and William Bernfield, formerly with the Rothapfel Unit Program Company, have joined the sales force of the Select Pictures Corporation.

Harry Taylor Now Assistant Branch Manager.

Harry Taylor, formerly city salesman for the Pathe Exchange, Incorporated, has been appointed assistant manager of the Kansas City branch.

Pathe Exchange Director Visits City.

Fred C. Quimby, director of the exchanges of the Pathe Exchange, Incorporated, spent July 11 in Kansas City with J. H. Story, manager of the local branch. Mr. Quimby, who is on his way to the Pacific coast reports business conditions excellent throughout the country.

New Booker and Stenographer for A. H. Blank.

Robert King, a former booker for the General Film Company, and recently booker for the Pathe Exchange Incorporated, has accepted the position of chief booker for the A. H. Blank Enterprises. Miss Mary Thew, of Springfield, Missouri, has been made chief stenographer for the company.

Ben Schlyn Opens Advertising Office.

Ben Schlyn, formerly advertising manager for the Standard Film Company, has gone into the advertising game for himself and has opened offices with Walter A. Jackman, of the United Printing Company, in the Graphic Arts Building. The new firm will be known as the United Advertising Company.

HAL NORFLEET IS ONE GOOD SCOUT

Dallas Exhibitor Treats Inmates of Orphans' Homes to Great Free Show at the Hippodrome

HAL NORFLEET, of the Hippodrome, put on a special stunt during July 19 when he invited all the inmates of orphans' homes in Dallas to be his guests at "Whom the Gods Would Destroy." The big theatre was crowded with little boys and girls from half a dozen institutions, some of whom had not seen a picture show in years. The youngsters had an uproariously good time.

McCormick Takes Over Hancock House.

W. A. McCormick, formerly owner of the Majestic Theatre, Austin, which he sold to Hull and Hull, of Los Angeles, has taken over the Hancock Opera House at Austin, which is being remodeled for a moving picture playhouse. Mr. McCormick has also bought fifty feet frontage on Sixth street, where he will construct a new picture theatre.

Watch the Old Mill Now.

"Hot Dog! Buddie's Back" read a huge sign over the Old Mill Theatre recently. Laurence (Buddie) Stuart, after a year's absence with the 359th Infantry in France and Germany, is once more on the job managing the Old Mill Theatre.

Tuttle Succeeds Prince.

T. O. Tuttle from Atlanta, has assumed the management of the Dallas offices for Paramount and the Lynch Enterprises. He succeeds Dave Prince who has gone to Charlotte, S. C. Joe Gilday, of Kansas City, has been placed in charge of the Oklahoma City Paramount branch.

Crawford House Goes to Pictures.

The Crawford Opera House, an old-time legitimate theatre, is being transferred into a model moving picture theatre by Los Angeles men, who have bought it. The house will be changed to resemble the Grauman Theatre, of Los Angeles.

Robb and Rowley Expand.

Robb and Rowley, West Texas exhibitors, are remodeling their Queen Theatre at San Angelo for the purpose of featuring big attractions only. They have opened the Mission Theatre there for their regular run of trade.

Mission Changes Hands.

E. C. Robertson, of El Dorado, Arkansas, has sold his Mission Theatre at that town and has purchased the new Victory at Fayetteville. L. B. Clark and B. Davis now own the Mission.

Peebles and Campbell to Build Theatre.

Peebles and Campbell, at present owners of two theatres in Denison, Texas, will build a new $75,000 house immediately. It will be located on West Main street.

Tritch Back at First National.

Corporal N. B. Tritch, just out of the army, has resumed his position as manager of the Oklahoma City branch of First National.

Short News Notes.

William Porlitzer, of San Antonio, owner of several moving picture theatres in that town, has bought the Star Theatre, a former vaudeville house. He is remodeling it for moving pictures.

Skiles and Gergamy are building a new theatre at Olden, Texas. Olden is some miles off the railroad in the oil field district between Eastland and Ranger.

John Fanning, of the Crazy Theatre, Mineral Wells, is back from Los Angeles, where he visited the various studios.

The Alhambra Theatre, at Eastland, seating 1,000 people and costing $75,000, opened July 14.

Booth Bolton, of Jacksonville, Texas, has installed a new pipe organ in his theatre, at cost of $5,000.

James G. Tomlin, formerly with Select, has gone with the Southwestern Film Company. He handles the state of Texas.

Hot weather in Texas and Oklahoma has caused a decided slump in business during July. Attention to the coming cotton crop has caused the rural district attendances to be smaller than usual.

Arthur Keyes is back at his Texan Theatre, at Quanah, after being discharged from the army.

C. E. Buchanan, of Metro, is visiting Marlin, a Texas watering place, where he is recuperating after a recent illness.

Grand Prairie, fifteen miles from Dallas is to have a theatre. A. W. Lessenberg is just finishing his new airdome.

Pollard Crossed to the Stomach; His Opponent Crossed to the Far Beyond.

Harold Lloyd, Bebe Daniels and Snub Pollard all live duel lives in their Pathe comedy, "Never Touched Me."

BUFFALO'S BIG THEATRE IS COMING

Shea Amusement Company Acquires the Root Property for Erection of a Mammoth House

THE actual beginning of the work on one of the country's greatest amusement structure has begun this week with the purchase by the Shea Amusement Company of the Root property, running from 622 to 634 Main street, on which will be erected the Shea Metropolitan, a lavishly constructed motion picture house, which, when completed will have involved a sum in excess of $1,500,000. The theatre will have a Main street frontage of 133 feet and a depth of 232 feet, extending through to Pearl street. An entirely new seating plan will provide for the comfort of 3,500 persons.

The theatre proper will be built in the rear of the two story building now fronting on Main street. The present structure will be modernized, and it is possible that another floor will be erected, if architects decide that the present build-foundations are strong enough. In the center of this block provision will be made for a lobby 28 by 60 feet, and the plans for the entrance to the Metropolitan will call for an elaborate hanging marque and the largest electrical display in Buffalo. The beautiful terra cotta front of the present property will be modernized and six up-to-date stories provided.

No Expense Will Be Spared.

The architecture and decorations of this new Shea Amusement Company enterprise will indicate the great strides made in theatrical construction during the past five years. No expense will be spared to make the Metropolitan the most gorgeous and most complete institution of its kind in the country. The installation of every known device and convenience, including several innovations will be included in the plans. The auditorium will be broad rather than deep, bringing even the rear most seats at a comparatively short distance from the stage. The lighting will be the indirect system in four colors which can be used in any combination. The ventilation will be thoroughly modern, tempered air being brought in from under the seats of the orchestra and the balcony and expelled from the great dome.

A grand promenade will be provided, fitted with a magnificent lounge and refreshment rooms, along the London tea room idea. This latter innovation will have an especial appeal for the feminine patrons of the theatre, who, after shopping, can enjoy a delightful repast and then attend the show.

The stage of the Metropolitan will contain many new ideas which will make possible the presentation of effects never shown before. The policy of the new house will be the presentation of the highest type of motion pictures, accompanied by a mammoth symphony orchestra and famous soloists. It will be a further development of the present Shea Hippodrome idea. It is expected that the policy of the Hippodrome upon the completion of the new house will be changed to high class vaudeville and motion pictures at popular prices. The Shea Court street vaudeville house will not be disturbed in any way.

Roof Garden a Feature.

Something entirely new to Buffalo will be the roof garden atop the Metropolitan, which will be patterned after the famous roofs in New York City. Here complete theatrical performances will be given, including motion pictures. The roof will have a seating capacity of approximately 2,000 persons, making the total seating figures for the house over 5,500. Elevators and escalators will bring the patrons to the various landings.

Actual construction will commence immediately upon the completion of the plans. Prominent architects are now looking over the site and are in consultation with Shea officials. Representatives are touring the country, visiting the newest theatres in search of every possible innovation that might be provided for the pleasure and comfort of Buffalonians. In all likelihood the new theatre will be under the direct management of Harold B. Franklin, who has, in a great measure, been responsible for the big success of Shea's Hippodrome.

And Still Another.

Still they come! The latest new motion picture house to be announced is that to be built by W. F. McDonald, prominently identified with the North Buffalo development, especially along Hertel avenue. According to Mr. McDonald, one of the most elaborate theatres in Buffalo will be opened in September, on Hertel avenue between North Park and Norwalk avenue. The cost of the structure will represent an investment of close to $200,000, and will provide entertainment for the 30,000 residents of this rapidly growing district. Workmen and machinery are now engaged in excavating and laying foundations for the new theatre, which will have a frontage of 310 feet on Hertel avenue, occupying the entire block between North Park and Norwalk avenue.

Plans for the structure indicate that the style and arrangement will be the same as employed in Shea's Hippodrome, the entrance and long spacious lobby being graced on either side by stores and the theatre proper occupying the central portion of the block.

Edifice Will Be Welcome.

That this part of Buffalo will welcome the addition of the amusement edifice, was evidenced recently in the city council chambers when application was made for the building permit. Contrary to expectations of the councilmen, an assemblage was present to indorse the application for the permit. More than one hundred women residing in the vicinity of the site of the new house were present at the meeting and enthusiastically urged the granting of the permit. Encouraged by this demonstration of approval of his plans, Mr. McDonald states that while no effort will be spared to rush the work of completing the building, no haste will be permitted to interfere with the installation of a variety of features that will insure the comfort, safety and convenience of the patrons.

Realart Exchange Nearly Ready.

Henry E. Wilkinson, manager of the new Realart exchange on Franklin street near Chippewa, announces that his office will be ready for business soon after August 1. Carpenters are now busy subdividing the ground floor of the new exchange, which promises to be one of the most roomy in Buffalo. Mr. Wilkinson expects to announce his assistant and sales staff within a few days.

Fowler's Cooling Idea.

Bruce Fowler, managing director of the New Victoria Theatre, Ferry and Grant streets, has put up a most attractive "icicle" front. Reproductions of hanging icicles have been placed around all the front frames and across the entrance of the house so that one thinks he is entering an Eskimo's igloo when going into the Victoria. .

Franklin Visits Gotham.

Harold B. Franklin, managing director of Shea's Hippodrome, journeyed to New York, Monday, July 28. Isidore Moses, assistant manager of the Hippodrome, returned from a visit to New York, Saturday, July 26.

Academy Theatre Closes.

The Academy Theatre, one of the oldest in Buffalo, closed Sunday evening, July 27, with a film bill. The Academy, which has been under the Mark-Brock control for the past ten years, has passed into the hands of Levy & Herk, a Chicago burlesque syndicate. The house will open Monday evening, August 25, with burlesque attractions. It is expected that James Bailey, who has been employed continuously at the Academy for the past 19

You'd Never Think There Was a Ferocious Bear Below, Would You?
The bear was only Oscar in search of chocolates, but Madge Kennedy, of course, did not know that in her Goldwyn, "Through the Wrong Door."

years as assistant manager and treasurer under several regimes, will continue in that capacity under the new management.

Winegar Augments Orchestra.

E. C. Winegar, manager of the Central Park Theatre, one of the most thriving of Buffalo neighborhood houses, has augmented his orchestra for the fall season. He is also planning a new stage setting for the Central Park.

Johnston Joins Mutual.

C. N. Johnston, formerly manager of Ellen Terry Theatre, has joined the local Exhibitors-Mutual Distributing Corporation staff as salesman. Mr. Johnston has been connected with the film business locally for many years and is well known throughout western New York film circles.

"Cavvy" Entertains Club.

Miss Philomena Cavanaugh, publicity director of the Shea Amusement Company and chairman of the entertainment committee of the Quota Club, a local organization of business women, presented a program of films at the meeting of the club in the Hotel Statler, Monday, July 28, showing the work of women in all parts of the world.

Roman with Famous Players.

B. Roman has come to Buffalo from the New York office to join the local Famous Players-Lasky staff as salesman. R. C. Fox, manager of the Buffalo branch is in New York conferring with officials on fall plans.

Green Visits Crabb.

Sprague Green, formerly of Fort Wayne, Ind., where he managed a house for Earl L. Crabb, of the Strand, Buffalo, and now connected with Bee Hive exchange, Chicago, was in town the week of July 21 on his vacation. Mr. and Mrs. Green were the guests of Mr. Crabb during their stay here.

Walker Visits Exhibitors.

Senator James Walker, who was active in aiding the passage of the Sunday movie bill in the last legislature, was in Buffalo, July 14. He was entertained at luncheon by exhibitors.

Canadian News Letter

Do Not Want Blank Wall.

PROPERTY owners along Victoria street, Toronto, have protested to Mayor Church and the City Council against the plan of the architect for the mammoth new moving picture theatre there to have a blank wall of the theatre extending along the Victoria street frontage. The declaration is made that the barren wall destroys the business continuity of the thoroughfare, and the petitioners have asked for a change in the plans so that the theatre structure will have a row of stores along the street. They point out that the theatre interests will have no other frontage for stores, because the "front" of the theatre on Yonge street will consist of an entrance only.

Take Pictures of Capital.

S. B. Taube, sales manager of the Canadian Aero Film Company, Toronto, and Chas. Irish, camera director of the company, visited Ottawa on July 24 for the purpose of making arrangements to take sky-view pictures of the Canadian Capital. Taube was formerly a prominent film exchange manager of the Canadian field.

Y. M. C. A. Stages Free Shows.

The West End Y. M. C. A. of Toronto, Ontario, has introduced community picture shows in the outdoor parks of the city. A show is presented every night in the week, except Saturday and Sunday, at some park or square and the performances are given without charge. Educationals, scenics and comedies are screened as a rule. The schedule for the week is as follows: Monday, East Toronto; Tuesday, West Toronto, Baird Park; Wednesday, North Toronto; Thursday, Willowvale Park; Friday, Perth Avenue Square.

Local exhibitors are quite at a loss to understand why the Y. M. C. A. should desire to stage the free performances in direct opposition to the regular theatres, unless it is a direct attempt to hurt the business of the moving picture houses.

Welcome to Returned Men.

Two returned heroes were welcomed back at the regular meeting of the Ottawa, Ontario, local of the Moving Picture Operators' Union which was held on Sunday, July 20. The two returned warriors were Sam Ventura and Charles Bamford.

Announcement was made that the union was engaged in a dispute with the management of the Rex Theatre, and the theatre was stated to be on the "unfair list."

William Lane and Business Agent Joseph Thibault are the representatives of the local in the Ottawa Theatrical Federation and they gave a report of activities by the Federation.

Vice-President W. Hartnett occupied the chair at the meeting in the absence of President M. Ventura.

Patricia Takes a Rest.

The Patricia Theatre, London, Ontario, one of the large local houses, has been closed for repairs and renovations. The theatre will re-open in August.

WILL "SHOOT" THE PRINCE OF WALES

Cameramen Will Be on Hand to Film the Events of His Arrival at St. Johnson August Fifteen

GREAT preparations are being made for the two days' celebration of the visit of the Prince of Wales to Canada. His Royal Highness arrives at St. John on August 15, and a fine programme of sports, parades, fireworks and receptions is being arranged. It is understood that Pathe Freres, the Gaumont Company and the British Government have all arranged with representatives of other motion picture concerns to have men present to secure pictures of the event. On August 14 all returned soldiers in New Brunswick are invited to come to St. John for a "Joy Day." It is expected that some 8,000 will attend. Moving pictures are an important item in the programme for their entertainment, and a parade of Veterans will pass before the Prince on August 15. Walter Golding, manager of the Imperial Theatre, is chairman of the publicity committee for the two days' celebration, and the other theatre managers will co-operate with him.

Fox Exchange Notes.

V. J. McCabe, Canadian Distributing Manager of the Fox Film Corporation, was in St. John for a few days recently.

Miss M. D. Purdy has been added to the staff at the Fox Film Corporation Exchange as assistant to Miss R. L. Selig. Roy Kerr takes the place of E. Whelpley as shipper.

Queen Square Goes to Fifteen Cents.

The Queen Square Theatre has increased its price of admission to fifteen cents. This theatre was called The Nickel on its first opening, and its managers held out for some time against increased prices

Halifax News Notes.

The smallpox situation is clearing up rapidly, there being now only fifteen cases in the hospital.

The Casino Theatre is closing down for one month's repairs. R. J. McAdam, manager, and Dan Sullivan, secretary, will go to New York during that period.

The Majestic Theatre, at Halifax, is running a few motion picture specials, including The Queen of the Sea and Les Miserables. Mr. J. O'Connell will return to his policy of a stock company, on September first.

Reviews in Moving Picture World are available for publicity use in your newspapers.

Can This Be the Debonair Warren Kerrigan of Evening Clothes Fame?
It is, indeed, showing J. Warren in a scene from "A White Man's Chance," distributed by Hodkinson.

OMAHA IS STRONG FOR EXPLOITATION

Milton Overman and Stewart Gould Are on Job and Jensen of Goldwyn Seeks Publicity Sharp

IT is coming to be quite the thing for exchanges in Omaha to employ exploitation men. These men conceive ideas to help the exhibitor to put over a picture. They take these ideas to the exhibitors, say "See, here's what you could do," and lead the exhibitor to book the production. They also prepare and submit publicity to the local newspapers, trying to give it a local touch, and they help prepare sample advertisements for exhibitors who have already booked a picture.

Milton L. Overman has been employed in that capacity by the Select exchange in Omaha. He was formerly an exhibitor and publicity man at Sioux Falls, S. D.

Stewart Gould, display advertising solicitor for the Omaha Bee, and known as one of the leading amusement advertising men of Omaha, has joined the Famous Players-Lasky exchange in Omaha as exploitation man.

Manager Jensen, at the recently established Goldwyn exchange in Omaha, is seeking an exploitation man for that exchange.

Tom Nisely has succeeded Mr. Gould as publicity man for the Rialto Theatre, work to which Gould gave part of his time. Mr. Nisely is with the World-Herald.

To Help Salvation Drive.

"Fires of Faith," the Salvation Army picture being distributed by Famous Players-Lasky, was shown at a private exhibition at the Muse Theatre, in Omaha, Neb., last week, to Salvation Army officials and Omaha people interested in putting on a Salvation Army campaign to raise money for a maternity home in Omaha. The financial campaign will be state wide, and the picture will probably be shown to aid the drive.

F. A. F. Opens Omaha Office.

The F. A. F. Enterprises, Inc., state rights distributors, has opened an office at 214 South Fourteenth street, Omaha. Nick Abramson is president of the company; Paul Fine is vice president, and N. N. Frudenfeld is secretary-treasurer.

Robins Visits Omaha.

Herman Robins, assistant general manager of the Fox Film Corporation, was a recent visitor at the Fox exchange in Omaha.

Seattle News Letter.

Koerpel Entertained His Force.

Manager J. A. Koerpel closed his office early Saturday, July 6, and took the entire office force for an outing on Liberty Bay. They camped out over Saturday night and Sunday, and enjoyed swimming, dancing, fishing—and fresh air. They returned late Sunday night, a tired but happy bunch.

Equipment Company Incorporates.

The Western Theatre Equipment Company, of Billings, Montana, has been incorporated, with B. F. Shearer as president and manager, and E. C. O'Keefe as secretary-treasurer. Powers and Simplex machines are handled by this company, and a full stock of machines, equipment and supplies is carried in the Billings store, so that shipments may be made direct from that town, instead of sending back to the factory.

Starts Work on New Liberty.

Ground has just been broken for the new Liberty Theatre, which is to be built by the Liberty Theatre Company, of which A. A. Algase is president. The house is to seat 1,200 and will cost, when completed, $150,000.

Chatburn Visits Seattle.

T. W. Chatburn, assistant general manager of Vitagraph, was in Seattle for several days last week. He went on to Portland, accompanied by L. M. Cobbs, Northwest manager.

Kraker Joins Exhibitors Mutual.

J. A. Kraker, formerly with Vitagraph in San Francisco, is now selling Exhibitors Mutual films in Western Washington.

Personal and Business Items.

S. P. Peck, who has been out on the road for five months, handling "The Unpardonable Sin" for the Exhibitors Film Exchange through Montana and Idaho, has finished his work and came home for a rest before starting out again with other pictures. He reports very hot weather in the two mountain states, but that business is normal, considering the weather.

H. H. Hurn is covering Oregon and Washington with the "Unpardonable Sin."

Ed. Waldo, Pacific Coast auditor from Los Angeles, is spending several days at the Seattle Fox office.

E. M. Wolfe, Jr., who has just returned from France, has been employed as shipper in the Fox office. He formerly shipped for Triangle.

A. B. Cleland, salesman for the Film Clearing House, is just getting around after a four weks' siege at the hospital, where he underwent an operation for appendicitis.

Virgil Adams, formerly booker for Mutual, is now with Greater Features. The new cashier is Miss Blanch Moyer, formerly with General.

The Seattle International office is now handling all the short reel subjects formerly handled by General. There is also announced from this office a big nine-reel subject. "Reel Life in China," showing for the first time in pictures the Forbidden City and the great walls.

John Danz, manager of the Colonial and the Star theatres, Seattle, has bought a half interest in the property of the Class A Theatre.

Baltimore News Letter

New Gem Will Be Renovated.

THE New Gem Theatre, 617 North Duncan Place, owned by Nick Burns and managed by Roy Levy, closed down on Saturday night, July 26, and will remain dark for three weeks for a thorough renovation. The seating capacity will be enlarged by 100 seats, two new projection machines are to be installed, the interior and exterior of the theatre are to be repainted and redecorated, the lighting system is to be rearranged and the seating rearranged so that there will be two aisles running the full length of the theatre.

Cumberland Will Have New Theatre.

A new theatre is to be built by the Cumberland Amusement Company in Cumberland, Md., at Pershing avenue and Liberty street, which has been incorporated with a capital of $250,000. The incorporators include: Harry C. Crandall, of Washington, D. C., T. B. Finan, D. Lindley Sloan, C. H. Wickard, J. E. Perrin, Henry Shriver and John J. Stump.

Lewy Shows Parade Films.

The moving pictures which were taken by Harry Lewy and J. Aler Barry, of the parades of the 313th and 115th Regiments were shown privately to Mayor Wm. F. Broening and several city officials at the Lewy Studios, 217 North Liberty street, on Thursday morning, July 24. The films are to be acquired by the City as a permanent record of the event.

Caplon Joins Goldwyn.

Ben Caplon has acted as the representative for Triangle for the past two years, has resigned from that company to accept a position in the publicity department of Goldwyn and has been assigned to the Washington office.

Whatne Goes to Variety.

F. B. Whatne has resigned from the Baltimore Booking Company, where he has been acting as a salesman, to become associated with the Variety Pictures Corporation, 412 East Baltimore street. Mr. Whatne was associated with the Fa-

Beach-Nuts.

Mr. and Mrs. Carter De Haven find a haven of isolation in their Goldwyn comedy, "Close to Nature."

mous Players-Lasky Corporation's Washington, D. C., office before joining the Universal Baltimore office. He is making an extended trip through Virginia for Variety.

Personals of Baltimore.

Louis Schlichter, president of the Exhibitors' League of Maryland and manager of the Bridge Theatre, is now taking his family on an automobile trip to Niagara Falls. He is now taking his vacation.

Al. Rosenthal, who handles independent releases in Chicago, where he has an office, came through Baltimore last week and stopped over to visit his many friends in this city.

William Timmons has succeeded Martin A. Berger as Baltimore representative of the Electric Film Corporation, of Washington, D. C. Mr. Timmons also manages the branch office of the Capital Film Service, Inc., in Baltimore.

The engagement of Miss Zoe A. Luck to J. C. Whalen, projectionist at the Plaza Theatre, Broadway and Gay street, has now been announced by Miss Luck's sister, Mrs. Walter Jones, 1660 Gorsuch avenue. Mr. Whalen is a member of the Operators' Union, Local 181.

Cleveland News Letter

Charlie Adams to Put Out Road Show.

CHARLIE ADAMS, roadman for the Standard Film Service, Cleveland and Cincinnati, is going to embark on a theatrical career this fall. He is going to put out a road show, the famous old "Uncle Josh Spruceby" with a village band and everything.

Goldwyn Is Now Settled.

The Goldwyn exchange, Cleveland, is now comfortably operating in its enlarged quarters. Manager Bandy took over half of the space on the fourth floor of the Standard Theatre Building, formerly occupied by the General Film Company. The Paramount-Artcraft took the rest of the space for a store-room.

Exchanges Are Strong for Publicity.

Cleveland exchanges are realizing the value of publicity departments. Among those having publicity men are The Standard, Frank G. Hard; the Paramount-Artcraft, William Leyser; the Select, Ace Barry and the Universal, Mr. Cummings.

A Real Film Romance.

It has been announced that S. A. Gerson, manager of the Buckeye Poster Company, and Miss Tillie Rosenbaum, stenographer in the Triangle Exchange, will be wedded in the fall.

Wage Increase Not Popular.

The proposed increase in wages for musicians in Cleveland, is not meeting with a wonderful welcome among the exhibitors, and it is reported that a fight will be put up.

Among the Projectionists.

Hyman Friedlander, projectionist at the Euclid Theatre, Cleveland, has been ill for the past two weeks. Eugene McGranagan, another projectionist, is back from France and on his old job at the Priscilla Theatre.

Temple Is Being Redecorated.

The Temple Theatre, Toledo, is undergoing a process of renovating and redecorating, and will be reopened shortly.

Improvements for the Orpheum.

The Orpheum Theatre, is undergoing extensive repairs. The stage has been ripped out and the steel beams will be removed.

Callaghan Leaves Triangle.

D. Callaghan, manager of the Cleveland Triangle office, has resigned and gone to Dallas, Texas, as manager for the new Realart exchange.

The Ezella Reopens.

The Ezella Theatre, Cleveland, has reopened after a few weeks' shut-down for the purpose of making repairs and decorating. New glass doors have been installed.

COMBINATION WILL RUN NIXON-COLONIAL

Philadelphia Theatre Will Be Under Direction of the Stanley and Nixon Nirdlinger Interests

THE Nixon-Colonial Theatre, in Germantown, will hereafter be directed by a company composed of the combination of the Stanley Company of America and Nixon-Nirdlinger interests. The theatre at Germantown and Chelton avenues, was built five years ago, and is one of the most modern amusement places in the city. It was built by S. F. Nixon, and has been in continual operation as a motion picture and vaudeville house.

Under the new coalition, improvements in the theatre will be made at a cost of approximately $40,000. The most striking addition will be a new organ costing $25,000, which will be installed before the opening of the fall season, on August 25.

Constitutes But One Feature.

Jules E. Mastbaum, president of the Stanley Company, said last week that the acquisition of the Nixon-Colonial is but one feature of the comprehensive plans of the company to carry out its main object, the leasing, purchase and building of theatres in Philadelphia and other cities.

The closer combination between representatives of the legitimate stage and the silent drama, as evidenced in the coalition which will manage the Nixon-Colonial, is believed by theatrical men to be a forerunner of a movement to bring under one corporation head the varied theatrical interests of Philadelphia and other cities.

Exchange Managers Refuse to Pay.

Local exchange managers in Philadelphia, decided to discontinue the paying of express charges of the Atlantic City messenger service as they understand that the messenger's express service has been and is up to the present time fully compensated by the exhibitors for all charges. A concerted movement on the part of the managers recently decided that they were justified in taking this course of action, as all contracts for film plainly state that such charges are to be paid for by the party contracting for the pictures.

Portland News Notes.

Lacey Colors His Music.

THE Majestic Theatre has been featuring its music of late, and manager F. A. Lacey "puts over" the popular Wurlitzer concerts by the use of lighting effects. When the concert is on, he has arranged for a steady spotlight on the organist, but floods the stage setting with different colored lights suggestive of the music being played.

New Theatre for Nampa.

E. Waddell, formerly owner of the Unique Theatre, Nampa, Idaho, was a recent visitor in Portland, buying material for the new theatre he is building in Nampa. The building will be a large one and will have a dance hall in an upper story.

The Folks in Low Point, Tennessee, Will Relish This Bill Parsons Comedy, Which Is Laid in Coney Island.
And, in fact, every one else to whom Luna Park and the beach are unknown quantities will enjoy this latest Capitol comedy for Goldwyn, "They're Off."

SEVEN INDIANA THEATRES COMBINE

Bikos and Obreshik Now Control Five Houses in Gary and Others in Hegewich and Whiting

ONE of the largest theatre deals ever transacted in the north part of Indiana was completed at Gary, Ind., recently when five Gary theatres and two theatres in neighboring cities passed into the control of Nick Bikos and Andrew J. Obreshik. The deal became effective Monday, July 21.

The theatres involved are the Cosmo, Lyric, Venus, Royal and Gem, of Gary, and the Star Theatre, in Whiting, and the Hegewich, in Hegewich. The total amount involved in the transaction was not made public.

The Cosmo, Royal and Hegewich theatres have been under the management of Mr. Bikos for some time, and Mr. Obreshik has been managing the Venus and the Star theatres. These theatres were merged under the firm name of Bikos and Obreshik, which then took over the Gem and Lyric Theatres.

Gary's Grand Changes Hands.

The Grand Theatre, one of the leading motion picture theatres at Gary, changed hands recently, the new owners beink K. Vlaho, P. Kallisis, L. Lupos and V. Thesvoropolas, all of whom are Gary business men. The theatre, which is situated at the corner of Eighth and Broadway, was formerly owned by the Simon Brothers Amusement Corporation. The new deal is said to have involved an expenditure of $16,000.

No Carnivals for Terre Haute.

Motion picture exhibitors of Terre Haute have received with joy the recent announcement of Mayor Charles Hunter that he will not permit street carnivals to appear in that city during the remainder of his administration. A carnival company was booked to appear at Terre Haute in August under the auspices of a lodge, but the contract was cancelled following the mayor's order.

Eagleston Meets with Accident.

W. W. Eagleston, manager of the Majestic Theatre, at Seymour, has been confined to his home as a result of an injury to his foot caused by stepping on a rusty nail. Physicians say the injury will not result seriously.

New Company Incorporated.

Articles of incorporation were filed recently with the secretary of state at Indianapolis by the J. S. Gregory Theatrical Company, of Hammond, Indianapolis, the new company which has closed a ninety-nine year lease on a downtown site at Hammond for the erection of a new motion picture theatre.

The company is capitalized at $200,000, and the papers on file at the secretary of state's office state that the object of the company is to conduct a general motion picture business, owning and leasing films and exhibiting and displaying them. The new theatre will have a capacity of 3,000.

The incorporators are S. J. Gregory, C. Greanlas, Sam Jafee, and C. J. Kontos, all of Chicago Heights.

Noblesville House Started.

Work has been started on the new $30,000 motion picture theatre that is being erected at Noblesville, Ind., for a company headed by John H. Wise and W. D. Cullen, Noblesville business men. The house, which will be known as the American, will have a seating capacity of 2,000.

Temple Theatre Company Increases Capital.

The Temple Theatre Company, which operates the Temple motion picture theatre at Mishawaka, Indianapolis, has increased its capital stock from $55,000 to $70,000. Improvements in the present building are being contemplated.

Banschbach Manages Alhambra.

Otto E. Banschbach, who has been connected with the Frank J. Rembusch Moving Picture Enterprises in Martinsville and Indianapolis for the last four years, has been chosen by Mr. Rembusch as manager of the Alhambra Theatre, at Shelbyville.

Bingham Vacationing.

E. E. Bingham, manager of the Colonial and Regent Theatres, of Indianapolis, has left for a two weeks' vacation at northern Indiana lakes.

Denver News Letter

Film Men Enjoyed Themselves.

DENVER'S moving picture fraternity "stepped out" in gala fashion on Wednesday, July 23, the occasion being the annual excursion conducted under the auspices of the Rocky Mountain Screen Club. A special train was chartered for the event, and Eldorado Springs was the scene of the outing. Everybody, from exchange managers down to office boys, went along and report they enjoyed the time of their lives.

The plan, which was first suggested by Ward Scott, manager of the Pathe exchange, will be carried out rather frequently during the coming months. The outing brought together all the exchange managers of the city and stimulated a better feeling of fellowship among the men who guide the destinies of the motion picture game in the Denver district.

Bathing Girls and Firemen Aid Stunt.

David Swing Ricker, of the Select Pictures Corporation, conducted an intensive campaign in Denver in connection with the showing of Olive Thomas in "Up Stairs and Down."

A bathing girl revue was held at Lakeside, Denver's leading bathing resort, and an Olive Thomas cup was awarded the girl clad in the most attractive garb. A similar cup was also offered in connection with a dancing contest.

Last Saturday, Denver's firemen competed in a novel "upstairs and down" event when they went to the America theatre, and in teams demonstrated their agility and speed in ascending and descending ladders. The winning team was presented with a cup.

Henry Manager for United.

T. Y. Henry has been named Denver exchange manager for the United Artists' Corporation. Henry is well known in Denver, having, during his four years' stay here, operated the offices of the General Film, Artcraft and Paramount-Artcraft companies. He recently returned from New York City.

Henry has established temporary headquarters in the Erhard Hotel.

Ellison Breaks Down.

Homer S. Ellison, manager of the Rialto and Princess Theatres, is suffering from the results of a nervous breakdown. His hundreds of friends along movie run join in wishing him an early recovery.

Patrick Pictures Incorporates.

The Patrick Pictures Corporation has filed articles of incorporation for the taking of religious and educational films. Cecil Jordan, C. J. Tuckfield and Homer Arbuckle will play prominent roles in the new company.

Short Notes.

Henry Brennan, manager of the Lyric Theatre, Casper, Wyo., was a recent visitor along Denver's movie row.

Edward C. Day, manager of the Lux, is the proud father of a dandy baby boy. Young Mister Day will answer to the name of William.

A feature film belonging to the Vitagraph company, and distributed through the Denver office, was destroyed when the moving picture theatre at Fort Sumner, New Mexico, was wiped out by fire.

A Rock-Ribbed Smile

From E. K. Lincoln, who puts the gold into "Desert Gold," the Zane Grey production for Hodkinson.

Minneapolis News Letter

Blanchard Now a Publicity Manager.

CLIFF BLANCHARD, formerly employed in the editorial departments of the Minneapolis Daily News and the St. Paul News has been appointed publicity manager at the Minneapolis Universal exchange. He will have complete charge of the publicity department at the Universal office and will handle the exploitation of several new Universal serials.

Bryson Goes on Trip.

James V. Bryson, manager of the Minneapolis Universal Exchange, has gone to New York and Atlantic City on a two weeks' trip, during which he will confer with home office officials. In his absence, Newton Davis is in charge of the Universal exchange.

News Brevities.

Mark Ross has joined the sales force of the Minneapolis First National exchange, leaving for northern Minnesota on a thirty day trip. Mr. Ross became known in the Northwest in the work of exploiting "The Spoilers" and other attractions.

A. J. Cooper, owner of the Liberty, Lyric and C-It theatres at Ashtabula, Ohio, has purchased the Strand, Casino and Dome theatres at La Crosse. He will commence the operation of his new theatres immediately.

Henry Nelson, manager of the Rex Theatre, at Blooming Prairie, Minnesota, was a recent visitor in Minneapolis.

Henry Fisher, Minneapolis manager for the American Film Corporation, is at present on a business tour of North Dakota.

Among Independent Producers

Conducted by C. S. SEWELL

Steiner Offers "Sky Eye," a Big Aviation Picture

FROM the offices of William Steiner, independent producer of motion pictures, comes the announcement through D. J. Mountan, special representative, of the completion of the seven-part feature, "Sky Eye," upon which the Steiner Company has been actively engaged for the past four months.

Mr. Steiner's latest feature carries the embodiment of two subjects which stand prominent in the eyes of the world; namely, the vast Texas oil fields and the subject of daring aviation. The authors of "Sky Eye" are said to have skillfully interwoven from these two subjects a "thrilling romantic drama of the oil fields and the air," as the producer has styled his offering.

Under the direction of Aubrey M. Kennedy and Louis Lewyn, Mr. Steiner has, through the co-operation and sanction of Lieut.-Col. Lawrence W. McIntosh, commanding officer of Ellington Field, been permitted a wide scope in taking of startling aeroplane thrills and hitherto unphotographed stunts.

"Sky Eye" boasts of being the first motion picture feature to record a wedding in the air. There is also a daring transfer from one aeroplane to another in flight and a leap from aeroplane to speeding train, as well as innumerable tail spins, nose dives and other feats of air daring.

Big Exploitation Plans for New Supreme Serial

SIDNEY REYNOLDS, president of Supreme Pictures, announces that J. Robert Pauline, the hypnotist and vaudeville headliner, who has just commenced work in a serial for his company, will be given a great publicity campaign.

For cities of 25,000 or over a big billposting campaign in which twenty-four sheets will be utilized is being worked out. In addition, a special series of feature articles on hynotism and kindred subjects for use in magazines and Sunday newspaper supplements. One of these series has already been accepted by a syndicate representing a large number of newspapers, the article going to only one newspaper in each city.

Mr. Reynolds further announced that J. Robert Pauline is now at work on a series of new hypnotic feats and experiments which he plans to make even more sensational than any of his previous stunts.

Helen Holmes to Perform a Daring Aviation Stunt

IT is announced that Helen Holmes is to perform a feat which is to be shown in one of the later episodes of "The Fatal Fortune," produced by S. S. Krellberg, which is claimed to have never before been attempted by any moving picture actress, and which will establish her as an "ace" among serial stars.

Arrangements are being made to have Miss Holmes loop the loop in an aeroplane over Forty-second street and Broadway, New York, in which feat she will be assisted by a famous "ace" who has just returned from the European front.

It is the intention of Mr. Krellberg to incorporate in the various episodes of "The Fatal Fortune" something entirely out of the ordinary that will hold the interest of the serial at all times. That is, each and every episode is expected to be more startling than the other, the final episode winding up in a grand climax.

Grace Davison Finishes "Atonement" for Pioneer

FILMING of the first Grace Davison production to be exploited by the Pioneer Film Corporation is now complete. The new feature is in five reels, and will be known as "Atonement." The scenario was written by Charles Edwards Hall, and the production directed by William Humphrey. Conway Tearle appears with Miss Davison as co-star.

The story is announced as giving great scope to the recognized abilities of the stars, and having an unusual and complex plot. It tells of the experiences of a young official who, to help a friend, used funds belonging to his bank. In doing so he finds himself beyond the pale of the law, and, deserting his wife and child, drops from sight, and circumstance points to his being a suicide. His wife remarries, and years of happiness follow, while the first husband, still alive, drags out a wretched existence in the shadows of the underworld. But at last he is betrayed, arrested and his wife is hailed to court as a bigamist.

Grace Davison
Who will co-star with Conway Tearle in "Atonement," a Pioneer production.

Then the husband wakes up, for it has all been a dream showing what could have happened had he used the bank's funds. Accepting the dream as a warning he refuses to enter into the proposed plan, and all ends happily.

The cast includes Sallie Crute, Huntley Gordon, Anthony Merlo and several others. The Pioneer will shortly offer "Atonement" on the state rights market.

Bathing Girls in Fashion Display.

As an added attraction at all Sunday performances the Mack Sennett bathing beauties who are appearing in person at the Broadway Theatre through special arrangement with Mr. H. C. McCourt are displaying a series of fall gowns entitled "The Dress of the Hour."

This show is announced as being put on to prove to the public that the Mack Sennett girls are as beautiful as they are advertised to be.

Kremer Makes Record Sale to M. & R. Film Company

WHAT is probably one of the largest deals ever recorded on the independent market was recently consummated by Victor Kremer, when he sold to the M. & R. Film Company, of San Francisco, the rights for several states to seven five-reelers that have not been previously released, ten reissued five-reelers and thirty one-reel Essanay reissues.

The subjects included in this sale embrace "Denny from Ireland," "The Pen Vulture," "The Snail," "The Ranger" and "When Arizona Won," featuring Shorty Hamilton; "Strife," featuring George Le Guere, and "Stripped for a Million," featuring Crane Wilbur. The reissued features produced by Essanay are "Little Shoes," with Henry B. Walthall; "Men of the Desert," with Jack Gardner; "The Man Trail," with Richard Travers; "The Alster Case," with Bryant Washburn; "The Range Boss," with Jack Gardner; "The Little Shepard of Bargain Row," with Richard Travers; "Efficiency Edgar's Courtship," with Taylor Holmes; "The Land of Long Shadows," with Jack Gardner; "The Misleading Lady," with Henry B. Walthall, and "Open Places," with Jack Gardner.

The one-reel Essanay reissues consist of ten of George Ade's Fables in Slang, ten Snakeville comedies and ten Broncho Billy Westerns.

Bolshevism and Americanism in "Everybody's Business"

BOLSHEVISM is one of the outstanding features of "Everybody's Business," the six-reel photoplay to be released in the near future by the W. H. Productions Company. However, one of the predominating elements of the picture is the spirit of Americanism, which is said to have been developed to such an extent that the patriotism of audiences will be aroused to a great degree.

Aside from the subjects of Bolshevism and Americanism, it is claimed that this photoplay is an unusual entertainment, with an abundance of action, suspense and dramatic interest.

Many agencies for co-operation have already been linked up in the exploitation of this feature, such as civic societies, schools, women's clubs and other prominent organizations in towns as well as in cities, and it has a special appeal to our soldiers.

It is also announced that special arrangements have been made so that newspapers will utilize the publicity of "Everybody's Business" in a different manner from heretofore.

Kremer Will Reissue Essanay's "Skinner" Series

VICTOR KREMER announces that within a short time he will reissue "Skinner's Dress Suit," originally produced by Essanay, to be followed by the other two of the Skinner series, "Skinner's Bubble" and "Skinner's Baby."

The decision to reissue these pictures at the present time is said to be the result of a large number of inquiries from exhibitors who desire to see them again on the market. Bryant Washburn and Hazel Daly have the most prominent roles in all of the stories, and "Skinner's Dress Suit," written by Henry Irving Dodge, and dealing with a clerk who, after being a drudge for years, became a partner in the firm, all because he invested in a dress suit, attracted widespread attention when it appeared originally in a well known magazine.

New prints are being made and a full complement of advertising paper prepared. Mr. Kremer is also planning to distribute other Essanay features beginning early in the fall. The first offering will be a block of ten to be released one each week through state rights exchanges.

This list will include "The Misleading Lady" and "Little Shoes," with Henry B. Walthall; "Efficiency Edgar's Courtship," with Taylor Holmes; "The Alster Case," with Bryant Washburn; "The Man Trail" and "The Little Shepard of Bargain Row," with Richard C. Travers, and four Jack Gardner pictures, "The Range Boss," "Open Places," "Men of the Desert" and "The Land of Long Shadows."

Many Sales Already Made on "Mystery of 13" Serial

ALTHOUGH prints of the new Francis Ford serial, "The Mystery of '13'," have not yet been received in New York, Western critics and state rights representatives had an opportunity of judging this latest production of Burston Films, Inc., at the studio projection room in Hollywood recently. The consensus of opinion is said to have been that the new thriller would exceed the success of the first Burston production, "The Silent Mystery," and on the strength of this verdict the first distributing rights were sold.

President Burston affirms that no matter what territory a buyer selects he is sure to get one of the lucky "thirteen." The first sale was made to Jacobo Glucksman, of 110 West Fortieth street, New York, who bought all the foreign rights. An interesting feature of the transaction is that Mr. Glucksman has not yet seen the serial, but is said to have negotiated the purchase because of the success of "The Silent Mystery," and of the presence in the cast of both Francis Ford and Rosemary Theby, who headed the former company, based on the report of his Western representative.

The "Mystery of '13'" is described as a Western mystery serial, and takes its title from the activities of a band of conspirators whose inner ring is known as the "13," and whose evil machinations are foiled by Francis Ford, who plays his popular character of Phil Kelley, of the Secret Service. The "Mystery of '13'" is in fifteen episodes, and will be shown in New York within the next week or ten days.

Another Sale Made on Jester Comedies

ANOTHER sale has been made on the new series of Jester comedies by the Territorial Sales Corporation. The New England rights have been received by the Eastern Feature Film Company, of Boston. Herman Rifkin, of the New England organization, attended a showing of four of the two-reelers and was immensely pleased with the possibilities offered by them.

With the disposal of the New England franchise, the Territorial Sales Corporation has now virtually completed its work with the Jester comedies. There is still some territory unsold, but negotiations are now pending for the disposal of these sections. These two-reelers starring Twede Dan are said to be amongst the best fun makers on the market and to have proved valuable assets to organizations taking them over.

Lesser Prepares a Booklet of "Bathing Girl" Pictures

AN account of the big demand for photos of the Mack Sennett bathing beauties, as well as the comedians appearing in "Yankee Doodle in Berlin," Sol Lesser, in conjunction with E. M. Asher, personal representative of Mr. Sennett, have decided to publish a booklet with a complete set of photographs.

This booklet has been designed by H. C. McCourt. The cover bears the photo of Mack Sennett and two of his original girls, with the captions, "Queens of the Sea," "Mack Sennett, King of Comedy," "Bathing Beauties," and is in colors.

There is a foreword giving a brief history of Mr. Sennett and of Mr. Lesser, who conceived the idea of giving the public a chance to see the bathing beauties in person. The booklet contains thirty-four pictures, a short story of Mack Sennett and his studio and several ads.

This is said to be the first time a book of this kind has been gotten out by a state rights distributor, and it is claimed that it is of such a nature that it will be a big seller for any exhibitor showing a Mack Sennett comedy.

Raver Sells "Liberator" for Three More States

RIGHTS for the distribution of Harry Raver's twelve-episode serial, "The Liberator," starring D'Annunzio's famous "Maciste," have just been closed for the states of Texas, Oklahoma and Arkansas, the Producers' and Exhibitors' Pictures Company acquiring ownership. Missouri and Kansas have also been disposed of to the Central Film Service of St. Louis, Mo.

Negotiations are now pending for the sale of the entire West Coast territory through Frank Samuels, a personal representative of Harry Raver in Los Angeles.

In spite of the hot weather, Mr. Raver announces sales of territory have been closed in record breaking time, notwithstanding the fact that he has been devoting his energies largely to the production of Augustus Thomas plays in pictures for Hodkinson distribution.

Pioneer Sales Force Reports Big Business

THE Pioneer Film Corporation reports that it corps of salesmen who have been on the road for some time, reaching most of the important exchange centres in the country, have met with great success in disposing of rights to the Pioneer productions, and will soon return to New York preparatory to making a second swing across the country.

Jerry Abrams, who has been in the Middle West, is negotiating the sale of the entire Pioneer list, and an announcement of the purchasers will probably be made in the near future. M. H. Hoffman, the general manager of the company, is still on the road, and has already announced important sales, including that of rights for three states to Messrs. Elliott and Brockwell, of Chicago.

S. Aronowitz, of Quality Films, of Des Moines, has been meeting with excellent results with "Virtuous Sinners" and other Pioneer films he is handling, and is negotiating for additional releases.

Helen Holmes and Jack Levering Have a Strenuous Time Mobilizing and Holding Their Riches in "The Fatal Fortune."
"Money talks," but it often speaks the language of the .45, as at the right. Scenes from the S-L-K. serial.

More Sales on "Brown of Harvard."

The following sales are reported by Film Specials, Inc., on the Selig reissue, "Brown of Harvard": To the Crescent Film Company, of Kansas City, for Kansas and western Missouri; to Craft Film Service, Pittsburgh, for western Pennsylvania, West Virginia and northern Ohio, and to the L. A. Sheridan Film Exchange, of Des Moines, for Iowa and Nebraska.

Majority of Rights Sold on Helen Holmes Serial

ALTHOUGH only four episodes of "The Fatal Fortune," the new Helen Holmes serial being made by the S. L. K. Serial Corporation, have been completed, announcement is made that practically all of the American and European rights have been sold.

In addition to the list of domestic sales chronicled in our last issue the following territory outside of this country has been disposed of: Great Britain, Australia, France, Germany, South Africa, Russia, Belgium, the Balkans, Norway, Sweden, Denmark, Greece, Holland and Italy to Jacobo Glucksman; the Far East to J. Pearson, and Mexico, Spain and Portugal to Joseph Lamy.

S. L. Krellberg, president of the company, states: "The demand for the Helen Holmes serial is beyond my fondest expectation. All who witnessed the first four episodes are very enthusiastic, and I believe the public will pronounce it the greatest serial story ever produced."

Latest Abramson Picture Will Be Shown August 16

THE latest Ivan Abramson production, "Someone Must Pay," will be shown on the screen for the first time on August 16, when it will be viewed by twelve prominent exhangemen who are said to represent nearly eighty per cent. of the territory of the United States. One of the parties who will attend this showing—Charles Rosenthal, Jr., of the M. & R. Feature Film Company—has already reached New York.

It is further announced that a plan is now under consideration to have Director Abramson make a series of pictures for the independent market for bi-monthly release, and it is probable that a combination of interests will result in which the Graphic Film Corporation will play an important part.

Hite Forms New Company

ANNOUNCEMENT has just been made that the C. C. Hite Attractions, 532 Walnut street, Cincinnati, has been bought by the C. C. Hite Attractions Company, a $200,000 corporation formed by Mr. Hite and a number of prominent exhibitors of Cincinnati for the purpose of buying and distributing the better state rights productions for the central states.

The president of the organization is Mr. Hite, well known in film circles, having formerly been connected with the Mutual, Triangle and Goldwyn Film Corporation. L. B. Liebtag is secretary, and was formerly of the Federal Reserve Bank of Cincinnati, while George Vivian Smith, treasurer, was connected with the United Picture Theatres of America.

Mr. Hite states the company is negotiating for several large productions, and will open offices in Cleveland, Louisville and Indianapolis.

Many New Faces at Bulls Eye.

Bulls Eye Film Corporation has recently enlarging the personnel at its Hollywood studios, and there are now many new faces among the casts of the different companies. Among the newcomers are Harry Mann and Matis Connolly, who appeared with Nazimova in the "Red Lantern"; May Foster, a character woman, and Beatrice Lovejoy, formerly of the Griffith forces.

Pioneer Closes Deal With Elliott and Brockwell

AN important deal consummated during the past week in the independent field was the signing of contracts by which Clyde Elliott and Floyd Brockwell, of the Greater Stars Productions, Chicago, secure the Illinois, Indiana and Wisconsin rights to all current and forthcoming productions of the Pioneer Film Corporation.

This arrangement was engineered by M. H. Hoffman, general manager of Pioneer, who is now in Chicago. Messrs. Brockwell and Elliott are well known exchange men, conducting one of the most enterprising exchanges in the Middle West. They will immediately start an intensive campaign among exhibitors in their territory.

Special salesmen will be sent out with the Pioneer attractions, which include "The Boomerang," "The Long Arm of Mannister," "Confession," with Henry B. Walthall; also "The Girl from Nowhere," with Cleo Madison; "Sins of the Children" and "Virtuous Sinners," together with Grace Davison in "Suspicion" and her latest production, "Atonement."

Many Week-Runs Repeated on Ham and Bud Reissues

FULL week runs in many first-class theatres in the principal cities are claimed for the Ham and Bud single-reel comedies. F. E. Backer, general sales manager of Jans Productions, Inc., owners of the world's rights, declares that this is a criterion accepted as the highest endorsement of their acumen in buying the ninety-two negatives of these comedies which were popular five years ago.

John H. Kunsky's circuit in Detroit is the latest to contract for full week runs in downtown Detroit. The booking was placed by Strand Features Exchange.

Although ninety-two of these Ham and Bud comedies were purchased originally from the Kalem Company, only fifty-two of the best were chosen to be distributed one every week through the various state rights buyers. All new paper has been especially designed and printed and great care exercised in the laboratory work.

The Jans Company, owners of the Metro, Nazimova and B. A. Rolfe rights for New Jersey, has gone extensively into the world wide rights field. Besides the Ham and Bud comedies purchase, the Tom Mix single-reel Westerns were bought from William Selig. The famous Stingaree serial negative was also secured for the entire world, and is now being sold to the territorial buyers.

General Sales Manager Backer says an important announcement will be forthcoming soon, and intimates that Jans Productions, Inc., have practically closed a deal that bids fair to place that company among the foremost in the world's market for big film features.

"Love Wins" Is Announced as New Type of Picture

THE feature production, "Love Wins," which is being filmed by H. & H. Productions, Inc., with Violet Mersereau as the star, is announced as a new type of production dealing with conditions in this country brought about as the result of the war, but it is not a war picture.

Unusually massive sets have been constructed at the studio, indicating the scope of the production. There will also be many beautiful exteriors. The actual production work is forging ahead rapidly and the photographic work will soon be completed. The story is said to be full of surprises, with an unusual climax which will furnish food for thought for many days after the picture is seen.

Burrud Making Travelogues

THE Bulls Eye Film Corporation announces that L. J. (Dick) Burrud, producer of American and foreign travelogues, recently left Los Angeles for a fifty-two weeks' automobile tour during which he will make films of the American and Canadian Rocky Mountains. After completing this tour he will go to the Orient to make pictures of the Shantung peninsula and other points which at this time are very much in the public eye. These productions will all be released through the Bulls Eye organization.

A Downright Frame!—Is the Border Around This Picture of Grace Darmond. Grace is in the all-star cast with Francis Ford in the Lewis Burston serial, "The Mystery of '13'." She chases the hoodoo.

Producers' and Distributors' News

Tsuru Aoki Reappears in "The Gray Horizon" Film

AN indication of what the motion picture producer of today is trying to do along artistically creative lines is contained in the Robertson-Cole feature, "The Gray Horizon," starring Sessue Hayakawa, which will be released by Exhibitors Mutual.

The story is from the pen of Clifford Howard, author of a number of motion picture plays, and was directed by William Worthington.

In the picture there are some exterior scenes with the mountains in the background and the clouds rolling down on the peaks. Another realistic effect is obtained in Hayakawa's cabin when, with the setting sun, the rays gradually recede across the floor, leaving the room in twilight. All of the interiors are rich in composition.

Tsuru Aoki, Hayakawa's wife, will be seen again with him in "The Gray Horizon." This is Aoki's first appearance on the screen since "The Courageous Coward." The little Japanese actress has appeared with Hayakawa in his biggest successes.

Burmuda Locale Featured in "The Isle of Jewels"

WITH the announcement this week that October 5 will be release date for the Arthur F. Beck serial, "The Isle of Jewels," it is evident that a new time record for serial production must be set if the Pathe serial program is to keep up to its schedule. Perry Vekroff, director, declares his work at the Crystal studios and at the various locations is so systematized that the production will be ready for Pathe's thirty-one branch offices as far in advance of release date as any previous serial.

Stuart Holmes and Frances Mann, the featured players, with their supporting cast, including John Webb Dillion, Wilfred Lytell, John P. Wade, Billy Welch, Elaine Adams, Karl Dane and Sam Kim, a noted Chinese actor, began their work under Director Vekroff at the Crystal Studio in New York City two weeks ago. For the next two weeks they will be engaged at the studio and on location in and about New York for the scenes laid there. When these are completed the entire company will leave for the Bermudas.

The story is by Charles Turner Dazey, author of the stage success, "In Old Kentucky." Its scenes shift from the bustle of a huge wholesale jewelry house in New York and the magnificent surroundings of an Eastern millionaire's country place, through the Arizona desert, the fantastic streets and opium dens of San Francisco's Chinatown, the tropical native villages and jungles of a South Pacific isle and Oriental India.

Capitol Comedy Uses Caricature.

"Smiling Bill" Parsons conceived a novel idea in screen story telling which he incorporated in his latest Capitol Comedy, "They're Off." When the print was received at the Goldwyn Exchange, from which all the Capitols are distributed, it was observed that Mr. Parsons had employed a double titling effect, two titles appearing on the screen at the same time.

Isador M. Stern
Handling exploitation on Lesser's "Yankee Doodle in Berlin" and the Sennett Bathing Beauties at the Broadway Theatre.

Double Exposure Used for Dual Role in "Lyons Mail"

THE cutting and titling of The Lyons Mail, which will introduce the dramatic star H. B. Irving to the screen, is now completed and the elaborate picture production of this well known play will be presented in August, the Triangle Film Corporation announces.

Hundreds of people appear in the big scenes. The dual role of the master criminal and the prominent business man who is mistaken for him is made effective by clever camera work, the art of double exposure enabling H. B. Irving to play scenes with himself as his double.

In his Broadway appearance, Irving, as the criminal, was forced to conclude the scene of the discovery of his guilt by shrinking behind a pillar and appearing again immediately, by means of two trap doors in the stage, as the innocent prisoner saved from the gallows. Then he was forced to disappear again and return as the criminal fighting for his life with the mob, after which he had to regain his breath and composure in a few seconds before appearing in the beautiful final scene where the innocent hero is acclaimed by the people. The improvement made in this climax by substituting camera work for stage tricks is said to be an interesting feature.

Lloyd a Winner in "A Jazzed Honeymoon."

Harold Lloyd in the one-reel comedy, "A Jazzed Honeymoon," a recent release by the Pathe Exchange, has received favorable comment by all who saw the picture. Harry Pollard and Bebe Daniels support the star.

Blanche Sweet Escapes in Balloon from Zulu Village

UP in the Tejunga Pass in the far famed Southern California mountains there is a Zulu village situated upon the spot where not so very many years ago the tepee of the American Indian stood. The African detail was constructed under the direction of Jesse D. Hampton for the use of Blanche Sweet, who is starring under his management in "A Woman of Pleasure." The story as picturized by George Elwood Janks in seven reels has been enlarged upon to a considerable extent, and will be released by Pathe. Wallace Worsley is directing Miss Sweet under the supervision of Mr. Hampton.

Hundreds of Africans were transported from Los Angeles to the mountain pass to play in this picture. Every night they insisted upon returning to their homes, so it required very heavy expense daily for automobiles, meals and the necessary costumes.

In the cast are Wheeler Oakman, Wilfred Lucas, Spottiswoode Aitken, Joseph Swickard, Frederic Starr and Wesley Barry. It is in this Zulu village that Miss Sweet makes her thrilling ascent in a balloon.

Showmen Take Big Interest in Earle Williams' "Wolf"

EXHIBITORS throughout the country are taking a lively interest in Earle Williams' new feature, "The Wolf," Vitagraph's screen version of the drama of the same name by Eugene Walter. The feature has been completed and shown to a chosen few, who enthused over it.

As Jules Beaubien, the role originated by William Courtenay in the stage production, Mr. Williams has ample opportunity to display those characteristics which has made him one of the best known actors in the motion picture world.

Not alone has "The Wolf" the advantage of a capable star in its screen version, a noteworthy cast and strong, thrilling story, but it has the additional advantage of wonderful scenic effects. The locale is entirely in the mountains of the Dominion of Canada, but the actual natural scenery of America cannot be excelled and perhaps where in the world could a more picturesque atmosphere be found for "The Wolf" than the location in the California mountains selected by James Young, the director.

In keeping with the general excellence of the play, Vitagraph provided an unexcelled company. Mr. Williams is seen as Jules Beaubien and Jane Novak plays opposite him as Hilda MacTavish. The other characters are in the hands of Brinsley Shaw, George Nichols, Robert McKim, Billy Mason and Beulah Clark.

Christie Starts Work on New Specials.

Al E. Christie has started production upon his new Christie Special in two reels featuring Edith Roberts, Neal Burns and Eddie Barry. Neal Burns not only is Miss Roberts' main support but is author of the story as well. The picture, which will be ready for release sometime in September, will be called "He Married His Wife."

Flora Finch Featured in "The Immovable Guest"

TOPPING the list of short subject releases scheduled by the Famous Players-Lasky Corporation for July 27 is the Paramount-James Montgomery Flagg comedy, "The Immovable Guest," which marks the return to the screen of Flora Finch, well known to motion picture fans for years as a comedienne.

Flora Finch for a long time played opposite John Bunny in his popular comedies, and her appearance in the latest Flagg satirical farce will be relished by her thousands of admirers. As an old maid in this production she is said to "vamp" an old sea dog along most original lines, the result being gales of laughter. The other leading roles are played by Joseph Burke, Claire Whitney and Arthur Housman.

"The Miracle of Montoir" is the subject of the Paramount-Burton Holmes Travel Picture also released the 27th. This picture presents a traveler's impression of what he saw in the little city of Montoir. This little town in France grew up almost over night, one may say, around the old windmill situated on a little hill not far from the busy seaport near St. Nazaire.

To build this city men came from all over the world. Chinese, Algerians, French, English, Arabs—all kinds of representatives of Allied Nations and their colonies with a scattering of German prisoners under guard, to do the digging and the road making.

Animal Life Shown in Slow Motion Views.

Of big appeal to naturalists is the Pathe Review, No. 15, released August 3. Every student of the habits of birds and animals will find in the scenes presented some new and surprising phases of life in the open. Under the title "Zoo Babies," a series of pictures taken under the direction of Dr. Ditmars, curator at the Bronx Zoological Gardens, one gets an intimate portrait of the Australian emu.

The pictures also show the Teddy bears at play. Babies of the wolf family form another instructive scene, as they frolic and feed. The goldfinch, one of nature's sweetest singers, is revealed in the Pathecolor, which is necessary to show this gorgeous songstress in all her beauty.

The Novagraph, Charles Watson's "analysis of motion" camera, shows "How Some Animals Behave."

Exhibitor Acclaims Select Picture.

When Manager Wise of the Alcazar Theatre at Birmingham, Ala., ran "Upstairs and Down," Olive Thomas' first Selznick Picture, he achieved such pleasing results that he wired his indorsement to W. R. Liebmann, branch manager for Select at Atlanta. It seems, however, that he was afraid to trust his word of commendation to the telegraph system, so he called Branch Manager Liebmann on the telephone before the wire had arrived to make sure Liebmann would learn how pleased he was. Mr. Wise's telegram read as follows: "'Upstairs and Down' doing great business despite the season's hottest weather. Holding them out afternoons and nights. We will make her the biggest star in Birmingham."

Morey Working on "Out of the Dark."

Word has reached Vitagraph from New Hampshire that Harry T. Morey and his company have finally gotten down to work on Morey's next feature, "Out of the Dark." The rains which started in to prove that St. Swithin was right played havoc with the plans of Director Paul Scardon. For more than ten days the entire company was kept in a more or less drenched state in the lumber camps waiting for the sun to come out. They were too far from civilization to get perfect shelter, and didn't give up because each day gave promise of clearing up. Now Mr. Scardon will make up for lost time.

Oh Ladies, Lookahere! Quick!
The very latest in furs and cold, haughty looks shown by Ethel Clayton in her Paramount, "A Sporting Chance."

Flash of Mob Scene Used to Start Pathe Serial

THE forthcoming Pathe serial, "Bound and Gagged," in which George B. Seitz, the producer and director, is co-starring with Margueritte Courtot starts with a bang—a street battle in which the hero is seen standing off a mob of one hundred or more armed men and finally making a spectacular escape. Then the story proper opens. The opening scene is really a flash of an incident that appears later in the action and serves not only to grip and hold interest from the start, but to establish the character of the hero in his true light.

The street battle scenes were made in the studio of the George B. Seitz Productions, Inc., and required more than one hundred men in the making.

Only 65 Subtitles in Hayakawa Film.

Since the advent of the feature production producers have been striving to turn out their stories titleless. Their aim has been to make the entire action tell the story without the use of wordy explanation. It has become the lot of the Haworth Company featuring Sessue Hayakawa to almost achieve this goal. In the filming of "The Gray Horizon," a Robertson-Cole feature distributed by Exhibitors Mutual, they have succeeded in reducing the use of titles to a minimum. In "The Gray Horizon" only 65 titles are used all told. Generally a feature picture has 100 or more subtitles.

·H·W·J·EDBROOKE·
Architect
·DENVER· COLORADO·
DISTINCTIVE THEATRES

Definitely Title Lewis' Fourth Select Picture

MITCHELL LEWIS' fourth Select Picture has been definitely titled; it is now called "Faith of the Strong" instead of "La Rue of the Strong Heart," as it was known during the process of production. Select officials feel that "Faith of the Strong" is a much more characteristic title for this story.

At a private showing of the picture given to Select officials in its projection room, they were pleasingly gratified with the entire production, and after viewing it, expressed a unanimous conviction that it is the best picture—without any exception—that Mitchell Lewis has made to date. It is a stirring tale of the great Northwest, full of incident, adventure and emotion; the scenes are laid in the frontier settlements and the picture is punctuated now and again with shots revealing nature at her loveliest; the direction by Robert North Bradbury reveals his wide experience with this type of story; the star himself has a role, as the fearless but golden-hearted La Rue, that adds another wreath to his laurels; and his supporting cast functions admirably. In fact, Gloria Payton, who plays opposite Lewis, and Patricia Palmer, who depicts a hoydenish waif of the mining camp, give distinct promise of stellar material, if their performances in the future will come up to the artistry they have displayed in "Faith of the Strong."

"Sporting Chance" Treats of Girl Problem.

The question of whether a girl should obey every impulse which takes root in her mind is dealt with in an interesting way, it is said, in a new Paramount picture starring Ethel Clayton, which will be released August 3.

A delightful story is woven around this theme. The story is unique and original and has an unexpected finish. The original story was written by Roger Hartman and appeared in a recent issue of the Snappy Stories Magazine under the title, "Impulses."

The picture was directed by George Malford and Will M. Ritchey wrote the scenario.

Heading the supporting cast is Jack Holt. Others in the cast are Herbert Standing, Margaret Green and Howard Davies.

Ford Educational Shows Fishing.

Goldwyn announces the release of a new Ford Educational Weekly, "Caught," which was taken in the Canadian west.

The picture reveals the source of the supply of fish which has reduced the cost of living all along the western seacoast. With remarkable daring, the cameraman accompanied the intrepid fishermen as they laid their nets and photographed the big catches, which later will be served in the "best of families," fresh from the sea.

Many of the canneries which supply fish for eastern distributors are located in the Canadian west.

Art Titles for Bulls Eye Comedies.

Announcement is made by Bulls Eye Film Corporation that its two-reel comedies to be released beginning in September will have hand-made art titles. These are to be caricatures illustrating the action of the film against an artistic background.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EVERY once in so often someone connected with the screen breaks into print with the joyful announcement that the spoken drama will soon disappear from the face of the earth, driven into oblivion by its young and marvelously vigorous rival, the silent drama. Such a prophesy is not only the sheerest nonsense, but it reflects severely upon the intelligence of the person making it. When a man who claims to have had fifteen years' experience on the stage makes the statement, "A few years from now I don't believe there'll be any legitimate shows outside New York City, for the simple reason that they will all have been replaced by picture houses," he discloses how woefully he under-rates the intelligence of the average man and woman.

Everyone knows that the remarkable utility of the screen permits it to send perfect reproductions of its product into the remotest hamlets, and its language can be understood by all. The power of the screen as a means of entertainment and education is well understood, and it is growing greater every day. But it would be nothing less than a terrible calamity if the spoken stage should cease to exist. Only the most superficial mind could contemplate such a lamentable cutting down of mankind's stock of mental refreshment with anything but feelings of deep regret.

It is such statements as the above that put a club in the hands of the enemies of the screen and make its intelligent friends wonder how much longer a certain element connected with the moving picture is going to continue to act as if it agreed with the gentleman who remarked, "This world is inhabited by millions of human beings—most of them fools." The old adage that "Variety is the spice of life" was never more true than it is today. And the world has never had more need of as many different modes of relaxation as possible than it has today, with the terrific strain that most of us are continually under taking its toll of nerve and energy. There always will be audiences all over his country and throughout the world that will be eager to attend the comedies, dramas and musical shows of the spoken stage, and there will always be performances for them to attend. And for this the wellwishers of the screen should be and are truly thankful. They recognize that not only is there room for both forms of amusement and education, but each profits by the friendly rivalry. Sincere respect for each other naturally is the attitude of the thinkers in both pursuits. The screen is the offspring of the stage and the younger art should glory in the history and achievement of its parent. WEITZEL.

IN THIS ISSUE.

The World Aflame (Pathe).
Checkers (Fox).
The Petal on the Current (Universal)
Nugget Nell (Paramount).
The Love Burglar (Paramount).
Bringing Up Betty (World).
Where Bonds Are Loosed (Waldorf).
His Bridal Night (Select).
Wolves of the Night (Fox).
The Girl Woman (Vitagraph).
Wild Oats (Social Hygiene Films).
The Way of a Woman (Select).
Rough Riding Romance (Fox).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The World Aflame"

Frank Keenan Picture Released by Pathe Contains Big Theme which Is Well Handled in the Main.

Reviewed by Edward Weitzel.

IN "The World Aflame," released by Pathe, Frank Keenan is pretty nearly the whole works. He is the author of the story, part builder of the scenario and plays the leading character. His story contains a big theme which is well handled in the main. It is told in six reels. As a consequence, it moves slower than is necessary, and the big dramatic scene is followed by a series of incidents that are correct as to subject but too long drawn out. The sooner the picture ends after the strike is broken, the better. There are certain dramatic laws which the screen cannot afford to ignore. Tempo is one of them. The novelist can overweigh his story with description and get away with it. Any form of fiction intended to be shown before a body of spectators cannot sucessfully take the same liberty. Deft cutting all through "The World Aflame" would give it added vitality and that sense of drama which is the soul of the photoplay.

The story evidently was suggested by the Seattle strike and the methods used by the mayor to break it. Such a theme is of course a timely one. Author Keenan has put his plot together so that the moral lesson he wants to drive home fulfils its mission strongly. At the same time he does not forget that the first duty of a dramatist, screen or stage, is to entertain. There is a pleasing admixture of thrills, laughs and food for thought in the story. As an author Frank Keenan has made an excellent beginning. The physically dramatic scenes are skilfully conceived and will stir the blood of every spectator. His solution of the bringing together of capital and labor is based upon common sense and will meet with much approval.

As Carson Burr, the man who runs for mayor that he may help to correct the bad system under which the city is governed, Frank Keenan presents a character with enough mental force to accomplish the task. A desire always to appear as a "glass of fashion" and a tendency to pose too often and too long rob his impersonation of absolute conviction. A plainer type of man, one with less regard for the small vanities of life, would have added materially to the truth and strength of the story.

The supporting company is competent. Ernest C. Warde has directed "The World Aflame" with excellent understanding of its needs, and the production as a whole is impressive.

Cast.

Carson Burr.....Frank Keenan
Mrs. Burr.....Kathleen Kerrigan
Theodore Burr.....Clark Marshall
"Roxy" Burr.....Janice Wilson
Nicolai Poppoff.....Bert Sprotte
Emma Reich.....Claire DuBrey
Geo. Knox.....Jos. McManus

Story by Frank Keenan.
Scenario by Frank Keenan and Jack Cunningham.
Directed by Ernest C. Warde.

The Story.

Opening at the home of Carson Burr, "The World Aflame" shows how the family dinner is spoiled by a cook who reads a Bolshevist paper called "The Red Messenger." The story also tells that the Burr chauffeur neglects his duty, that the waiters in the restaurants are insolent and that a movement is on foot to start a general strike in the city, the editor of the anarchistic sheet being at the bottom of it. Burr is a wealthy business man who has fought his own way in the world. He runs for mayor and is elected. He has hardly taken office when the editor of "The Red Messenger" gets the street car men to lead off the proposed general strike.

Burr handles the situation so vigorously that he soon breaks the strike. When an attempt is made to halt the car that he is determined shall run, he gives orders to the armed men with him to fire into the crowd unless it falls back. The anarchists have captured his son and have threatened to kill the young man unless Burr backs down, but he refuses. After the mayor has restored peace to the city, he calls together all the leading business men and explains his plan for getting capital and labor together and putting a stop to strikes in the future. Co-operative profit-sharing is what he suggests. Through force of will, Burr gets both sides to take part in a joint meeting, and matters are adjusted on the co-operative basis.

Program and Exploitation Catchlines: Frank Keenan in Well Handled Story, with Big Theme, in Which He Is Author and Star, and Assisted with the Scenario.

REVIEWS AND ADVERTISING AIDS (Continued)

Timely Story of a Big Strike and How a Heroic Mayor Succeeded in Breaking It, Told in Dramatic Picture with a Strong Moral Lesson.
Highly Dramatic Story, Which Not Only Has Much Food for Thought But an Abundance of Laughter and Thrills.
Thrilling Photodrama Based on the Struggle Between Capital and Labor, with Frank Keenan in the Leading Role.

Advertising Angles: To get the full value of this story it would be advisable to do extra advertising, not because the story really needs it, but because the extra effort will not alone bring extra return but will impress your regulars who unconsciously respond to the suggestions of increased advertising. The story deals with the most vital problem of the day. Keep your advertising upon that factor and announce that the eventual solution is offered in this story. For a lesser appeal, tell that the story is the work of the star, but the big angle is the timely interest. Sell that.

"Checkers"

Fox Screen Production of Henry M. Blossom's Famous Melodrama Should Prove a Great Drawing Card.

Reviewed by Edward Weitzel.

WHEN Henry M. Blossom's story, "Checkers," was made into a stage play it became one of the biggest successes in the field of melodrama. The screen version produced by William Fox will assuredly duplicate the hit of the spoken play. The story of "Checkers" is one that will always appeal to lovers of racing, and the makers of the picture have seen to it that there is no running short of melodramatic situations to keep the interest at the right tension. There is enough excitement in its seven reels to supply action for half-a-dozen of the ordinary kind of screen stories, and the extent and general excellence of the production are other features that will help it to register a knockout.

The cast is a long one, and Thomas J. Carrigan and Jean Acker, who play the leading characters, give the hero and the heroine just the right sort of personalities. Richard Stanton has directed the picture with a keen eye to the melodramatic nature of the plot, the race track scenes being the real thing. There is also a railroad wreck in which a blazing freight car goes through an open draw, which will furnish a large stock of thrills. Scenes in Chinatown, others around a training track and the biggest scene of all when the heroine of the story gets inside of a jockey's suit and rides "Remorse" under the wire a winner, supply a series of punches that will put "Checkers" in the record-breaking class.

Cast.

Checkers.....Thomas J. Carrigan
Pert Barlow.....Jean Acker
Alva Romaine.....Ellen Cassity
Arthur Kendall.....Robert Elliott
Push Miller.....Tammany Young
Judge Barlow.....Bertram Marburgh
Pete.....Ed Sedgwick
Sadie Martin.....Peggy Worth
Col. Warren.....Frank Beamish
Sam Wah.....Freeman Barnes
Chinese Girl.....Gene Bucus
A Girl of the Slums.....Juliet Crane
and thirty other prominent characters, including "Old Rosebud" as the race horse "Remorse."
Story by Henry M. Blossom.
Directed by Richard Stanton.

The Story.

"Checkers," the hero of the screen melodrama of that name, is a young chap who helps Pert Barlow save her father from financial ruin by getting her to enter her horse, "Remorse," in a famous race after the elder Barlow has quarreled with his daughter over "Checkers" and forbidden her ever to see the young fellow again. Having made a match between Pert and Arthur Kendall, the son of his oldest friend, when his daughter was in her cradle, Judge Barlow is determined the wedding shall take place. Pert does not love Kendall, and is just as determined she will not become his wife after meeting "Checkers."

Kendall has prevailed upon his prospective father-in-law to indorse his note for twenty thousand dollars. The spendthrift has entered a horse of his own in the race, and when he learns of the unsuspected speed of Remorse, he does everything in his power to keep the horse away from the track. Alva Romaine, a girl he cast off in order to announce his engagement to Pert, is persuaded to help him get hold of the Barlow horse and to make the heroine a prisoner.

Pert and "Checkers" escape with Remorse from the home of Judge Barlow after the old Southerner has locked his daughter in her room. Kendall plots to have the freight car in which the horse is traveling uncoupled from the train and

Jean Acker
Dreaming of the day of the coming big race in "Checkers."

run off an open drawbridge. In the struggle to do this, the car is set on fire, with "Checkers" and Pert in with the horse. The outrage takes place as planned, but "Checkers" manages to save Remorse and Pert takes care of herself. In leading the horse to a hiding place until the day of the race, "Checkers" and Pert pass through Chinatown. A trick separates the lovers, and the girl is made a prisoner in the house of a wealthy Chinaman. The manner of her rescue and the way she and Remorse appear on the track at the right time and Pert rides her horse to victory are handled in such a spirited fashion that the excitement never ceases to grip the spectator. Through it all, "Checkers" does more than his share of the good work and is rewarded by winning the Judge's consent to his marriage with Pert.

Program and Exploitation Catchlines:
One of the Stage's Biggest Successes Transformed Into an Equally Great Motion Picture.
Thrilling Romance of the Paddock, the Turf and the Track Made Into Wonderful Photoplay Abounding in Action, Pep, Punch and Heart Interest.
A Picture That Is Overflowing with Thrills, and Which Tells a Wonderfully Clever Story of the Race Track.
A Sensational Melodrama Presented with an Astounding Array of Thrills, Punch, Action and Romance.

Advertising Angles: Circus this play. Do not merely advertise it. Get all the paper you can afford, both large and small sizes and bill the town like a three ring show, and book it for at least two days in the smaller places. The longer the run the more you can afford to spend, and the more the advertising is likely to bring in. Work every possible angle from persuading the stores to give you a window display with a special sale of checker boards to street stuff. A blanketed race horse with a lettered blanket will make a good street appeal. Hook up with the stage success of the play and advertise "even bigger and more sensational than the play." Use this line everywhere. Make all the noise you can. The more noise you make the more money you will take.

"The Petal of the Current"

Mary MacLaren Gives Effective Portrayal of Girl in Night Court in Film Adaptation of Fannie Hurst Story.

Reviewed by Margaret I. MacDonald.

THE opening reels of "The Petal on the Current," a six-part Universal Special featuring Mary MacLaren, are slow in getting into the plot of the story, and the second reel has an over abundance of rough-house stuff, a part of which might have been eliminated with advantage to the production. But in spite of its faults, the picture is one which will be liked by the average spectator, because it contains a wealth of human interest, and because it treats of a subject of vital importance—the predicament of the girl in the night court, sentenced by the testimony of the police or secret service men.

The production, based on Fannie Hurst's celebrated story, is not highly dramatic in construction; but the effective work of some of its players add a convincing tone to the narrative. Mary MacLaren puts over in good style a number of emotional scenes, portraying splendidly the character of the unsophisticated girl to whom the drinking of a couple glasses of beer proves fatal. The director has taken undue advantage of the use of the closeup, which makes rather too obvious the effort of putting the idea of the story across.

Fritzi Ridgway as Cora Kinealy, the "beer supper" girl of the story, gives a finished definition of the character.

Cast.

Stella.....Mary MacLaren
Her Mother.....Gertrude Claire
Cora.....Fritzie Ridgway
The Man.....Robert Anderson
Gertie Cobb.....Beatrice Burnham
Skinny Flint.....Victor Potel
Ed Kinealy.....David Butler
Story by Fannie Hurst.
Directed by Tod Browning.
Scenario by Walden Young.

The Story.

The problem of the women's night court is dealt with in the story of "The Petal on the Current." The girl used to illus-

REVIEWS AND ADVERTISING AIDS (Continued)

trate the application of its disgraceful methods is Stella Schump, an unsophisticated girl reared under the guidance of a simple-minded mother.

Stella, employed in the childen's department of a large shoe store, chooses as a friend Cora Kinealy, a girl of strong, but unmoral character. Cora, moved by Stella's desire to marry, guides her through the wrong door and becomes the unintentional cause of her downfall.

The desire to do as others do leads Stella to yield to the persuasions of Cora and other members of a beer party to drink with them. Under the influence of the liquor she wanders into the street and is taken by a detective to the night court, where she is sentenced to ten days in jail.

On her release, she finds that her mother has died through grief after reading the letter telling of her daughter's disgrace. She also discovers that the world is quicker to adopt scandal than it is to listen to the truth. Relieved of her job in the shoe store, she goes into the street, and is finally picked up by the right sort of man and taken to the Salvation Army barracks.

John Gilly, the man, realizing that, contrary to the precepts of his education, "they" are not "all alike," decides that in spite of appearances, Stella is a girl worth making a home for.

Program and Exploitation Phrases: Mary MacLaren Star of Attractive Photoplay Abounding in Human Interest.

Clever Screen Adaptation of Fannie Hurst's Widely Read Story of a Girl and Her Experiences in the Night Court.

Highly Dramatic Story Dealing with the Problem of the Women's Night Court and Its Effect Upon the Life of an Innocent Girl.

The Story of a Girl who Was Convicted on Circumstantial Evidence and Disgraced, and the Bitter Lesson She Learned.

Advertising Angles: Play up the star, but make almost equal capital of the fact that this is the first Fannie Hurst story to be done on the screen. It appeared in a recent Cosmopolitan. You might be able to get a back number and use this in your advertising display. You certainly can get a hook up with the one who handles that magazine for which Miss Hurst exclusively writes. With two big talking points you can sell to advantage. Play them both up, using plenty of lithographs to get the star over and taking the newspaper space for the author and star.

"Nugget Nell"

A Paramount Picture, Presenting Lively Dorothy Gish in a Burlesque of Western Melodrama.

Reviewed by Louis Reeves Harrison.

DEPENDENT largely upon the winning personality of Dorothy Gish, "Nugget Nell" has several bright spots, but the lively action is heavily encumbered with attempts to be facetious in the subtitles. With half of the subtitles out, particularly those explaining the obvious action, "Nugget Nell" would be vastly improved. Dorothy carries the whole burden of entertainment herself, the other roles being inconsequential and without enough real character to be of live human interest.

She impersonates an amusing type of Western girl-boy, addicted to men's clothes and cowboy style of life, riding well and shooting fast. She is charming in her conversion to woman's convential garb and her method of obtaining it, by holding up those who have it, is decidedly unique, the brightest incident of the burlesque. The production has many of the elements of a sparkling satire—in skilled hands its material would suffice, and it gets over in places as it is, but the entertainment as a whole is below those in which Dorothy has appeared, and becomes almost wholly dependent on her amusing portraiture for interest. Counted a fair amusement by spectators at the Rialto.

Cast.

Nugget Nell.....Dorothy Gish
Big Hearted Jim.....David Butler
The City Chap.....Raymond Cannon
The Cheild.....Regina Sarle
First Badman.....James Farley
Second Ditto.....Bob Fleming
Nell's Uncle.....Wilbur Higeby
The Ingenue.....Emily Chichester

Story by John R. Cornish.
Directed by Elmer Clifton.

The Story.

"Nugget Nell" runs an eating house in the wild west and inclines to romance. On this account she is only half-inclined to respond to the attentions of Jim, the sheriff. Though only a little tomboy, Nell consents to take care of the child of an old miner, preparing the cradle and

Dorothy Gish
Ponders deeply on the gold situation in "Nugget Nell."

toys, only to discover that the child is a girl twice as big as herself. She has for a guest a mysterious stranger from the "east" who gives her no attention, though he flirts with a giggling vamp who happens along.

Nell is almost broken-hearted—she has become infatuated with the city chap. She decides to exchange her cowboy attire for that of a stylish girl and goes about it with characteristic energy, holding up a terrified salesgirl and others, stripping them of enough clothes to completely equip herself, and now engages the handsome stranger's interest. A gang of outlaws conspire to rob the stranger, and Nell defends him at the peril of her life, discovering to her dismay that he is an arrant coward. Her illusions gone, she bravely holds a shack single-handed against the outlaws until Jim, the sheriff, comes to her rescue and lassoes them one by one. Thoroughly disillusioned, she resumes her boyish character and takes on Jim for a life partner.

Program and Exploitation Catchlines: See Dainty Dorothy Gish in Amusing Role of a Wild Western "Gun Woman."

Highly Amusing Burlesque on the Regular Western Moving Pictures with Dorothy Gish as the Proprietor of the Camp "Eating House."

You Remember Dorothy Gish in "I'll Get Him Yet;" Well You Will Enjoy Seeing Her in This Clever Satire on a Western Movie.

Girls, Come and See the Unique Method That Dorothy Adopted to Get Herself a Complete Wardrobe of Feminine Togs.

Advertising Angles: Hinge most of your publicity to the star and then interest your patrons in the story because of what happens to the heroine. It will be best to use incidents rather than the running story, such as "She wore boys' clothes until she fell in love with the city chap, but he proved to be a coward, so she went back to overalls and married the Sheriff." "There were no department stores in the mining camp, so she went shopping with a six-shooter for small change—and she brought home the clothes." For a lobby display gild small stones or bits of coal and letter the title with these. You might work a hook up with the dry goods stores on the shopping incident.

"The Love Burglar"

A Paramount Picture Adapted from "One of Us," by Jack Lait, and Presenting Wallace Reid in an Amusing Role.

Reviewed by Louis Reeves Harrison.

AN amusing story of enthusiastic adventure in the underworld, "The Love Burglar" comes close to being a bright satire on the burglar play. It runs along seriously as an actual and convincing experience among desperate crooks, a lurid melodrama, bringing about a very interesting situation between "The Colt Kid," a desperate character just released from Joliet prison, and a beautiful singer who is in the clutches of a gang of thieves. In order to save her from them, he is obliged to marry her, and the ceremony is performed by a pickpocket turned clergyman. They both understand that the ceremony is a mere pretense and do not live as man and wife except to keep up appearances.

Now is developed with skill a glimpse of the true situation, one full of peril for both, through the amorous attentions of one of the crooks. The desperate gun-man, by whom the whole gang is terrorized, is an athletic young society man who disguised himself successfully in a still hunt for a fool brother in the underworld and was mistaken for the real criminal, impersonating him so well as to be accepted as "one of us."

Suspense is kept alive over the fate of the beautiful singer, whose identity becomes revealed when the fool crooks attempt to loot the young athlete's house. While the situations are melodramatic, there is a vein of subtle humor throughout, and the action is so swift that interest never relaxes. The cast is a fine one. Wallace Reid easily leads through force and personality, but he is admirably supported by Anna Q. Nilsson, Raymond Hatton, Wallace Beery, Wilton Taylor and others. The

REVIEWS AND ADVERTISING AIDS (Continued)

settings and direction are flawless. A lively entertainment from start to finish.

Cast.

David Strong.....Wallace Reid
Joan Gray.....Anna Q. Nilsson
Smith.....Raymond Hatton
Coast-to-Coast Taylor.....Wallace Beery
Miller.....Wilton Taylor
Arthur Strong.....Edward Burns
Elsie Strong.....Alice Taffe
Rosswell.....Dick Wayne
Dave Dorgan.....Henry Woodward
Mrs. Strong.....Loyola O'Connor

From Jack Lait's story, "One of Us."
Directed by James Cruze.

The Story.

As a "Love Burglar" David Strong proves an immediate success when he goes to the underworld to find an errant brother. He is mistaken for the "Colt Kid," a bad man with the gun, just released from Joliet prison, and on his way to one of the toughest joints in New York, kept by a crook named Miller. Strong accepts the situation and finds himself involved in a dispute with Coast-to-Coast Taylor, a gang leader, over a girl the latter is trying to pull into a badger game. The girl, Joan Gray, induces David to impersonate the man she intends to marry, and he is obliged to prove it by demanding that a ceremony be performed by Parson Smith, the cafe piano-player, an ex-pickpocket inclined to reform.

At Joan's flat David is obliged to keep up appearances to save the girl from attentions from the gang leader, a situation which grows embarrasing when David's sister is about to be married and he is asked to help in looting his own mother's house on the occasion of the wedding. The gang-leader expects to have David trapped by the police through this crime. Both David and Joan are arrested at the scene of the crime, but explanations follow together with the arrest of the real criminals, and it is discovered that Joan, instead of being of the underworld, is a young novelist who daringly went to live there for materials and atmosphere for her next work of fiction. While David and Joan watch the wedding of David's sister, they plan a legitimate one of their own.

Program and Exploitation Catchlines:

Wallace Reid Star of Clever Photoplay Based on Jack Lait's Stage Success, "One of Us."

An Amusing Story with a Double Surprise that Will Please You and Send You Away Wishing For More.

Charming Romance of a Society Man and a Singer Who Met in the Underworld, Each Thinking the Other to Be a Crook.

Delightful Story of a Supposed Burglar Who Put One Over on the Real Denizens of the Underworld.

Advertising Angles: You can sell Wallace Reid in almost any kind of a play. With a better than ordinary production, you can go a little stronger than usual, but in advertising be careful not to spoil the surprise by too fully revealing the plot. In addition to the star you can gain good advertising from both author and director as well as many well liked members of the cast. You don't have to resort to sensation. Just tell what you have to offer.

"Bringing Up Betty"

Evelyn Greeley Star of World Film Which Provided Light Summer Entertainment.

Reviewed by C. S. Sewell.

LIGHT summer entertainment is provided in the World Film release, "Bringing Up Betty." There is no heavy or intricate plot, and the "heavy" is only mildly villainous. In fact, he is let off with a reward instead of a punishment.

Evelyn Greeley is attractive as "Betty," and gives a breezy performance, in keeping with the type of picture, which consists mostly of out-of-door scenes, such as yacht races, lawn fetes, sea shore views, etc. There are several attractive shots.

The action at times puts quite a tax on the spectator's credulity, and several of the situations are of the kind that have seen much service. For example, where Betty's uncle feigns bankruptcy to test its effect on her, and the result where the two foreign noblemen, suitors for her hand, beat a hasty retreat when they learn that she is penniless.

Much of the appeal of the picture is due to the personality and charm of the star, who admirably carries her large share of the production. The hero does not make his appearance until late in the film, so late that you wonder if the villain will actually get the girl. Everything, however, comes out allright when the magnanimous uncle of Betty, after ruining him in a stock deal, fixes it so that the villain will get in on a fairly respectable fortune—$700,000—by marrying his assistant in villainy, thus releasing Betty to marry the man of her choice.

"Bringing Up Betty?"
Looks as if Evelyn Greeley as Betty were bringing up uncle in her World feature, "Bringing Up Betty."

The production is an average program offering, and should prove mildly entertaining to audiences that are not too sophisticated or over critical, and who desire light summertime entertainment.

Cast.

Betty Morton.....Evelyn Greeley
Carl Gates.....Lyster Chambers
Tom Waring.....Reginald Denny
Theodore Morton.....Ben Johnson
Adele Shelby.....Grace Carlyle
Silas Potter.....Joseph Weber
Mrs. Potter.....Maude Turner Gordon
Lord Dormer.....Oliver Smith
Edna.....Grace Hansen
Duke of Medonia.....Morgan Wallace

Story by Charles Sarver.
Scenario by Clara Berranger.
Directed by Oscar Apfel.

The Story.

Betty is a badly spoiled young person in the World Film release, "Bringing Up Betty." To save her from two designing noblemen who desire only her wealth, her doting uncle feigns bankruptcy, no one knowing the truth but his banker. Through the treachery of the banker's secretary, one of Betty's male friends learns of the ruse, and begs Betty to marry him that he may use his small fortune to help her uncle. Betty is a thoroughbred and she accepts.

Soon thereafter, Betty is rescued by the hero from downing, and the expected happens. In the meantime, the banker's secretary, learning that her friend has become engaged to Betty, reveals the whole plan to Betty's uncle, who then breaks him on the stock market. Then, in order to straighten matters out and free Betty, he gives the secretary a check for his entire profits in the transaction, $700,000, provided she marries Betty's fiance. This is brought about without much trouble, and all ends happily.

Program and Exploitation Catchlines:

Evelyn Greeley in Breezy Photoplay Filled with Romance, Adventure and Good Humor.

Clever Story of a Pampered Young Girl, Whose Uncle Feigned Bankruptcy and How the Girl Proved to Be a Thoroughbred.

You Will Sure Like This Clever, Breezy Comedy with Dainty Evelyn Greeley in the Leading Role.

Advertising Angles: Play up the star and make more or less of a mystery of the story, not attempting to tell the full plot, but merely hinting at it, making most of your play with the title, using such lines as, "How would **you** bring up Betty?" This line would be good for teaser work before the regular advertising.

"Where Bonds Are Loosed"

David G. Fisher Is Scenarist, Director and Star of Six-Part Picture of Little Merit.

Reviewed by Edward Weitzel.

THE artistic shortcomings of "Where Bonds Are Loosed," a six-part picture taken from an English novel of the same name and written by E. L. Grant Watson, are so many and so apparent that it is difficult to find anything in its favor. While it is evidently an honest attempt on the part of David G. Fisher, who made the scenario, directed the production and played the leading part, to give his best endeavors to his task, the nature of the story and his own want of skill in the three positions he selected for himself have defeated his ambition. "Where Bonds Are Loosed" is a disagreeable story and not worth the telling on the screen. It hasn't an attractive or sympathetic character. It shows humanity at its worst, and if the conditions on two islands under British government are truthfully drawn by the author, it is high time for that government to get busy.

On the technical side, "Where Bonds Are Loosed" commits all sorts of sins. The man who wrote the story is a scientist and evidently the author of the foreword, which is so long, complex and above the heads of the ordinary screen patron that it offers an amusing

REVIEWS AND ADVERTISING AIDS (Continued)

contrast when compared with the subtitles which follow. The continuity does not deserve its name, there are repeats in situations and pieces of business which weaken whatever force the story contains, and the acting of the entire cast is stilted and unconvincing.

Dr. Hicksey, a young man, who is enthusiastic about his profession, goes to an island off the west coast of Australia, where a hospital is maintained for the natives of the colony. Here he meets a nurse whose reputation is not of the best. After holding her at a distance for a time, she becomes his mistress. On another island near them is also a hospital, this one for the men of the race. Employed there as an overseer is a man named John Sherwin. He is a good specimen of humanity in the raw. The nurse has quarreled with Hicksey because he spends more time with his miscroscope than with her, and when chance throws her in Sherwin's way, she tells him she hates the doctor for neglecting her. Sherwin finds her willing to accept his rough love-making, and the two men go gunning for each other. Sherwin wounds the doctor and leaves him for dead. A native takes care of the doctor, and when the young enthusiast is well enough, he quits the island forever and leaves Sherwin and the nurse to the enjoyment of their defiance of decency.

Cast.

Dr. Hicksey.....David G. Fischer
Alice Desmond.....Dixie Lee
John Sherwin.....Arthur Behrens
Story by E. L. Grant Watson.
Scenario by David G. Fisher.
Directed by David G. Fisher.

"His Bridal Night"

Alice Brady Gives Clever Performance in Select's Screen Version of Stage Farce.

Reviewed by Margaret I. MacDonald.

THERE are those who will not like Lawrence Irving Rising's play, "His Bridal Night," in its screen attire. There are also those who will, and the latter will be in the majority. The moral minded may object, for instance, to the bride displaying the mole on her ankle, or to broad suggestions which are not hard to find if you look for them. And while the indifferent mind will see only the amusing side of the situation, it is not after all the sort of a picture to flaunt in the face of an innocent debutante.

In the portrayal of the diversified characters of the Playfair twins, Alice Brady has done some of her best work. As Tiny she is moved by nobler impulses, and as Vi she is heartless and mischievous beyond reason. As for appearances, of course, there is little distinction, with the exception of the fact that Vi has a mole on her ankle, and Tiny sucks her thumb. The slight variations in appearance occasioned by differences of temperament are delicately outlined; and it may be truthfully said that her performance in this clever farce is delightful.

Edward Earle plays the role of the distracted bridegroom in an unobtrusive manner becoming to the least interesting of the contracting parties, and holds his reputation for not overstepping character requirements. James Crane, as the misguided lover, also does good work.

Cast.

Tiny Playfair / Vi Playfair .....Alice Brady
Joe Damorel.....Edward Earle
Lent Trevett.....James L. Crane
Algernon.....Daniel Pennell
Aunt Julie.....Daisy Belmore
Sloan.....Mrs. Stuart Robson
Story by Lawrence Rising.
Scenario by Kathryne Stuart.
Directed by Kenneth Webb.

The Story.

The story of "His Bridal Night" centers about a pair of naughty twin girls, a would-be lover, and a bridegroom. It opens on the eve of the bridal day, when Tiny Playfair reproaches her twin sister Vi, the prospective bride, for making an appointment to meet in secret with a former admirer for the purpose of bidding him goodby. Tiny, herself in love with the latter, precedes her sister into the garden, and impersonating Vi, receives the young man's kisses and dismisses him before Vi appears on the scene.

The day of the wedding, complications arise during which the bridegroom finds his wife in the arms of the other man, who has taken advantage of the flexibility of Vi's conscience to sow seeds of dissention in the young bride's mind, suggesting that the refusal of the bridegroom to tell her where they are going on their honeymoon is merely the beginning of an iron rule in their domestic affairs.

Alice Brady.
Is quite "adorable" in this predicament in "His Bridal Night."

Again Tiny enters the breach, and further complications occur when she impersonates her sister, with the aid of duplicate gowns which happen to be on hand through a mistake made by the modiste. The lover in pursuit of the bride, who he believes is being carried away against her will, takes a wrong turning, but finally arrives at the honeymoon cottage about the same time as Vi, who has now been seized with a fit of jealousy at the idea of her sister running off with her husband. The affair clears itself nicely, when husband and wife are reunited, and the offending pair appear more than satisfied with each other.

Program and Exploitation Catchlines:

Alice Brady in Delightful Comedy, Filled with Zip, Zest, Spice and Novelty.

Amusing Complications and Laugh Provoking Situations Result When One Twin Sister Passes Herself Off as The Other Twin on "His Bridal Night."

The Twins Were Alike Except That One Had a Mole on Her Ankle. See How This Served to Solve a Terrible Mix-Up.

Alice Brady in Clever Dual Role, as Two Twin Sisters. Their Amusing Experiences Will Make You Laugh Till Your Sides Ache.

Advertising Angles: Direct your appeal to the liberal element among your patrons with the situations of this story, always playing up Miss Brady in your appeal. Try such lines as, "Vi had a mole on her ankle, but of course her husband didn't know that, and Tiny might have stolen her honeymoon but for Vi's jealousy." Such appeals as this will keep from the house the few who might take offense, and bring many who would not otherwise come.

"Wolves of the Night"

William Farnum Has Congenial Role in Vigorous Melodrama Produced by William Fox.

Reviewed by Edward Weitzel.

E. LLOYD SHELDON, who wrote the story and the scenario of "Wolves of the Night," a William Fox production starring William Farnum, has turned out a vigorous melodrama that will be none-the-less liked by the ordinary spectator because its situations have been used many times and contain an unusual amount of sure-fire material. The acting of the star and his support and the direction by J. Gordon Edwards bring out all the good points of the story, and the live action and sympathetic scenes will make many friends for the picture.

The character played by William Farnum is a modern Enoch Arden. Bruce Andrews, a mining engineer, is married to the woman he loves and then separated from her in such a way that she thinks he is dead, and she is persuaded to marry again. The situation where Andrews returns to his old home while still ignorant of how matters stand, expecting to find his wife and child, and is told that the boy is not his, gives the star an opportunity for some of his best work. There is also constant change of location in the story, the action starting on a Western sheep ranch, then moving to a mining district in Chile, and including scenes on the stock exchange before the picture is finished.

Louise Lovely as Isabel Hollis, Lamar Johnston as Burton Mortimer, Charles Clary as Edmund Rawn, and Irene Rich are the leading members of the support.

Cast.

Bruce Andrews.....William Farnum
Isabel Hollins.....Louise Lovely
Burton Mortimer.....Lamar Johnston
Edmund Rawn.....Charles Clary
Garson.....Al Fremont
Slade.....G. Raymond Nye
Mrs. Benson.....Carrie Clark Ward
Juanita.....Irene Rich
Direction by J. Gordon Edwards.
Story and Scenario by E. Lloyd Sheldon.

The Story.

William Farnum's character in "Wolves of the Night," a William Fox production, is a mining engineer, Bruce Andrews by name, whose land has failed to show

Reviews (Continued)

traces of any copper ore, so he has turned it into a sheep ranch. Edmund Rawn, who owns a mine adjoining the Andrews ranch, believes there is copper on the land and wants to get hold of it. Andrews marries Isabel Hollins, a young girl from the East whom Burton Mortimer, a partner of Rawn's, wished to make his wife. Andrews is hired by Rawn to go to Chile and investigate a mine for him, his wife remaining on the ranch. While in the mine he is made the victim of a plot to destroy him. A charge of dynamite is exploded, and he is supposed by the plotters to have been buried in the mine. He escapes, however, but his mind is shattered by his experience and he is taken care of by a Chilian shepherd and his daughter.

Mrs. Andrews is told her husband is dead, and when her child is born believes the boy to be fatherless. When the child is about two years old, Mortimer renews his old suit and she finally says yes to his pleading. Andrews is restored to reason shortly after the ceremony takes place, and he hastens to his old home. He finds it deserted but discovers some child's toys and a cradle in one of the rooms. More anxious than ever to find his wife, he stops only long enough to purchase more toys for the youngster he naturally concludes is his own, and hurries to the house of his wife's aunt. The woman and the child are there. As he stands outside in the snow and looks through the window at them, he is overjoyed, but he is met at the door by Mortimer, who leads him to believe that the child is not his and that the only way to save the woman they both love from disgrace is for Andrews to go away and never reveal he is alive.

Andrews does this. It is also shown that the engineer's property is rich in ore and that his enemies have opened a mine on it and are taking a fortune from the former ranch. The rest of the story shows how Andrews ruins his enemies on the stock market and recovers his wife and child.

Program and Exploitation Catchlines: William Farnum in Highly Dramatic Story of a Modern Enoch Arden.

The Story of a Man Who Separated from His Wife and Rendered Insane by an Explosion, Regains His Reason Only to Find His Wife Married to Another.

Thrilling Melodrama Filled with Intensely Dramatic Situations, with William Farnum as the Star.

How a Man Recovering from Insanity Finally Overcame His Enemies and Regained His Wife, Who, Thinking Him Dead, Had Married One of the Conspirators.

Advertising Angles: Aim chiefly to sell the star to his admirers, hanging the story on his popularity, using such lines as, "An Enoch Arden of the Golden West," to forestall criticism on the theme. Then work the situations making your chief point the return of Andrews laden with toys for the little child he is told is not his own. Work up sympathy for the star, and then add: "But a superb vengeance was his, and the Wolves of the Night fled from the light of a new day." If you play this angle with skill you have sold the story.

"The Girl Woman"

Gladys Leslie Makes Good in Well-Made Vitagraph Production Based on Interesting Story.

Reviewed by Margaret I. MacDonald.

THE story on which the Vitagraph production, "The Girl Woman," is based was written by A. Van Buren Powell, and forms a good screen vehicle for pretty Gladys Leslie. As the little girl who, in spite of her advancing years, was not allowed to grow up as regards clothing and general attire, she has created a perfectly natural type, sweet and unassuming, but firm in her determination to come into her own.

The picture has been carefully constructed, and none of the human interest of the story has been allowed to escape. The main thread of the story is not unlike other stories that have been filmed, but the angle from which the spectator is made to see it, and the incidents relating to it, have a decided note of originality. The growing-up party, for instance, given by Belinda as the outcome of her determination to put her hair up and don long dresses, is a pleasing innovation in the usual method of ushering in this event.

The dramatic values of the story have been carefully guarded. There is no pre-release of its secret to interfere with the intensity of its climax; and it may be classed as a production of popular appeal.

Maurice Costello, as the convict, is seen to good advantage. Julia Swayne Gordon, Joe Burke, Priestley Morrison and Frank Norcross do especially commendable work.

Cast.

Belinda.....Gladys Leslie
Sanford.....Maurice Costello
Judge Lee.....Priestley Morrison
Bob.....William E. Lawrence
Hobbs.....Joe Burke
Wingate.....Frank Norcross
Laura Hobbs.....Julia Swayne Gordon
Prentice.....Walter Horton

Story of A. Van Buren Powell.
Scenario by E. J. Montagne.
Directed by Tom Mills.

The Story.

"The Girl Woman," by Vitagraph, features the child of a man serving a life sentence for a murder of which he has been unjustly convicted on circumstantial evidence.

Belinda, who has always been led to believe that she is the daughter of Judge Lee, the man who convicted her father, in spite of the fact that she is overwhelmed with kindness, chafes under the ban of short dresses and curls which chain her to childhood, while her age proclaims her a young woman. One day she obtains fifty dollars from her indulgent foster-father, and gives what she calls a growing-up party, appearing on the landing of the stairway leading to the parlor in the garb of womanhood, with her dolls, short dresses and other evidences of child life decorating the passageway.

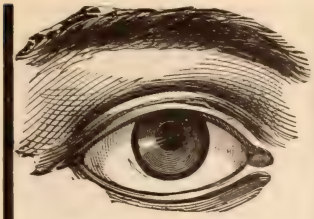
On this occasion the tragedy of her father's conviction is made known to her. John Sanford escapes from prison and enters the home of the man who convicted him, with the intention of making him pay. Belinda's appearance on the scene deters him from his determination to kill; and while the sheriff and detectives allow her to bid him goodby alone, she helps him to escape.

A second time she saves him from the police, and takes him to New York to live in hiding. Through her efforts, the real murderer is found, and her father's emancipation is completed.

The incidents of the tale include the love story of Belinda, and interesting scenes in connection with the life of the bank president who committed the murder for which Sanford was convicted.

Program and Exploitation Catchlines: Gladys Leslie in a Charming Story of a Little Girl Who Was Not Allowed to Grow Up.

Pretty Story of the Daughter of a Convict, Who Was Befriended by the



The New Moving Picture Projector

WILL BE INTRODUCED SOON!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Reviews (Continued)

Judge, Who Kept Her in Ignorance of Her Father's Disgrace.

How a Girl, After She Had Grown Up, Was Kept in Children's Clothes, Told in Photoplay Filled with Human Interest and Dramatic Situations.

Remarkable Heart Interest Story of a Girl Who Gives a "Grown Up" Party, and the Amazing Series of Adventures which Follow It.

Advertising Angles: The story is the big thing about this production, which carries a large amount of heart interest. You can work up interest by little sketches of the story bringing in the triangle—the convict, his girl, and the judge who befriended her. Gladys Leslie has done this type of role very well and you can bring out that fact. Give the story all the publicity you can afford.

"Wild Oats"

Venereal Disease Picture Released by Social Hygiene Films of America Is Gilded with Coating of Vulgar Humor.

Reviewed by Edward Weitzel.

FROM a technical point of view, "Wild Oats," released by Social Hygiene Films of America, is an excellent picture. The parts of it devoted to revealing the dangers from venereal disease are both frank and truthful, but the author of the scenario and those responsible for the making of the picture have seen fit to gild the propaganda against immoral intercourse with a coating of vulgar humor that should bar "Wild Oats" from public exhibition of any sort. The argument that such "comedy relief" will help to give the picture a popular appeal is of course a vicious one. The general public does not need to know the vulgar nickname given to Columbus Circle by the underworld.

Nor is it going to believe that because a wealthy young man has contracted syphilis and wishes to save a country boy, who is about to enlist in the navy, from the same fate, that at the wealthy chap's request a reputable physician would 'phone to his hospital and order the head nurse and the under nurses to impersonate the inmates of a brothel so that the country boy can be convinced that his visit to the place results in his contracting syphilis. The merry spirit in which the nurses agree to the pleasing proposition and the sophistication shown by them in the methods of the prostitute are gross libels on their womanhood and their profession.

Ribald laughter is sure to be the result of showing such scenes to the unthinking, and nothing but deep disgust will be engendered in the minds of those capable of intelligent deduction. Above all things, such a subject should be handled seriously and at no time made the subject of a jest. The story was written by Jay Holly, supervised by Samuel Cummings and directed by C. J. Williams. William Jefferson and Leslie Hunt are members of the cast.

"The Way of a Woman"

A Select Picture Presenting Norma Talmadge in an Adaptation from "Nancy Lee."

Reviewed by Louis Reeves Harrison.

DEPENDENT almost wholly for interest upon the personality of Norma Talmadge, the story and characterizations being seriously at fault, "The Way of a Woman" is far below other productions in which the star has appeared and does not offer her any strong opportunity. Here is a bright star supported by a capable company of actors and called upon to express social and spiritual values through a story so weakly transformed for screen purposes that it is neither faithful to the original from which it came nor to the principles of the medium through which it is presented. Through numerous lapses of time and changing scenes, interspersed with many stupid and explanatory subtitles, the spectator is asked to follow the course pursued by a girl announced to be derived from one of the finest American families.

It is far from complimentary to American intelligence that such characterizations are announced as nationally representative, as scarcely anything she does would be done by any well-educated girl of good family in this country. As the story is not natural it fails to convince. As it is not a true picture of our life, it only perverts what deserves dramatic truth. The only redemption achieved is through Norma Talmadge, who acts, moves and looks like an American girl of good family. Conway Tearle makes a brave effort to inspire interest in his dull role, as do the others, though less hopefully. Below the average of previous Select pictures.

Cast.

Nancy Lee.....Norma Talmadge
Anthony Weir.....Conway Tearle
Mrs. Lee.....Gertrude Berkeley
Mr. Lee.....Colonel Vernon
Grace Lee.....Mae McAvoy
Mollie Wise.....Jobyna Howland
Johnnie Flinch.....Hassard Short
Douglas Weir.....George La Guerre
Nathan Caspar.....William Humphreys
George Trevor.....Stuart Holmes

Adapted from Eugene Walter's play, "Nancy Lee."
Directed by Robert Z. Leonard.

TransVerteR
TRADE MARK REGISTERED, U.S. PAT OFF. JULY 23, 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

"NEWMAN" Brass Frames and Rails
Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work.
Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.
We manufacture the frames in various finishes which do not require polishing.
The Newman Mfg. Co.
ESTABLISHED 1882
Write for our Latest Catalogue.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 26,300; by States, $3.50. Per M.
1,500 film exchanges.....$6.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

WANTED—Technical Director and Cameraman for
THE PHOTOPLAY DE LUXE, entitled DETERMINATION TEN PARTS
Submit all references with application or no attention will be paid to your communication.
Address UNITED STATES PHOTOPLAY CORPN.
Lock Box No. 1603, General Post Office
WASHINGTON, D. C.

THE EUREKA SCREEN
The only one on the market that eliminates eye strain and shows the picture in pleasing tints.
Now in use at—Loew's Circle, Loew's 86th St., and The Plaza Theatres
FOR INFORMATION APPLY
WM. H. CURRIE
Suite 207 Phone: Vanderbilt 1748
17 West 42nd Street, New York City

Reviews (Continued)

The Story.

"The Way of a Woman" is a devious one in the case of Nancy Lee, daughter of a fine old American family. She rejects manly Anthony Weir, of good character and social standing, only to marry soon after a wealthy cad, a drunkard she does not love, who easily succeeds in dragging his wife down to his level before he dies. He does nothing to relieve the impoverished situation of her father and mother. As his widow, she induces the nephew of Anthony Weir to help her until he is ruined and face to face with impending disgrace because of his love for her. This brings his uncle Anthony to the rescue, and an investigation follows.

Anthony demands that Nancy shall repay what she has borrowed. She throws some of her gowns and furs into his arms, another woman witnessing his humiliation. He refuses to accept such payment and settles the obligation himself. Thereupon Nancy, who has pretended to borrow for her parents' sake, establishes herself luxuriously in a country retreat, where she receives some of her husband's boon companions. They are present when Anthony Weir calls. He finds her guiltless of wrong doing and decides to marry her in spite of all. She announces her love for him and accepts him as her second husband.

"Rough Riding Romance"

William Fox Presents Tom Mix in a Daredevil Thriller of Genuine and Difficult Feats.

Reviewed by Louis Reeves Harrison.

THERE is no fake about the Tom Mix stunts, and "Rough Riding Romance" is crowded with them, many presenting unusual difficulties for the camera man. Probably the most astonishing is that of lassoing a passenger train at high speed—his horse's movements show that he is riding at full speed—swinging to the car roofs, running along the full length, entering a private compartment, to swing out of the window, lowering himself to the truck frames and riding there, all clearly shown, the latter from an extraordinary camera point of view. It is purely acrobatic melodrama, verging on melodramatic comedy at times, for there will be laughs at some exaggerated scenes, but the laughs will be good-natured ones, and the entire product is entertaining as a thriller.

The enlivening feats of strength and skill displayed by Tom Mix are woven around his adventures in rescuing a mythical kingdom princess from the clutches of some solemn-visaged courtiers who are conspiring to marry her off to the wrong man for the purpose of controlling government affairs in her father's kingdom, holding the king himself for ransom. Mix impersonates a rather simple-minded cowpuncher, on whose ranch oil has been discovered at a time his mind becomes inflamed by a small boy reading old-fashioned romances. Like many another Don Quixote, he has a faithful follower, quite as simple-minded as himself, well interpreted by Pat Chrisman. The rescued princess is impersonated gracefully by Junita Hansen. As an entertainment of its kind, exciting acrobatic melodrama, "Rough Riding Romance" ranks high.

Cast.

Phineas Dobbs.....Tom Mix
The Princess.....Juanita Hansen
Curley.....Pat Chrisman
The King.....Spottiswoode Aitken
Pierto the Spy.....Jack Nelson
Pat Leary.....Sid Jordan

Story and scenario by Charles Kenyon.
Direction by Arthur Rosson.
Photography by Fred LeRoy Granville.

The Story.

A "rough-riding romance" comes into the life of Phineas Dobbs at a time he is made suddenly rich through the discovery of oil on his humble ranch. He entertains all Cow Valley on a grand scale, but finds it rather tame and listens to the fairy tales of a child about rescuing princesses. At that moment a train stops at Cow Valley for twenty minutes and Phineas becomes entangled in the rescue of a veritable princess from two men carefully guarding her. She manages to communicate with him after seeing one of his daredevil feats, and he boards the train at full speed by riding alongside, lassoing a roof projection and swinging on to one of the passenger cars. The princess admits him to her stateroom, but the suspicions of her guards are excited, and Phineas swings out of the window to the trucks, where he rides unobserved to San Francisco. He is met by his trusty friend, "Curley," with the horse of Phineas. The two repair to a house where a vast conspiracy is on foot, Phineas riding up the fire-escape on his horse, into the hall of conspirators, scattering them in desperate struggles and carrying off the persecuted princess.

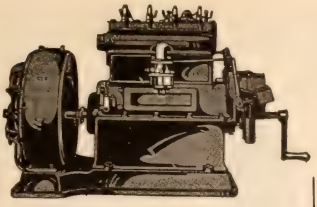
He then rescues her father from a den of thugs with the same personal daring and skill, but not with the expected reward. He is thanked for all he has done, but he returns home to Cow Valley to dream of his princess, completely enraptured. But one night she comes to his little kingdom, and their romance becomes one of true love.

Program and Exploitation Catchlines:

Tom Mix, Dare Devil of the Films, in Remarkable Picture Filled with Real Thrills.

Did You Ever See Anyone Lasso a Rapidly Moving Train? Tom Mix Does This in Rough Riding Romance.

See Tom Mix on Horseback Ride Up a Fire Escape to Rescue the Princess.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

EXHIBITORS

If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.

PROFESSIONAL SCHOOL of PICTURE PLAYING

Strand Theatre Los Angeles

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK

THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

Reviews (Continued)

This Is But One of the Many Thrills in This Remarkable Picture.
The Story of the Romance of a Cowpuncher and a Princess, in Which Thrill Follows Thrill.

Advertising Angles: Play up Mix and catalogue the stunts he pulls. Deal with them vividly. It is about all you need do, but do it thoroughly.

COMMENTS

Fox Film Corporation

HER FIRST KISS.—An excellent example of the Sunshine brand of comedies; Ethel Teare is the leading female cutup of the picture. Her grotesque acting and fearless acrobatic stunts are highly amusing. The comedy has all the dash and unexpected effects of these Fox productions.

SOUND YOUR "A."—A Mutt and Jeff animated in which they try to break into the show business. Their adventures behind the scenes and before the footlights are as comic as ever.

WILD WAVES AND WOMEN.—Ethel Teare is again the head funmaker of a Sunshine comedy. Water is spilled all over the place during the action of the picture, and there is one of those grand finales in which everybody and everything are apparently given wings and the entire cast risk life and limb with the utmost cheerfulness. A good comic.

FROZEN NORTH.—Another animated cartoon with Mutt and Jeff as busy as ever stumbling into danger and then running their legs off trying to escape. Quite as laughable as their average picture.

Universal Film Company.

ELMO, THE MIGHTY, July 14.—Episode No. 5, "The Phantom Rescue." Another exciting instalment, which deals largely with Lucille's efforts to remain in her home which has been taken over by her enemies. She insists upon her rights, but during the night "Black" Rawdon invades the premises. Lucille battles with him, but is saved only by the timely arrival of the hero. They slip away in an automobile, closely followed by the gang.

ELMO, THE MIGHTY, July 21.—Chapter No. 6, "The Puma's Paw." This instalment opens with a struggle between Armstrong and his enemies on a cliff. Lucille is pursued by a black bear and forced into the hands of the gang through this danger. Both hero and heroine are taken to an obscure cabin, where a wild puma is turned loose on Armstrong. The number winds up with a real thrill.

ELMO, THE MIGHTY, July 28.—Chapter No. 7, "The Masked Pursuer." After his escape from the puma, Armstrong is again captured by the gang, which also discovers the missing grip and documents. Armstrong is bound to a flat car and sent to his fate on a wild train. The Mad Menace makes a remarkable chase after the train on a motorcycle and rescues the hero. This feature is one of the best of the kind the reviewer has seen and furnishes a memorable "punch" to the instalment.

ELMO, THE MIGHTY, August 4.—This eighth episode, "The Flaming Pit," in two reels introduces a Chinatown feature where a crook known as the Ferret unites forces with a Chinese band. The gripful of valuables is removed from its hiding place in some rocks by a mysterious hand. Bob invades Chinatown in his effort to recover it, and is precipitated at the last into a burning pit. The number continues the good average of this serial.

BEAUTY AND THE BOOB (L-KO), June 18.—A two-part comedy featuring Alice Howell. Most of the comedy takes place in the apartment of a beauty doctor at a big hotel, and concerns the transformation of a woman who is afflicted with a growth of hair on her face. In her transformed state she dons fine clothes and lures her own husband into a trap. Scenes in which bathing suits, swimming pools and other comedy accessories are used afford considerable action of the broad comedy order.

CYCLONE SMITH'S PARTNER, July 7.—Another two-reel feature, with Eddie Polo in the role of Cyclone Smith. In this instance he takes a vigorous hand in getting his young partner married to the girl of his choice. The number contains some scenes of great pictorial charm and winds up with swift, melodramatic action. It is one of the best of the series.

TWO-GUN TRIXIE (L-Ko), July 16.—A two-reel comic of about average interest. Many of the scenes occur on the beach, and there are some close-ups of bathing girls in short suits. Some of the humor has a tinge of vulgarity and seems to lack any particular point, though there are some good special stunts, such as knocking over the bath houses with an automobile. The kitten and white rat at play makes a good feature.

TEMPORARY ALIMONY, July 14.—A comedy number featuring Neal Burns and Vera Steadman. The plot concerns a young wife who is tired being bossed and decides to separate from her husband. She gets limited alimony, and is forced to work, which soon brings her back to hubby. The comedy is not very strong, but of pleasing quality.

THE FOUR-GUN BANDIT (Western), July 5.—An amusing two-reel Western comedy, with Magda Lane and Pete Morrison as the lovers. The girl holds up an Eastern millionaire, who tells a big story of his encounter with a bandit and afterward gives a large check to keep from being exposed. This is well constructed, and will bring many smiles.

Use Reco Color Hoods
Instead of dipped lamps. Infinitely better more lasting and cheaper in the long run. Made of natural colored blown glass.
Do Not Fade or Wear Out
Fits 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.
SPECIAL TICKET PRICES
Five Thousand $1.50
Ten Thousand 3.00
Fifteen Thousand 4.00
Twenty-five Thousand 6.00
Fifty Thousand 8.00
One Hundred Thousand 12.00
National Ticket Co., Shamokin, Pa.

CONDENSER BREAKAGE STOPPED
by using the Preddy Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDY
669 Haight St., San Francisco, Cal.

PREMIER TITLE CO
HIGH QUALITY FILM TITLES
OUR SPECIALTY
326-328 EAST 35th ST. CHICAGO

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motograph, Standard and Simplex Moving Picture Machines, National Carbons, Minuas Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
85 Shaftesbury Avenue, London, W.
Specimen on Application

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Rothacker Prints
The Best For The Best of Them

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum.
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

HELP WANTED.

FIRST-CLASS MAN to take charge of laboratory. One who can organize and see that high-class printing, toning and tinting is turned out, and that the assembling is carried on in an efficient manner. Steady position is offered to persons possessing such qualifications. Address, with full particulars, Laboratory Expert, care M. P. World, N. Y. City.

SITUATIONS WANTED.

OPERATOR AND ELECTRICIAN with experience, just returned from overseas, desires first-class position. Competent, reliable. J. A. Rehkopf, Petoskey, Michigan.

CAMERAMAN, experience on scenic and still photography, desires to locate with producing company as assistant cameraman. Will go anywhere. J., care M. P. World, N. Y. City.

CINEMATOGRAPHER, with complete Bell & Howell and Pathe equipment photographing in California, desires to affiliate himself with reputable establishment where eleven years' technical executive knowledge can be utilized to advantage. Laboratory, News Weekly, scenic, educational, comedy and dramatic production experience. Might consider firm starting or traveling. No objection to foreign countries. Address Jack Sheppard, care M. P. World, Los Angeles, Cal.

PHOTOGRAPHER—Many years experience, first-class stills. Two years' practical experience photoplay and commercial motion picture photography. Own 400 ft. cap camera, laboratory experience, desired. C. B., care M. P. World, N. Y. City.

MOTION PICTURE ENGINEER, twelve years thorough laboratory and camera experience. Just discharged Official Photographer U. S. Army Medical Dept. A. E. F. Best of references. Address Fred T. O'Grady, 52 Locust street, Flushing, New York.

MANAGER, experienced motion pictures, vaudeville. Ten years in business. Original ideas that get results. Can handle booking, write real advertising. References. F. C. Menendez, Flushing, New York.

YOUNG LADY ORGANIST, at present employed, would like opening in the West. Best references. J., care M. P. World, N. Y. City.

CAMERAS, ETC., WANTED.

WANTED—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

WE WISH TO PURCHASE second-hand high-grade cameras, such as De Brie, Bell & Howell, Pathe, etc. Write full description and price wanted. Motion Picture Apparatus Co., 110 West 32d street, N. Y. City.

CAMERAS, ETC., FOR SALE.

SPECIAL BARGAINS: 200 ft. Universal brand new regular equipment as furnished by manufacturers, $357.00; Universal tripod, $97.50; Simplex Precision tripod, $87.50; U. S. heavy weight tripod, $67.50. Three other genuine bargains in motion picture cameras. Everyone represents a saving of at least $30.00. Only one of each kind on hand! To avoid disappointment, send your order quickly. 200 ft. U. S. (Compact Model) Prismatic and Direct finder, 50 M.M. Bausch & Lomb. 1c. F:3.5 Tessar, complete with carrying case, $83.50; 200 ft. Special M. P. complete with 50 M.M. B. & L. F:3.5 Tessar, $67.00; 200 ft. entirely reconstructed U. S. Teakwood Cabinet—Voightlander F:4.5 Heliar lens—$89.00. DAVID STERN COMPANY, 1027 W. Madison street, Chicago, Illinois.

READY FOR YOU. THE MOST COMPREHENSIVE M. P. CATALOG EVER PUBLISHED, OF TREMENDOUS VALUE TO ANY ONE CONTEMPLATING MAKING MOTION PICTURES, OF SPECIAL INTEREST TO THEATRE OWNERS. CONTAINS ALL STANDARD CAMERAS NEW AND USED AT LOWEST PRICES. DESIRABLE HINTS ON MAKING MOTION PICTURES. A COPY OF THIS BOOK WILL BE SENT FREE ON REQUEST. WE HAVE FOR IMMEDIATE CLEARANCE THE FOLLOWING WONDERFUL BARGAINS IN MOTION PICTURE CAMERAS: 1st. 200 ft. capacity U. S. Compact, slightly used, fitted with cam and shutter intermittent, direct focus, 2-inch Voightlander Heliomar F:3.2 lens, complete with carrying case. Price $82.50. 2d. 400 ft. capacity Williamson Deluxe, trick crank, forward and reverse movements, outside focusing. Beautifully balanced movement. Price complete with Tessar lens $150.00. 3d. 400 ft. capacity Ernemann Model B, De Luxe. One of the best cameras ever made, complete with lens, ready to use, $350.00. 4th. 400 ft. capacity Bell & Howell, fitted with 50 & 75 M.M. Carl Zeiss Tessar F: lens, 6 inch Telephoto lens, complete with tripod and extra magazine, $900.00. 5th. 1917 Model Universal M. P. Camera, complete with all latest improvements, fitted with 50 M.M. Tessar F: lens. Condition like new in every way. List $420.00. Price, $325.00. Heavy panarom and tilting top tripod. Worth $100.00. Price $50.00. Immediate shipment of your order. Bass service and values have satisfied our customers all over the world and we can undoubtedly satisfy you. Write or wire today. BASS CAMERA COMPANY, CHARLES BASS, PRESIDENT, 109 DEARBORN STREET, CHICAGO, ILL.

ON HAND FOR IMMEDIATE DELIVERY, THE LARGEST STOCK OF THE NEW UNIVERSALS WITH INTERNAL AUTOMATIC OR HAND OPERATED SHUTTER DISSOLVE. THE DISSOLVE BRINGS THE UNIVERSAL ON PAR WITH THE HIGHEST PRICED CAMERAS MADE FOR LESS THAN HALF THE MONEY. The 200-ft. capacity Universal, complete, with internal dissolve, Tessar lens and two magazines, list price, $520.00; at the rock bottom price of $467.00. Terms cash, or will ship C. O. D. on receipt of deposit. Write or wire. Bass Camera Company, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

EQUIPMENT FOR SALE.

FOR SALE—About 700 opera chairs and 500 veneer folding chairs. Delivery about October 1. Apply National Theatre, Washington, D. C.

FILMS FOR SALE OR RENT.

FOR SALE—Five and six-reel features: "Heart of a Police Officer," World, all star cast; "How Molly Made Good," Special, Cissy Fitzgerald and Julian Eltinge; "Black Sheep," Selig; "Cohen's Luck," Edison, all star cast; "Cloister on the Hearth," Hepworth, all star cast; "Dante's Inferno," Milano, all star cast; "Divorcons," K. E., all star cast; "Infatuation," Mutual, Marguerite Fischer; "In the Days of Thundering Herd," Selig, Tom Mix; "Isle of Love," Mutual, all star cast. Federal Feature Exchange, Inc., 145 West 45th street, N. Y. City.

MISCELLANEOUS.

FOR SALE—Thoroughbred white Scotch collie puppies, pure white except head, long silky coats. Photograph on application. M. L. Belcher, 150 Palm street, Rochester, N. Y.

PIANISTS WANTED!

FOR

LYMAN H. HOWE'S TRAVEL FESTIVAL

We desire to hear immediately from young, reliable, above-the-average male pianists for our traveling motion picture companies. Large and varied repertoire and ability to play from memory necessary. Long season and pleasant engagement. State age, experience, salary expected and all particulars, first letter.

ADDRESS:

THE LYMAN H. HOWE ATTRACTIONS, Inc.

175-177 WEST RIVER STREET, WILKES-BARRE, PA.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Merry Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).
Artcraft Pictures.
June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 8—Still Waters (Maguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter De Haven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
"Go Get 'Em, Potts" Series.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June 29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27.—Sweetness.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).
The Volcano (Harry Raver-Augustus Themas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Bilee Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

(Continued on page 888)

MINUSA
GOLD FIBRE SCREENS

The crowning triumph of constructive excellence and maximum clear, soft toned reproduction.

The cardinal essential in attaining the full charm of ideal projection.

Distributors from Coast to Coast
Samples and Information Upon Request

MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

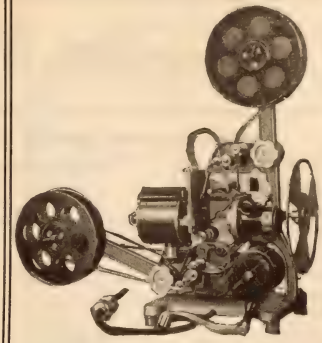
RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.



The New Premier
Pathe-scope

Flickerless "Safety Standard"
Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.
Can be used by any one, any time and any where, without any danger, fire or insurance restrictions.
Labeled by Underwriters, "Enclosing Booth Not Required."
Weighs only 23 pounds. Fits in a small case. Operates from any light socket. The wonderful T-4 lamp (just perfected for us) gives from three to four times the illumination formerly obtainable. Uses less than 100 watts in lighting 12-foot picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. Pathescope Negatives from any positive.

Send for 32-page convincing catalog.

The Pathescope Co. of America, Inc.
Dept. M.W.
Aeolian Hall, 35 West 42nd Street, New York
Agencies and Service Stations in Principal Cities

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3237
Addressing Multigraphing Printing Typewriting

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS LA.
281 LEXINGTON AVE., NEW YORK

FILM DEVELOPING CORPORATION

Phone: Union 4800
LABORATORIES
216-222 WEEHAWKEN ST. HARRY HOUDINI, Pres.
ALFRED DAVIDSON, Sec. & Treas.
WEST HOBOKEN, N. J. THEO. W. HARDEEN, Vice-Pres.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

June 29—A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy)—03842.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.
Aug. 13—Sins of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 890)

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.

Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.
June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

OKEH KOMEDIES.
Aug. 11—Too Tired (Neal Burns)—03860.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
July 5—The Four-Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Fool (Pete Morrison and Magda)—03867.

Vitagraph

VITAGRAPH FEATURES.
Cupid Forecloses.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.)
No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Man Without a Name (John Lowell with Corene Uzzell and Edgar Keller).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday (Topical).

PRIZMA.
Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Flowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.
April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar By Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.
The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

MACAULEY PHOTOPLAYS, INC.
When Bearcat Went Dry.

OUTING-CHESTER PICTURES.
Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.
A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.
Fit to Win.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Features.
The Troop Train (Six Parts).

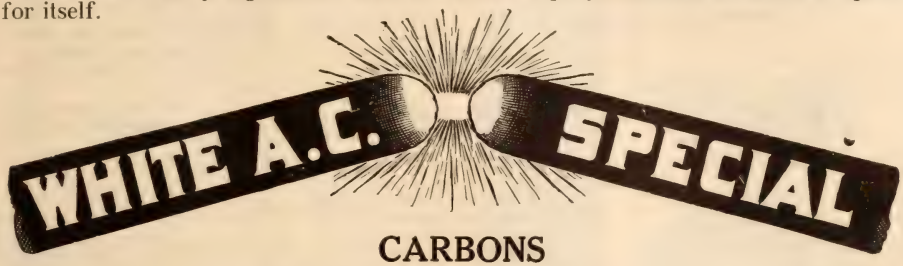
UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

(*Continued on page* 892)

Making The Light Speak For Itself

Moving pictures do not rely on brilliant screen settings alone to bring out the beauty of a film. Take the half shadow scene or moonlight effects in which the details must be clearly registered. This is where the projection can be made to speak for itself.



CARBONS

(FOR ALTERNATING CURRENT WORK)
are equally effective for all color gradations.

QUIET ARC STEADY LIGHT

SILVERTIP CARBONS
With the Columbia Upper Give Complete Satisfaction for D. C. Projection

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

SUCCESS STORIES NO. 2

There's a steady income waiting for you if you will put your house front and lobby to work with our handsome Display Frames and Wall Cases.

We offer you the largest variety in the world—a style to suit every house—a price for every pocketbook.

Our Experts Will Call Upon You!

Now, while our experts are on the road, WRITE us, and we will have one of them call on you—give you free advice on lobby improvement and cost estimates without expense or obligation. Simply write that you are interested.

Menger, Ring & Weinstein, Inc.

(Formerly Menger & Ring)

Largest Makers of Lobby Display Frames and Wall Cases

306 W. 42d St., near 8th Ave., N.Y.

REPRESENTED BY

Hollis-Smith-Mortem Co., Pittsburgh; U. T. E., Cleveland, Detroit, Chicago, Minneapolis, Omaha, Kansas City; Erker Bros., St. Louis; Dwyer Bros., Cincinnati; J. Slipper & Co., Los Angeles.

Marshall Field's Windows Worth $100 a Day

This photograph shows the unusually attractive lobby of Fox's Audubon Theatre, one of the most popular houses in New York City. But take away the magnificent M. R. & W. Display Frames and Wall Cases and there would be NO CROWD-GETTING value, no income-bringing attractiveness. As it is, this lobby is worth thousands of dollars a year as a business investment. Write us today.

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS, INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Street, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(Forty SingleReel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud Reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five-Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).

OLIVER FILMS, INC.
308 East Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Mannister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
729 Seventh Avenue, N. Y. City.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W S. Hart—Two Parts).

WALDORF PHOTOPLAYS.
229 West Forty-second Street, N. Y. City.
Where Bonds Are Loosed.

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

IMPORTANT ANNOUNCEMENT

MR. E. H. KAUFMAN

representing the SPEER CARBON COMPANY, ST. MARYS, PA.,

WILL BE AT THE

St. Francis Hotel

San Francisco, California

Saturday, August 9th, 1919

Exhibitors and dealers in need of SPEER CARBONS kindly communicate with the above party.

PACIFIC COAST AGENCY

FOR

SPEER CARBONS

also open. Wire or write for conditions.

The Essential Requirements

FOR

Improved Projection

ARE

SPEER CARBONS

Speer Alterno Combinations
for A. C. Work

AND

Speer Hold-Ark Combinations
for D. C. Work

Produce Incomparable Results

Wri e to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY
ST. MARYS, PA.

THE BRIGHT WHITE LIGHT

—so desirable for

MOTION PICTURE PROJECTIONS

is ONLY produced with

KINARKO CARBONS

"MADE SPECIALLY FOR PARTICULAR OPERATORS"

Your Dealer or

CARBON IMPORTS COMPANY
ROBERT W. KIEWERT, General Manager
110-112-114 W. 42d St., New York City

The Perkins Electric Company
Montreal Toronto Winnipeg

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARGUS THEATRE SUPPLY DIVISION of the ARGUS LAMP & APPLIANCE CO. 815-23 Prospect Ave. CLEVELAND, OHIO	NORTHERN OHIO
BOSTON MOTION PICTURE SUPPLY CO. 54 Broadway BOSTON, MASS.	MASSACHUSETTS RHODE ISLAND CONNECTICUT
BRECK PHOTOPLAY SUPPLY CO. 98 Golden Gate Ave. SAN FRANCISCO, CAL.	NORTHERN CALIFORNIA WESTERN NEVADA OREGON
J. SLIPPER & CO. 728 South Olive St. LOS ANGELES, CAL. Selling Agents	SOUTHERN CALIFORNIA and ARIZONA
DWYER BROS & CO. 631 Walnut St. CINCINNATI, OHIO	SOUTHERN OHIO and KENTUCKY
ERKER BROS. OPTICAL CO. 608 Olive St ST. LOUIS, MO.	EASTERN MISSOURI NORTHEASTERN ARKANSAS Madison, St. Clair, Monroe — Counties in Illinois
EXHIBITORS SUPPLY CO. 845 South Wabash Ave. CHICAGO, ILL.	ILLINOIS (Except Madison, St. Clair and Monroe Counties)
EXHIBITORS SUPPLY CO. 157 North Illinois St. INDIANAPOLIS, IND.	INDIANA
EXHIBITORS SUPPLY CO. 204 Manhattan Bldg. MILWAUKEE, WIS.	SOUTHEASTERN WISCONSIN
HOLLIS-SMITH-MORTON COMPANY 1201 Liberty Ave. PITTSBURGH, PA.	WEST VIRGINIA and WESTERN PENNSYLVANIA
LELAND THEATRE SUPPLY HOUSE 97 State St. MONTPELIER, VT.	MAINE NEW HAMPSHIRE VERMONT
LUCAS THEATRE SUPPLY CO. 158 Marietta St. ATLANTA, GA.	N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, Southern Virginia
MICHIGAN MOTION PICTURE SUPPLY CO. 63 East Elizabeth St. DETROIT, MICH.	MICHIGAN
LUCAS THEATRE SUPPLY CO. 1816 Main St. DALLAS, TEX.	TEXAS SOUTHERN ARKANSAS
ALBANY THEATRE SUPPLY CO. 4 Clinton Ave. ALBANY, N. Y. Selling Agents	EASTERN NEW YORK (Except Greater New York City)
AUBURN FILM CO. AUBURN, N. Y. Selling Agents	CENTRAL NEW YORK STATE
BECKER THEATRE SUPPLY CO. 184 Franklin St. BUFFALO, N. Y. Selling Agents	WESTERN NEW YORK STATE
B. F. PORTER 729 Seventh Ave. NEW YORK, N. Y.	GREATER NEW YORK NORTHERN NEW JERSEY Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland — Counties in New York State
SEATTLE STAGE LIGHTING CO. 21 Madison Block SEATTLE, WASH.	WASHINGTON and OREGON
LEWIS M. SWAAB 1327 Vine St. PHILADELPHIA, PA.	DELAWARE EASTERN PENNSYLVANIA SOUTHERN NEW JERSEY EASTERN MARYLAND
SWANSON-NOLAN THEATRE EQUIPMENT CO. 1514 Welton St. DENVER, COLO.	WYOMING COLORADO MONTANA NEW MEXICO
SWANSON-NOLAN THEATRE EQUIPMENT CO. 423 South 15th St. OMAHA, NEB.	NEBRASKA SOUTHERN IOWA
SWANSON-NOLAN THEATRE EQUIPMENT CO. 132 East Second South St. SALT LAKE CITY, UTAH	UTAH IDAHO EASTERN NEVADA
WEBSTER ELECTRIC COMPANY 719 9th St., N.W. WASHINGTON, D. C.	WASHINGTON, D. C. WESTERN MARYLAND NORTHERN VIRGINIA
YALE THEATRE SUPPLY CO. 201 Sheidley Bldg. 9th and Main Sts. KANSAS CITY, MO.	WESTERN MISSOURI KANSAS OKLAHOMA NORTHWESTERN ARKANSAS

Simplex

DO YOU REMEMBER?

WHEN folks left the Theatre with
ACHING eyes and
THROBBING heads
CAUSED by the
JUMP and flicker on the
SCREEN
AND how the machines
WERE of open construction and
THE dust accumulated in
THE oil holes and
BEARINGS, and
HOW often you'd tuck the
MECHANISM under your
ARM and
RUN to the repair shop
WITH it, and
YOU'D give up your
MORNINGS coaxing
THE machine to
TRY and give better
RESULTS and it wouldn't
AND folks began to
THINK that you
WERE to blame
FOR all of this
AND you got wise
AND bought a
SIMPLEX—

DO YOU REMEMBER?

And when you want more light without using additional current —just walk up to your nearest Simplex Supply man listed on the adjoining page and whisper—"EXTRALITE," and try one and see why it's called "EXTRALITE."

THE PRECISION MACHINE CO. INC.
317 East 34th St.— New York

POWER'S
INTERMITTENT MOVEMENT

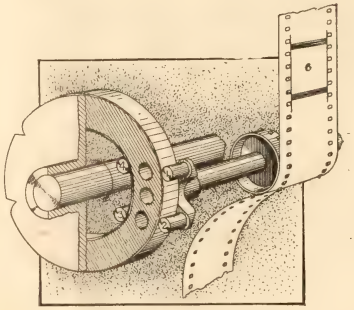


Fig. A.

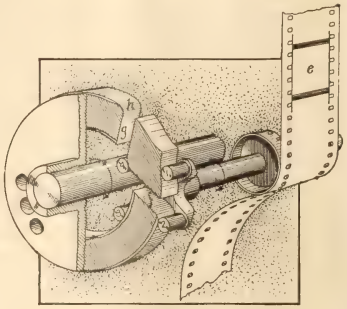


Fig. B.

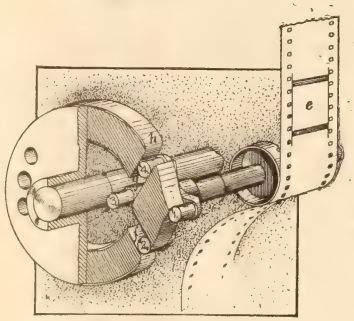


Fig. C.

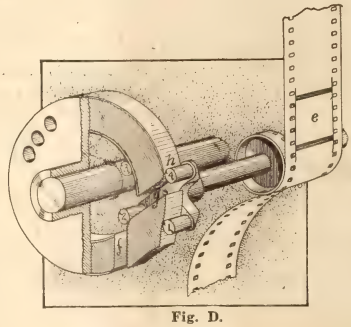


Fig. D.

One entire cycle of operation is shown from Fig. A, when pins are locked against ring with film at rest, to Fig. D when pins are about to be re-locked.

During this period the film has advanced one photograph; the change between views being effected so rapidly that each receives the longest practical exposure. The film is started and stopped so gradually that wear is reduced to a minimum.

NICHOLAS POWER COMPANY

INCORPORATED

PIONEERS OF PROJECTION

90 Gold Street, New York, N. Y.

Illustrated Catalogue No. 15 gives complete details.

Vol. 41. No. 7 AUGUST 16, 1919 Price 15 Cents

MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

WITH THE TURKS AT GALLIPOLI

SEIZED ENEMY FILM
WHERE WAR HISTORY
WAS MADE—ANOTHER
FOREIGN EXCLUSIVE
IN ISSUE NO. 55 *of*

KINOGRAMS

A SPECIALTY NEWS
REEL DE LUXE, NOT
A PROGRAM FILLER

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

Every person who sees

"THE MIRACLE MAN"

Mayflower Photoplay Corporation's

GEORGE LOANE TUCKER

production

becomes a living,
breathing,
vehement,
golden-voiced advertisement of its merit.
Try it and see.
Its fame will be spread by an endless chain.

GEORGE LOANE TUCKER

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

What do you want in a picture?

Story?—"The Miracle Man" has one of boundless appeal.

Acting?—Under Mr. Tucker's direction, the players achieve glorious success.

Production?—The staging of every scene is a triumph of art.

Titles?—Its main title is sure-fire; its sub-titles are gems of pithy story-telling, humor and strong punches.

Photography?—Some of its scenes deserve to be framed in an art gallery of masterpieces.

A Paramount-Artcraft Picture

"The Miracle Man" has everything in it, in exactly the right proportion. It is a miracle of photoplay production.

You'll say so, too.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Read Note Marked (A)

NOW IN IRELAND

Eddie Polo is now in Ireland, being starred in the Universal's mighty new serial sensation, the first and only serial in the history of the film business that takes in two continents for its stage. In due time the title of this big new serial sensation will be announced. In the meantime you can build a still greater following for POLO in your house by playing all the—

10 BIG "CYCLONE SMITH" STORIES

that are two reels each and produced on the elaborate scale of the costliest 5-reel subjects. SPECIAL in story, titling, handling, tinting and production. Big settings and big action. Biggest two-reel subjects ever filmed by Universal. See them all at your nearest Universal Exchange.

(A) The Universal's Poster Department has issued a 3-sheet as shown by accompanying illustration. It has a wide red border line around the figure. You can secure one of these three-sheets from any Universal Exchange, paste it on a compo board or heavy cardboard and then cut it around the red border. Put an easel in the back and stand this striking cut-out in front of your theatre. AT little or no expense you have a swell ballyhoo flash of POLO. TRY IT!!!

UNIVERSAL

Carl Laemmle

Dolothy

Brilliant Star of "The

"DES

The Production that
of People into Theatre
before. A productio
far and away above
Pictures unusually
appointment your near
Exchange will exhibit thi

Offers
Phillips
Heart of Humanity" in
"TINY"
bringing Millions
at never were there
f Power that towers
e so-called BIG
xploited. By
st Universal Jewel
cture to you privately

1988 T

Have Already

"ELMO THE

featuring the Great ELMO

AND WE'VE

1988 THEATRES

Nineteen hundred and eighty-eight theatres have already booked Elm Lincoln and Grace Cunard in the smashing Universal serial winne "ELMO THE MIGHTY." The Whitehouse Theatre of Milwaukee, Wis wires: "Just finished two-day run on 'ELMO THE MIGHTY,' bigge Tuesday and Wednesday in history my theatre." That's the way th telegrams will come pouring in every day now for weeks and week Thousands more houses will show "ELMO THE MIGHTY" and they all "clean up."

NOW BEING SHOWN AND BOOKEI

HEATRES

Booked

MIGHTY"

INCOLN-Grace Cunard and Big Cast

ONLY BEGUN

GROWING DAILY

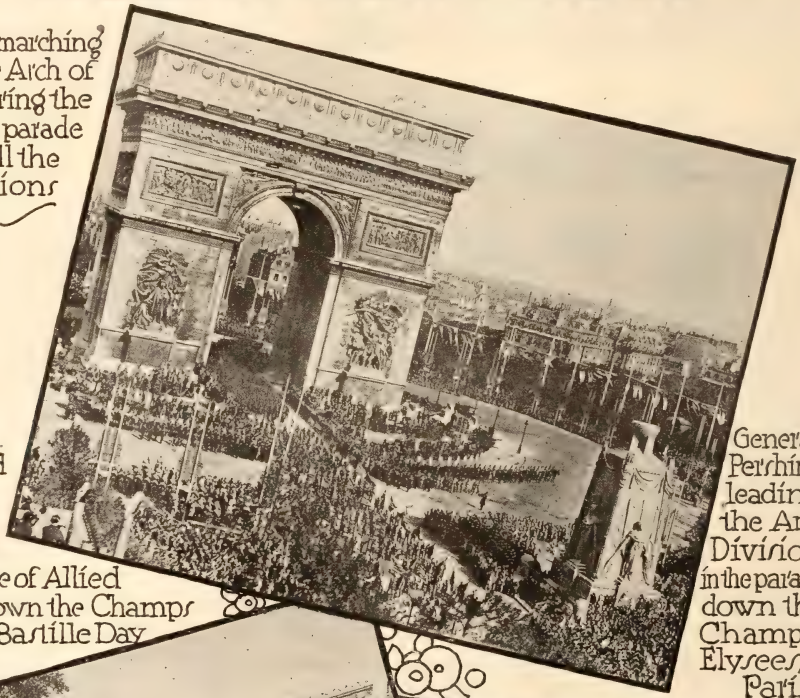
rowing daily is the list of houses who have booked "ELMO THE IGHTY" and growing daily will be their profits. If you haven't booked his serial winner. GO SEE THE ADVANCE EPISODES at any Universal xchange and get the surprise of months. Get a copy of the big Ad ampaign book. See the big helps, ads, cuts, publicity galore. Not one the number of theatres booking "ELMO" but the best houses in ie entire country are on the list. WHAT DOES THAT MEAN TO OU?

'HRU ALL UNIVERSAL EXCHANGES

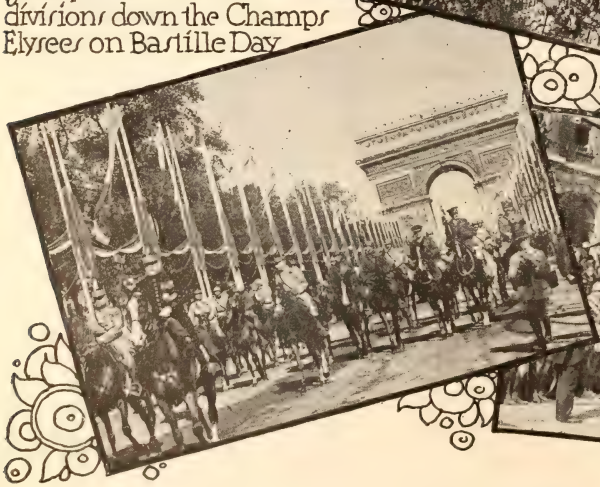
FIRST AGAIN

Hearst News No 31

U.S. soldiers marching through the Arch of Triumph during the Bastile Day parade in which all the Allied Nations took part



Marshall Joffre and Marshall Foch leading the great parade of Allied divisions down the Champs Elysees on Bastille Day



General Pershing leading the Am. Division in the parade down the Champs Elysees, Paris

AS USUAL

– out July 28th.

FIRST AS USUAL! FIRST EVERY TIME! And that means **you**—Mr. Subscriber-to-Hearst News—just as much as it means the wonderful organization that is scooping the world with its news beats. Every time **we** put one over, **you** put one over, too. **This time** it's the great epoch-marking pictures of our American boys marching under the Arch of Triumph. And just so you won't forget, here's a list of the beats we've scored for you in the past few weeks. If anybody can beat this list they can have our business with you.

Here Are Just a Few of the "Beats" and "Scoops"

First pictures of the R-34—60 DAYS AHEAD.

First pictures of the Canada Strike—24 DAYS AHEAD.

First pictures of the R-29—16 DAYS AHEAD.

First pictures of the Australians' Parade—14 DAYS AHEAD.

Exclusive

First Aeroplane Flight Over Jerusalem.
First Cabinet Meeting Since President's Return.
Victims of Turkish Barbarity in Syria.
President Wilson Delivering Decoration Day Address at Surennes, France.

First pictures of London's Peace Day—12 DAYS AHEAD.

First pictures of Australian Envoys in Paris—10 DAYS AHEAD.

First pictures of the President in Belgium—7 DAYS AHEAD.

UNIVERSAL CURRENT EVENTS

HEARST NEWS INTERNATIONAL NEWS

The Big Three—the **biggest** three—of the news screen. Biggest in **quantity**—biggest in **scoops**—biggest in **variety.** Take any one of the three and you'll scoop your town on any single reel. Take 'em **all** and you'll be **beyond the reach of competition.** Anybody can show old stuff. It takes the Big Three and **You** to show the news while it's newest. See your nearest Universal Exchange **today.**

Produced By INTERNATIONAL **Released By UNIVERSAL**

Starting Its Successful Nation-wide Sweep

The New York daily critics—always hard, severe critics of the motion picture — give powerful, enthusiastic praise to the first author-supervised motion picture introduced into the national market:

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING — ROBERT McKIM — WILFRED LUCAS
FRANKIE LEE — MARY JANE IRVING — GRAHAM PETTIE

THE VOICE OF THE CRITICS

NEW YORK SUN: A picture that holds the interest from its start to finish. Generally awaited as the first of the author-supervised productions.

NEW YORK TELEGRAPH: "The Westerners" brings us something new. There is every evidence the picture was made with the greatest care.

NEW YORK HERALD: This breezy picture was especially enjoyable to audiences at the Strand.

NEW YORK TIMES: Mr. White did not simply sell the picture rights to his book; the story makes its main effort in pictures—and succeeds.

NEW YORK AMERICAN: Throbs with red blood. A great drama of romance and action; abetted by the best titling seen in many a day on the screen.

EVENING SUN: It is difficult to speak too highly of "The Westerners." We advise every movie fan to see it; a story worth the telling.

VARIETY: Stanton Leeds: This is a great picture. Rings a record bell every hundred feet.

TRIBUNE: Reveals infinite pains; no details neglected. WORLD: Has tremendous virility and welcomed on Broadway as first author-supervised picture.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

REALART PICTURES

Button, Button, Who's Got the Button?

THE BUTTON OF SUCCESS IS AS ELUSIVE IN THE MOTION PICTURE BUSINESS AS IN ANY OTHER.

ONE man with brains and energy started out by securing the services of a great star. He paid her a record salary and filled all the publicity mediums with glowing stories of her great beauty and talent.

But she didn't "get over." Something was lacking.

Another man spent much money striving to convince his public that "the story's the thing." He chose for his picture plays themes which had been popularized by famous writers.

But he, too, failed to find the Button.

Still another man was possessed of the idea that success comes with fine production. He specialized on that and backed his one idea with his fortune.

He lost his money and the Button was still at large.

Then came a man who preached the three-in-one policy of success. He corraled a great star, secured a big and popular vehicle and ordered his production to match.

And *he* found the Button.

Realart Pictures is making this man's experience the basis of its campaign for business. Stars of youth and beauty and high standing have been its first consideration and these have been secured. Vehicles were chosen which are worthy of them and which, as novels, and plays had tremendously wide appeal. Production of the highest type completes the triangle of requirements and Realart confidently believes that Exhibitors with perception and good judgment will know where to look for the Button.

MARY MILES MINTER
REALART
PICTURES

A Girl with 40,000 Advisers

IF as many as five persons were advising you on your career, you would be a rarity. Multiply that by 8,000 and you get the number already counseling MARY MILES MINTER. Since she has become a Realart star, the total has increased daily. Last Monday the mail brought her 1,000 letters.

When 40,000 persons overcome the inertia attendant upon writing letters and buying stamps, it means 40,000 persons are more than mildly interested in that young lady.

This is an astounding total; probably the largest number of correspondents of any star in the world.

Multiply them by those who worship, but do not write, and you find the millions of devoted adherents of this wonderful girl.

This means money at the box office when her pictures show. Those Exhibitors who look ahead and keep their houses ahead, are tying up her Realart Pictures.

MARY MILES MINTER

In L. M. Montgomery's Famous "Anne" Books

ANNE OF GREEN GABLES

Director, WM. D. TAYLOR Scenarioist, FRANCES MARION

WHERE SERVICE IS GIVEN

REALART'S selling organization is rounding into form. Already branch offices have been established in eighteen of the principal cities of the United States and bookings are being made. An alert and capable force are these same managers, each with a selling record to be proud of. Exhibitors are assured an intelligent interpretation of the merits of Realart offerings and of a full and sympathetic cooperation in making each booking a success from a box-office standpoint.

The list of branch offices to date follows:

EXCHANGE	ADDRESS	MANAGER
ATLANTA	Room 305 Hirsch Bldg., 149 Marietta Street	Manager to be announced
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 South State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Bldg.	Mark Goldman
CLEVELAND	Room 200 Bangor Building 942 Prospect Avenue, East	James B. Reilly
DALLAS	Jefferson Hotel (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Bldg.	Cornelius G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Bldg., Cor. 10th & Walnut Streets	G. R. Sirwell
LOS ANGELES	Address to be announced	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	B. A. Lucas
PITTSBURGH	412 Ferry Street	Nat Barach
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
WASHINGTON	Rooms 806-20 Mather Building, 916 G Street, N. W.	Wm. H. Rippard

General Sales Manager
John S. Woody

Field Manager
Ben F. Simpson

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

Carl Laemmle
presents
the industry's
BIGGEST
PICTURE

Dorothy

in

"THE RIGHT

— the Greatest Love

The Production that will sweep

Directed by

Universal -

Phillips

To HAPPINESS"

Story ever Told

the world from end to end.

Allen Holubar

Jewel

Never -- in all the years of my experience -- have I seen a drama of human emotions which so filled the heart to overflowing as "THE RIGHT TO HAPPINESS"

Tremendous tho' it is in a purely physical and scenic sense, - the thoughts and emotions with which it overwhelms you, make it the one great *thinking* picture of the generation.

Yet withal! that it is the greatest love story ever told.

Carl Laemmle

P.S.

Preparations to receive "The Right to Happiness" in your city should be made *now* thru any Universal—Jewel Exchange.

ALBERT E. SMITH

presents

FRANCIS X. BUSHMAN

and

BEVERLY BAYNE

in

"DARING HEARTS"

A Real Super-Feature

That allows full sway to the unique dramatic skill of two of the most celebrated stars of the screen

Written by
Albert E. Smith and
Cyrus Townsend Brady

Directed by
Henry-Houry

VITAGRAPH

Albert E. Smith, President

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

You Bet!

Whenever Tom Moore is given a role like "Lord Algy," exhibitors begin to figure on how they're going to spend their profits.

Is this a regular, top-notcher, Tomoorer? You bet!

You see it was this way. Lord Algy—that's Tom in a devil-may-care attitude—liked to bet. His wife, Lady Algy, wants him to stop. Before he does, there's an evening's jolly entertainment unfolded.

Tom Moore *in* Lord and Lady Algy

See it first

Samuel Goldwyn presents

TOM MOORE *in*

Will it pack your house, will it build to your prestige, will it make Tom Moore a greater favorite? You bet.

You can't go wrong on this new Goldwyn Picture. There is only one reason why you should book it—and that reason is "Dollars and Cents."

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

YOU SEE THIS GO
···· BEFORE YOU

Lord and Lady Algy

By R. C. Carton *Directed by H. Beaumont*

"Lord and Lady Algy" means a full house at every showing—*and more.*

"Lord and Lady Algy" means stronger public favor for your theatre than ever—*and more.*

"Lord and Lady Algy" means the biggest Tom Moore business in your history—*and more.*

Six Pictures of Goldwyn Are Ready to Be Seen Now

The high principle on which Goldwyn Pictures are being booked by the exhibitors is now being put to the test. We said to you in our announcement of our new season's policy: "Our Pictures must stand on their merits; there will be no iron bound contract system. You will see each picture and book it only if it meets with approval. You will have the privilege of judging for yourself whether or not you wish to show it."

Now the principle is put into practice.

Six of the new Goldwyn Pictures are in the Goldwyn exchanges for your inspection—*weeks ahead of release!* Time to think, time to plan, time to use your best opportunities. Here are the six:

REX BEACH'S
"Girl from Outside"

TOM MOORE *in*
"Lord and Lady Algy"

GERALDINE FARRAR
in
"The World and Its Woman"

WILL ROGERS *in*
"Almost a Husband"

MADGE KENNEDY *in*
"Strictly Confidential"

PAULINE FREDERICK
in
"Bonds *of* Love"

The New York
S T R A N D
has booked every picture they saw!

GERALDINE FARRAR
in The World *and* Its Woman
with LOU-TELLEGEN

Thompson Buchanan, Author *Frank Lloyd, Director*

A production as large as the world—as important and emotional as its woman—Geraldine Farrar. Follow the Strand's wonderful business judgment!

T O M M O O R E
in Lord *and* Lady Algy

By R. C. Carton *Directed by Harry Beaumont*

The first Tom Moore production of the new season—vital, absorbing, profit-making. Follow the line of good booking and tag on to "Lord and Lady Algy"

MADGE KENNEDY
in Strictly Confidential

By Jerome K. Jerome *Directed by Clarence G. Badger*

Another splendid output of "the first lady of the screen." It is twice as good as "Through the Wrong Door." And you know what that means

W I L L R O G E R S
in Almost a Husband

By Opie Read *Directed by Clarence G. Badger*

Here is the funniest ten-cylinder production starring the Ziegfeld Follies Headliner.—He's funnier and more convincing than all his epigrams put together. Take your cue and look into it!

GOLDWYN PICTURES

Paramount-Post Nature Pictures

Produced by
Post Pictures Corporation, *New York*

The playground of the eyes!

The ultimate in scenic pictures. The de-luxe presentation of pictorial beauty.

Never before equaled—impossible to surpass.

One reel every two weeks throughout the new season.

PARAMOUNT-BRIGGS COMEDIES

Clare A. Briggs originator, author and supervising director

"When a feller needs a friend"

PARAMOUNT-BRIGGS COMEDIES are the best friends the public and the exhibitor could ever have.

Clare A. Briggs has turned his world-appealing cartoons into real-life comedies of the days of real sport. Their appeal is unlimited—father, mother, sister and the boys will find equal and unqualified delight in them.

Here's a gold-mine for exhibitors. A one-reel comedy each week, throughout the new season. See your exchange about bookings now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director general
NEW YORK

ARTCRAFT PICTURES

Paramount-Artcraft Pictures

RELEASED AUGUST 14. BOOKING NOW. YOUR EXCHANGE HAS A PRINT. YOU CAN SEE IT BEFORE YOU BOOK IT.

JESSE L. LASKY *presents*

VIVIAN MARTIN
in "THE THIRD KISS"

One—*a theft;* two—*an outrage;* three—!?

WOULD he dare do it again? Twice he had kissed her and warned her that the third time—yes his impudent threat was quite in keeping with the exasperating husband he was.

They were married, of course—in name—to save another's honor; but there are husbands and husbands—

Real drama in this one, real emotion-gripping drama. See it for yourself and judge.

By
HELIODORE TENNO

Scenario by
EDITH KENNEDY

Directed by
ROBERT G. VIGNOLA

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

RELEASED AUGUST 21 YOU CAN SEE IT BEFORE YOU BOOK IT

Thomas H. Ince presents

ENID BENNETT
in "STEPPING OUT"

by C. GARDNER SULLIVAN

THE FIRST ENID BENNETT PICTURE, produced by Thomas H. Ince, under the New Selective Booking Plan is worthy of the "better picture" position it will occupy. Miss Bennett has never appeared to more delightful advantage.

The story—straightforward, logical, entertaining and filled with heart appeal—is on a subject that will find a response in all classes of picture-goers.

Step out to your exchange and see "Stepping Out." You will want to book it.

Directed by FRED NIBLO

Photographed by GEORGE BARNES *Supervised by* THOMAS H. INCE

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

THOMAS H. INCE

presents

CHARLES RAY

in

"BILL HENRY"

By Lois Zellner *Scenario by* Julien Josephson.
Directed by Jerome Storm. *Photographed by* Chester Lyons
Supervised by Thos H. Ince

A Paramount Picture

SHE looked good to Bill! And when the village skin-flint started something, and Bill found her crying—well, folks never dreamed Old Man Henry's son had so much fight in him.

A great warm slice of human nature, garnished with smiles, sprinkled with pep, and served with speed by the "star who has everything."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

GO BACK TO NATURE

WITH

GALE HENRY

IN

"Her Week-End"

What a mess a Skinny jane got herself into when she explored the tall grass for thrills !!

A Two-Reel Grouch Destroyer

Directed by —
Bruno J. Becker

Distributed by —
The
BULLS-EYE
Film Corporation
729 Seventh Avenue, New York

FOREIGN DISTRIBUTORS:
APOLLO TRADING CO., 220 WEST 48th ST., NEW YORK, N. Y.

Herb Ad

AN APOLOGY TO THE TRADE

I WANT TO THANK THE MANY EXHIBITORS WHO WERE KIND ENOUGH TO WRITE ME CONCERNING

MILDRED HARRIS CHAPLIN

IT WOULD HAVE GIVEN ME GREAT PLEASURE TO ACKNOWLEDGE EACH ONE OF THESE LETTERS PERSONALLY, BUT A GLANCE OVER

THE DELUGE OF MAIL

SHOWS THE ABSOLUTE IMPOSSIBILITY OF CARRYING OUT ANY SUCH PLAN.

IN THE VERY NEAR FUTURE I SHALL MAKE AN ANNOUNCEMENT WHICH WILL SERVE THE PURPOSE OF A PERSONAL REPLY.

Sincerely

Louis B. Mayer

THE MARY PICKFORD COMPANY PRESENTS:

Mary Pickford

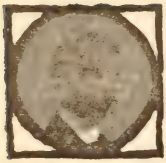
The world-famous Star's Second
Picture from her own studios.

in "The Hoodlum"

Adapted from "Burkses Amy," by Julie M. Lippmann

Directed by S. A. Franklin

A September Release



VICTOR KREMER
FILM FEATURES

WHY GAMBLE

on pictures when you have a sure thing in these 30 one-reel classics that every exhibitor is clamoring to book?

10 FABLES IN SLANG by George Ade

America's Greatest Humorist

With such stars as Bryant Washburn, Beverly Bayne, Ruth Stonehouse, Richard C. Travers, Ben Turpin, Wallace Beery.

10 SUPERB DRAMAS

of the West, with the Popular Film Hero

BRONCHO BILLY

The first and greatest exponent of the dramas of the hills and plains.

10 SNAKEVILLE COMEDIES

with SLIPPERY SLIM

SOPHIE CLUTTS, MUSTANG PETE

Western fun makers, with the quaint humor of small town characters, that stand to pictures as does Mark Twain to literature

READY NOW!

New Prints—One and Three Sheets—Photos—Slides

VICTOR KREMER FILM FEATURES

1333 Argyle Street, Chicago 165 West 40th Street, New York City

STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES

Now then

CAMERAMEN

THROUGHOUT THE WORLD

ATTENTION!

If you can get the best news and feature novelties for the biggest and best MOTION PICTURE NEWS WEEKLY in the world

If you want to make better money-
If you can deliver the goods and can create, invent the unusual, the different, communicate at once with

fox News

HERBERT E. HANCOCK Director-in-Chief
130 WEST FORTY SIXTH STREET, NEW YORK

STATE RIGHT BUYERS!!

HENRY B. WALTHALL

IN A 5-REEL REISSUE

THE WRECK

ADAPTED FROM "GHOSTS" BY HENRICK IBSEN

RECONSTRUCTED - RE-EDITED - NEW TITLES

ADVERTISING NEW 1-3-6 Sheets, 11x14 Photos and Slides

EVERYTHING READY—WIRE TODAY

EXHIBITORS FILM EXCHANGE

126 West 46th Street 11th Floor **New York**

CHAPLIN

The funniest pictures of the world's greatest funny man will be issued in a new edition October First.

Twelve screen tested comedies of tremendous box-office worth are offered the exhibitor in de luxe form.

No productions ever released in the history of motion pictures have so clearly been established in public favor—never a series before produced of such certain money-making values.

Every print will be brand new. A complete line of highest quality advertising material will be issued. Every facility will be offered the exhibitor to make possible the exploitation of these twelve specials in the proportion of their high worth.

They will be released under the original titles to capitalize upon the established popularity of the individual pictures themselves.

They will be released and sold in series, at intervals of six weeks.

World Rights Controlled by CLARK-CORNELIUS CORPORATION

To be Distributed by EXHIBITORS MUTUAL

Proven Specials

The new edition of the world famous Chaplin-Lone Star comedies, made under the comedian's $670,000 a year salary contract, will be released in the following sequence:

"*THE FLOORWALKER*"	"*BEHIND THE SCREEN*"
"*THE FIREMAN*"	"*THE RINK*"
"*THE VAGABOND*"	"*THE IMMIGRANT*"
"*ONE A. M.*"	"*THE ADVENTURER*"
"*THE COUNT*"	"*THE CURE*"
"*THE PAWNSHOP*"	"*EASY STREET*"

Contracts have been signed by Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto Theatres, Broadway's fastidious houses, for presentation of the entire twelve pictures, day and date.

AVAILABLE AT INTERVALS OF SIX WEEKS—FIRST RELEASE OCTOBER 5

SPECIAL PRE-RELEASE FOR FIRST RUNS

Get in Touch today with the Manager of your EXHIBITORS MUTUAL EXCHANGE

"Everybody's Business!"
A tremendou
100%
Americai
melodramati
productio
BOLSHEVISM
MERICANISM
W.H.PRODUCTIONS CO
71 WEST 23rd. St. NEW YORK

WORLD-PICTURES

THE FASTEST GROWING MOTION-

When BEARCAT Went DRY!!

NOW READY FOR BOOKING

"BEARCAT" IS READY——The picture that's as good as its name is ready for you. The picture is full of punch, big fights and romance—It's a triumph in art and acting—It's now finished!

WE ARE PROUD TO HAVE "BEARCAT" FOR YOU. It's a big money-maker for every exhibitor. "BEARCAT" is a knockout—

THE BIGGER THE HOUSE THE BIGGER THE PROFITS.

Act quickly! Wire or write your nearest World branch now!

THE FASTEST GROWING MOTION-

PICTURE COMPANY IN THE WORLD

PHOTOGRAPHED IN NATURAL COLORS

PRIZMA

THE SUPREME ACHIEVEMENT

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

CURRENT WORLD RELEASE

JUNE ELVIDGE *in*

"COAX ME"

Directed by Gilbert Hamilton

The Great Houdini Serial

"THE MASTER MYSTERY"

15 Episodes

"Ghost of Slumber Mountain"

HERBERT M. DAWLEY'S

One Reel Super-Special

"THE UNCHASTENED WOMAN"

"THE BETTER 'OLE"

The Romance of Old Bill

"CONQUERED HEARTS"

"THE UNBELIEVER"

AND

CHAPLIN REVIVALS

"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

COMING—SPECIAL! **"THE OAKDALE AFFAIR"**

An APFEL *Production*

PICTURE COMPANY IN THE WORLD

METRO PICTURES

Exquisite

EMMY WEHLEN

in

Luther Andeson Reed's

A FAVOR TO A FRIEND

A 5-act Comedy Romance in which This Beautiful Star Excels Her Previous Box-Office Successes.

Released Aug. 11th 1919

Directed by John Ince
Scenario by Mr. Reed

Maxwell Karger
Director General

METRO

The Dynamic Comedian

HALE HAMILTON

in

THE FOUR FLUSHER

Five Reels of Lively Action, Laughs, New Twists and an occasional Heart Tug

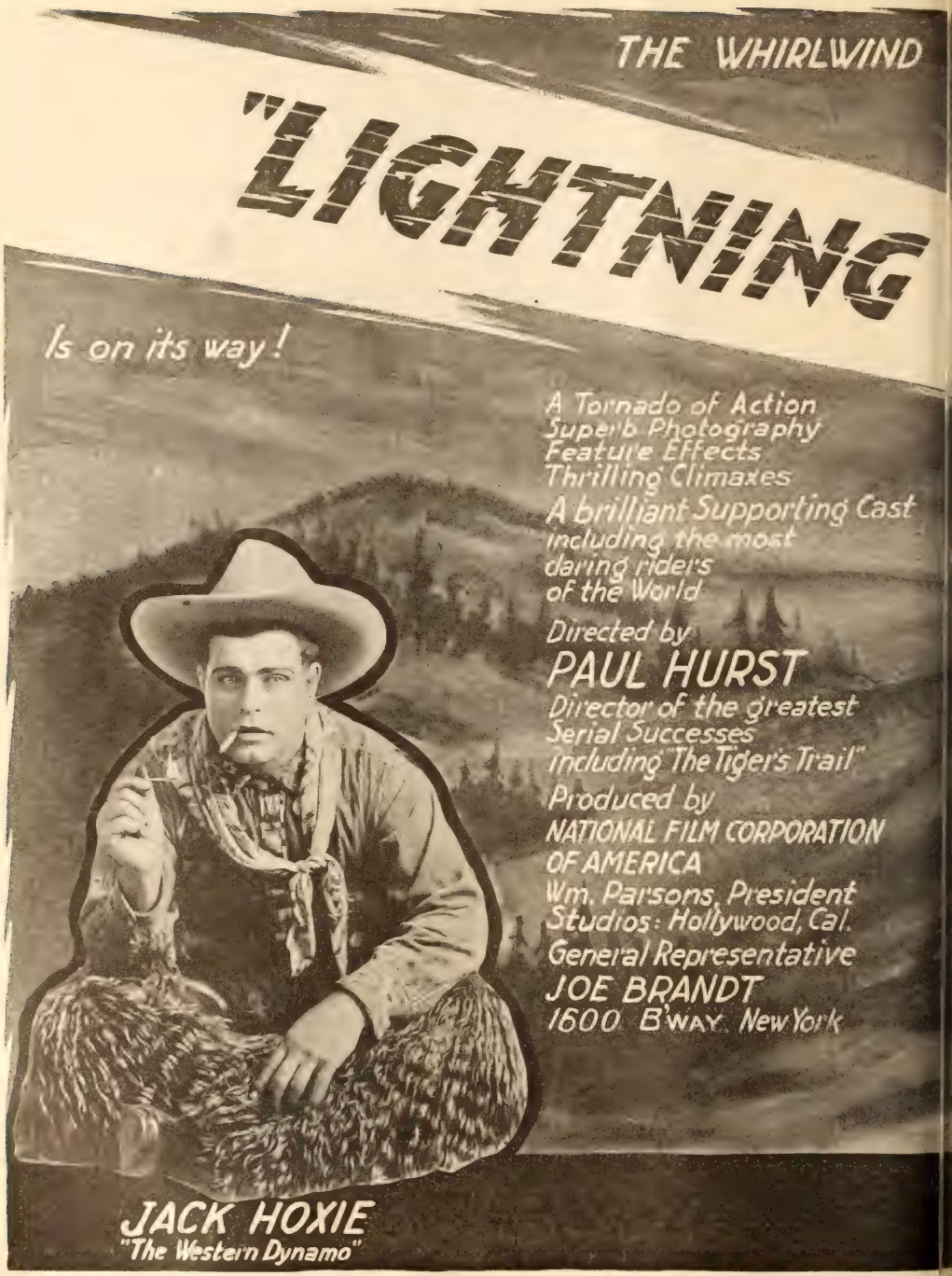
From the original story of Izola Forrester and Mann Page

Scenario by A.S. Le Vino
Directed by Harry L. Franklin

Maxwell Karger
Director General

Released Aug. 18th 1919

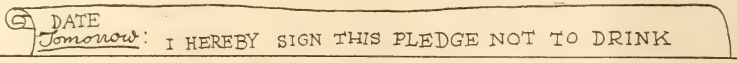
METRO


THE WHIRLWIND
"LIGHTNING
Is on its way!
A Tornado of Action
Superb Photography
Feature Effects
Thrilling Climaxes
A brilliant Supporting Cast
including the most
daring riders
of the World
Directed by
PAUL HURST
Director of the greatest
Serial Successes
including "The Tiger's Trail"
Produced by
NATIONAL FILM CORPORATION
OF AMERICA
Wm. Parsons, President
Studios: Hollywood, Cal.
General Representative
JOE BRANDT
1600 B'WAY. New York
JACK HOXIE
"The Western Dynamo"

WESTERN SERIAL
BRYCE"
Watch for it!
ANN LITTLE
Late Paramount Star; now being featured in Jesse Lasky's Production: "Told in the Hills"

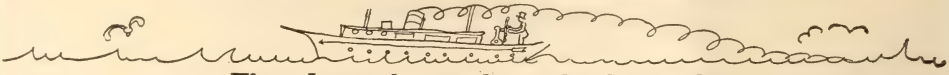
'Twas before prohibition went into effect.

Van Cortlandt drank booze of brands select.



The pledge he had signed was dated ***tomorrow.***

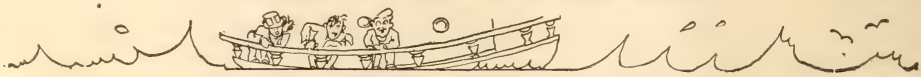
So he drank rum ***today*** on all he could borrow.



Then Larry he tried to pilot his yacht.

Assisted by chums, three drunken sots.

They forgot to pull the anchor rope.



The old boat tossed and all lost hope.

If you want to be as ***wealthy*** as you are ***wise***

Book

TAYLOR HOLMES

in

"Three Black Eyes"

Released by TRIANGLE DISTRIBUTING CORPORATION, New York

A room full of people and yet—

A life snuffed out in the darkness—

That of the man in the 13th chair!

Why was he killed?

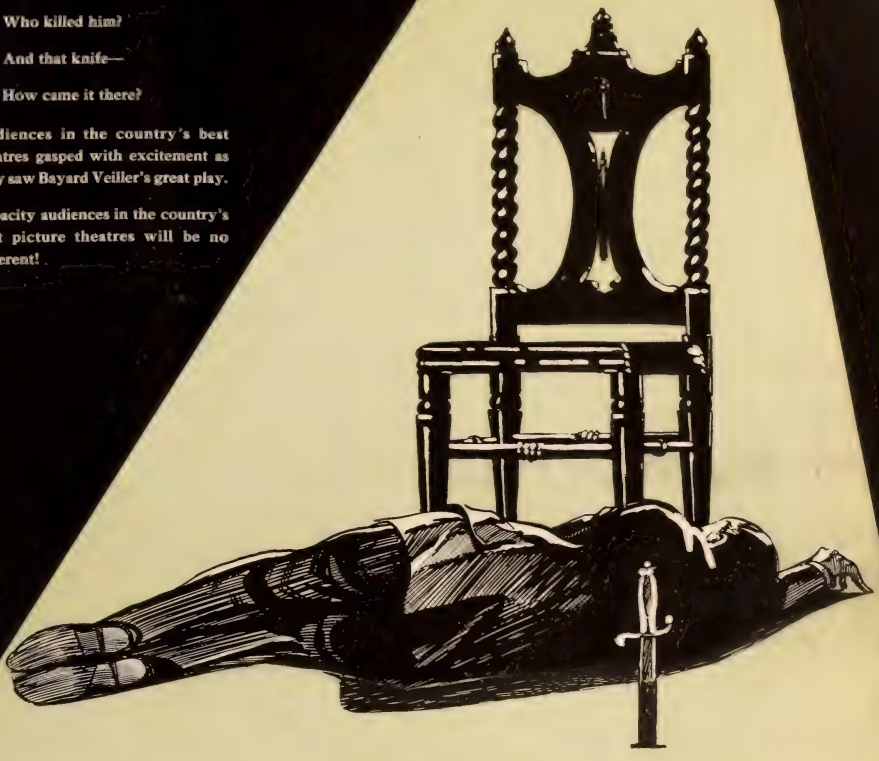
Who killed him?

And that knife—

How came it there?

Audiences in the country's best theatres gasped with excitement as they saw Bayard Veiller's great play.

Capacity audiences in the country's best picture theatres will be no different!



Yvonne Delva and Creighton Hale
in the box-office triumph

"The Thirteenth Chair"

Produced by Acme Pictures Corp'n Adapted and directed by Leonce Perret

A SPECIAL

PATHÉ
Distributors

Frank Keenan

A SPECIAL

Produced at the Robert Brunton Studios

PATHÉ
Distributors

in The World Aflame

Mr. Keenan is the commanding figure of the screen; a man who depends not upon "stunts" or a matinee idol personality for his popularity, but upon unequalled powers of acting; upon an Art that shone upon the stage and now enriches the screen.

"The World Aflame" is a superlative picture; one that will be talked about and argued about for months after it is shown in every town and city in the land.

Pathe Exchange Inc. invites every exhibitor who wants BIG pictures, the BEST that money can buy, to have "The World Aflame" screened for him at the nearest Pathe exchange.

Directed by
Ernest Warde

PATHÉ
Distributors

Albert Capellani Productions Co. Inc.
presents

JUNE CAPRICE & CREIGHTON HALE
in
The Love Cheat

Produced under the personal supervision of
ALBERT CAPELLANI *himself*

To get a wealthy wife he was willing to cheat; but when he found he loved her — well, that made a difference!

A DISTINCTLY ENTERTAINING
COMEDY-DRAMA

PATHÉ
Distributors.

The Eyes of Young in "Eyes of Youth"

Distributed by

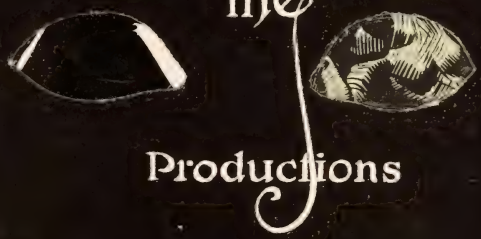
EQUITY PICTURES CORPORATION

33 WEST 42nd ST. ~ NEW YORK CITY

Take a Peep Into the Future And

WATCH

the



Productions

Distributed by

EQUITY PICTURES

CORPORATION

33 WEST 42nd ST. ~ NEW YORK CITY

CLARA KIMBALL YOUNG

In the first of

FOUR BIG PERFECT PRODUCTIONS A YEAR

EYES of YOUTH

By Max Marcin

Directed by
Albert Parker

A Most Important Piece of Theatrical Property
Purchased at the Highest Price Ever Paid For A
Screen Production

Distributed by

EQUITY PICTURES
CORPORATION

33 WEST 42nd ST. ~ NEW YORK CITY

MONTE M. KATTERJOHN

WHO IS CREATING AND SUPERVISING THE PRODUCTION OF FOUR KATTERJOHN SPECIALS FOR PRESENTATION BY HARRY GARSON

A STUDY FROM LIFE BY
MON RANDALL

Distributed by
EQUITY PICTURES
CORPORATION
H K Somborn, President — Jos. Schnitzer, Treasurer
THIRTY-THREE WEST FORTY-SECOND STREET—NEW YORK—

A CONSTITUTION.

I want to thank the many exhibitors who have written me their suggestions for my series of Special Productions.

I shall strive to realize their expectations by interpreting their valuable counsel and assistance into wholesome screen entertainment.

My every effort shall be toward creating life reflections which will merit the good will of all exhibitors.

Into every scene and title goes my entire reputation.

The public is my task-master.

Sincerely,

Monte M. Katterjohn

Distributed by

EQUITY PICTURES CORPORATION

H. K. Somborn, President — Jos. Schnitzer, Treasurer

THIRTY-THREE WEST FORTY-SECOND STREET ~ NEW YORK ~

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

UNITED ARTISTS CORPORATION

729 Seventh Avenue, New York City

Oscar A. Price, President — Hiram Abrams, General Manager

The Initial Production — for Release September First

DOUGLAS FAIRBANKS

in

"HIS MAJESTY, THE AMERICAN"

Longer runs are being booked on this picture than on any production heretofore released. It gives Exhibitors the tremendous Fairbanks box-office appeal — brought to its fullest power.

A few flashes from the wealth of action and incident in "His Majesty, the American"

GRIFFITH

SUPER-PRODUCTION

REVIVED BY POPULAR DEMAND

To be presented at the Geo. M. Cohan Theatre, New York City, for One Week Only, beginning Monday, August 11th, as the Third Offering in the Griffith Repertory Season.

NEW VERSION

A VIVID REASON FOR THE LEAGUE OF NATIONS.
VISUALIZING NECESSITY FOR CESSATION OF ARMED STRIFE.
THE HORROR AND FUTILITY OF WAR.
REASONS FOR AVOIDING ALL WARS IN FUTURE.
A PLAY OF HAPPINESS AND THRILLS.

RELEASED THROUGH

HEARTS OF THE WORLD COMPANY

SUITE 720 LONGACRE BLDG., 1476 BROADWAY, NEW YORK

ALBERT L. GREY, General Manager

DAVID WARK GRIFFITH

America's foremost producer, who has kept abreast of the times by reviving "HEARTS OF THE WORLD" with new propaganda supporting the League of Nations and visualizing the necessity for preventing armed strife. The new version of "Hearts" will be shown at the Geo. M. Cohan Theatre, New York City, for one week beginning Monday, August 11th. It will be the third offering in the Griffith Repertory Season.

INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising Aids and Reviews....1018
Advertising for Exhibitors....1001
Albany Incorporations Show Marked Decrease 936
Among Independent Producers....1013
American Accessories Gain Ground.... 979
Ancient Babylon Shown in "Male and Female" 993
Aoki Tsuri, in McCall Novel Film.... 969
Association Meets in Rochester.... 939

Beck Forms Serial Producing Firm.... 951
Big Productions on Fox Program for 1919-20 986
Blotcky Arranges Lobby with Tent, etc.... 977
Bruce, R. C., Will Film British Columbia.. 983

Capitol Theatre Books War Relief Picture.. 98
"Career of Katherine Bush" (Paramount-Artcraft 1018
Carey, Harry, Renews Contract with Universal 936
Chicago News Letter.... 964
Cincinnati Has Wonderful Summer....1012
Cleveland and Pittsburgh Give Notice to National Advertisers.... 967
"Close to Nature," De Havens in.... 950
Congressional Members Praise "The World Aflame" 998
"Coax Me" (World)....1020

Dailies Give Bigger Spaces to Pictures.... 981
"Dangerous Little Devil" (Frohman)....1019
Dangerous Rival—Feature 947
"Dark Star, The" (Paramount-Artcraft)..1019
Detroit is Planning More Houses....1011
Director, 105 Pounds, Lands 125-Pound Tuna 978
District Exchanges Abolish C. O. D.... 950
Dwan, Allan, Pictures to Be Released.... 949

Eastman Employes, List of, Sounds Like Guide 962
Eastman, George, Sells Stock to Employes.. 963
Eastman, Rise of, to Industrial Romance... 957
Eastman Tells Why Name Kodak Chosen.. 962
Edwards Says Directing Spoils Pictures.... 950
Empire State Exhibitors Committee Holds Three Conferences 985
Entire Vaudeville Show Seen in "Spite Bride" 990
Exchangeman's Life May be Unhappy.... 997
Extend Group Interests Farther in New England 985

Film and Spoken Dramas in Competing Theatres 976
Fireproof Film Property is Purchased.... 987
First National to Distribute Katherine MacDonald Picture.... 982
Flower City Now Kodak City.... 962
Ford, Francis, Expresses Ideas on Serials.... 998
Fox to Make Eight Farnum Films the Coming Year.... 992

Goldwyn Announces Scheme for National Advertising 946
Goldwyn Signs Three Directors.... 982
Goldwyn Will Build Eastern Studios.... 969
Government Feared as Competitor by Producers 946
Gove Joins Realart's Publicity Department.. 992
"Gray Horizon, The" (Robertson-Cole)....1019

"Her Greatest Performance" (Triangle)....1022
Hill Arranges Tropical Lobby Display.... 978
Hires Convalescing Soldiers for "Everybody's Sweetheart".... 944
"His Majesty, the American" Full of Novelties 992
Holders of Film Secrets May Change Positions 948

Indiana Sunday Showing in Criminal Court.. 963
Indians Will be Shown Pictures....1008

Jacksonville Exhibitors Exploits "Red Lantern" 967

Kansas Film Salesmen Use Cars.... 983
Karger, Maxwell, Reports Progress.... 973
Keeping in Personal Touch.... 955
Kodak Building, White Tower Marks.... 951

List of Current Film Release Dates, 1026, 1028, 1030, 1032
"Little Miss Deputy" (Frohman)....1019
Locklear Changes Between Airplanes.... 988
"Lombardi, Ltd.," Has Rich Setting.... 963
London Film Man Closes for Studio Equipment 981
"Love Cheat, The" (Pathe)....1021

Maryland Employs Cleveland Plan.... 956
Meriden Votes for Sunday Shows.... 935
Metro Buys Five Drury Lane Plays.... 969
Microphotographer Will Make Studies for Prizma 967
Mild Pictures Wanted for Sabbath.... 942
Minneapolis Warns Theatre Buyers.... 984

Nazimova Bruised in "The Bratt".... 963
New Educational Corporation.... 967
Nolan Tells How Small House Depends on Lobby Display.... 980

Odd Publicity Angle for "Grain of Dust" Film 990
"Oh, Boy!" Soft Drink Served.... 962
Omaha Theatre Changes to Weekly Runs.. 973
Outsider's View of Exporting.... 950

Paramount Announces Publicity Song.... 988
Parsons Seriously Begins Serials.... 941
"Peg o' My Heart" Still in Court.... 970
Percey, Eileen, Marries.... 987
Phillips, Dorothy, in Tragic Role.... 981
Pike's Peak Used in Locale.... 979
Pollard's 1,000-Seat House Opens in Guthrie, Oklahoma 951
Producers' and Distributors' News....1016
Prohibition Booms Buffalo Business....1007
Projection Department....1004
"Praise Agent, The" (World)....1022

Rambles' Round Filmtown.... 952
Race Riots Affect Chicago Houses.... 964
Reid Signs New Contract with Famous-Players-Lasky 936
Reviews and Advertising Aids....1018
Robertson-Cole Starts Help Bureau.... 942
Rocky Mountain Screen Club Holds First Annual Outing.... 936
Rowland on Way from Europe.... 973
Rolfe to Make Specials for Fischer.... 984
Rumors of Increased Tax Circulating as Capital 935
Rumored Pantages Will Build in Kansas City 992

Sample Petition Made for Tax Repeal Effort 986
Serico Company Enters Field.... 966
Screen Will Aid Safety Movement....1010
Somborn of Equity Goes to Coast.... 976
"Some Gal" (Frohman)....1019
Sherwin, Louis, Becomes Goldwin Scenarist. 988
Siefert of Miami Valley Exhibitors Sides with New York.... 936
Silver, Three Tons Used in Film Manufacturing 958
"Silver Horde" Production Started on.... 984
Simplex Makes Projection History.... 971
"Society Exile" Has Venice Canal.... 951
South Dakota, Why on Map....1009
Soriero, T. D., Resigns from Boston Park Theatre 966
"Splendid Sin" Is London Story.... 987
Stanton, Richard, Directs "Checkers".... 994
Stone, L. F., Makes Screen Debut.... 970
Stern Brothers Announce Policy.... 978
Strong, H. A., May Be Succeeded by Eastman 970
"Sundown Trail" Shows West that Was.... 951

"Thirteenth Chair" Books in Advance.... 951
Twin City Publicist Declares Against Press Sheets 945
Two Ince Pictures are Released on August 10 992

Universal Will Start Military Comedies Soon 975

Village, South Sea, Built at Oyster Bay.... 994
Vitagraph Buys British Exchanges.... 975
"Volcano, The" (Hodkinson)....1024

Wehlen, Emmy, Picture Releases August 11 982
"Westerners, The" (Hodkinson)....1020
"Westerners" Well Received at Strand.... 987
Wharton Names "Crooked Dagger" Cast.... 987
"White Man's Chance" Cast is Announced.. 987
"White Man's Chance, A" (Hodkinson)....1024
"Wolf, The" (Vitagraph)....1023
Woods Issues Statement on His Goldwyn Affiliation 986

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Carbon Imports Co....1033
Speer Carbon Co....1025

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co....1021
Hertner Elec. Co....1021
Northwestern Elec. Co....1029
Porter, B. F....1029
Reynolds Elec. Co....1022
Typhoon Fan Co....1023
Universal Motor Co....1022
Westinghouse Elec. & Mfg. Co....1025

FILM EXCHANGES.
Federal Feature Exchange....1031

LENS MFRS.
Goerz Amer. Opt. Co., C. P....1029
Gundlach Manhattan Opt. Co....1025

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Lab....1022
Eagle Rock Mfg. Co....1031
Erbograph Co....1033
Film Developing Corp....1029
Rothacker Film Mfg. Co....1029
Standard M. P. Co....1021

MFRS. OF MOVING PICTURES.
Brandt, Joe....928-29
Bulls' Eye Film Corp....916
Equity Pictures....Colored Insert
Exhibitors' Film Exchange....922
Exhibitors Mutual Co....Colored Insert
Famous Players-Lasky Corp.Colored Inserts, 915
First Natl. Exhibitors' Circuit....918-19
Fox Film Corp....921
Goldwyn Pictures Corp....912-14
Griffith, D. W....932-33
Hodkinson Corp., W. W....906
Katterjohn, Monte M....Colored Insert
Kinograph Pub. Co....898
Mayer, Louis B....917
Metro Pictures Corp....926-27
Pathe Exchange, Inc....Colored Insert
Realart Pictures Corp....Colored Insert
Robertson-Cole Co....Colored Insert
Triangle Distributing Corp....930
United Artists Corp....931
U. S. Photoplay Corp....1029
Universal Film Mfg. Co....899-905, 908-11
Victor Kremer Film Features....920
Vitagraph Co....907
W. H. Productions....923
World Film Corp....924-25

MISCELLANEOUS.
Automatic Reel Co....1031
Automatic T. S. & C. R. Co....1033
Bioscope, The....1021
"Booker," care M. P. World....1023
Cinema, The....1031
Classified Page....1027
Eastman Kodak Co....1031
Ennis & Co., T. H....1023
La Cinematografia Italiana....1029
M. P. Directory Co....1029
Moore, Wm. N....1031
Multi-Power Screen....1029
National Elec. Ticket Reg. Co....1021
National Ticket Co....1022
Premier Title Co....1021
Williams, A. F....1021

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co....1022
Professional School of Picture Playing....1021

PROJECTION MACHINE MFRS.
De Vry Corp....1029
Master Machine Tool Co....1024
Pathescope Co. of America....1033
Power Co., Nicholas....1036
Precision Machine Co....1034-35

PROJECTION SCREEN MFRS.
Genter, H. C....1023
Gold King Screen Co....1023

MOVING PICTURE WORLD

Founded by J. P.CHALMERS 1907

NORTHWEST HAS EXHIBITORS' CIRCUIT

New Alignment of Theatremen Now Controls 125 Houses—Closes for United Artists Films

A NEW alignment of northwestern moving picture exhibitors, known as the Northwestern Exhibitors' Circuit, Inc., already controlling 125 theatres, was announced in Spokane, on July 30, by Dr. H. S. Clemmer of the Clemmer and Hippodrome managements on his return from the coast. Dr. Clemmer holds the Spokane franchise under the new management.

James Q. Clemmer of Seattle, a brother of the Spokane manager, is president and treasurer of the new corporation, and H. B. Wright is manager and secretary. The object of the corporation is to buy special films for the use of all the theatres in the circuit, and it already is in a position to take the big features for 300 days. The circuit has closed for all the offerings of the new United Artists' corporation, which includes the pictures of Douglas Fairbanks, Charlie Chaplin, Mary Pickford and David Wark Griffith. The first of these will be released in September.

Collective Bargaining.

"Virtually all pictures are now on the open market," said Dr. Clemmer. "This means that we can contract for individual pictures without taking the entire product, good and bad, of any company. The circuit will bargain collectively for all the theatres in its membership. An examining board, elected by the members, will view all the pictures offered, and will recommend their purchase or rejection. The organization, it is hoped, will improve the standard of the pictures offered by the franchise holders. It is not the intention to take stars away from theatres in a city where these have become established, possibly in a house that does not hold the franchise. That, however, will be a matter of adjustment between the franchise holder and the other theatre."

Will Meet in Spokane.

Mr. Wright and Mr. Clemmer are coming to Spokane for a conference, August 6, with Inland Empire exhibitors. Invitations are being sent to all of them, and thirty are expected at the session at the Davenport. A luncheon will be part of the entertainment. While the circuit already includes 125 theatres in Montana, Idaho, Washington and Oregon, it is hoped to extend its field considerably. From Spokane the officials will go to Butte and Boise and later to Portland before returning to Seattle.

Will Tax State-Rented Films.

Lessors of positive motion picture films containing pictures ready for projection are subject to tax upon amounts received from the leasing of such films to States or political divisions thereof, under an opinion just rendered by the Attorney General.

The question has been raised, from time to time, as to whether such transactions were taxable, it being pointed out that, under the law, the rental tax was passed along to the consumer in all cases where it applied. The consumer in this case being the United States or a subdivision thereof, it would result in the lessor collecting the tax from the Government and then returning it.

Rumors of Increased Tax Circulating at Capital

A RUMOR has spread among the members of the motion picture industry that an effort is being made in Congress to have the admission taxes increased. This rumor is built around the bill introduced late last month in the House of Representatives by Congressman Charles B. Timberlake, of Colorado.

The Timberlake bill provides for the amendment of the existing tax law so that section 800, subsection (a), paragraph (6), will read as follows: "(6) A tax of 1½ cents for each 10 cents or fraction thereof of the amount paid for admission to any public performance for profit at any roof garden, cabaret, or other similar entertainment, to which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise, the amount paid for such admission to be deemed to be 20 per centum of the amount paid for refreshment, service, or merchandise; such tax to be paid by the person paying for such refreshment, service, or merchandise. However, no tax shall be levied on any amount paid for admission to and within permanently located outdoor recreation amusement places the maximum charge for which is 25 cents."

This bill is now pending before the House Ways and Means Committee, but there is little likelihood that it will receive Congressional action at the present session of Congress. There is little disposition on the part of Congress to take action on the revenue question in any particular if it is possible to sidestep it, although there are persistent rumors of late that an effort will be made to have the admission taxes thrown off. LINZ.

MERIDEN VOTES FOR SUNDAY SHOWING

Balloting Conducted by Local Newspaper Causes City Fathers to Take Note of an 8,000 Majority

FOLLOWING an originally conducted campaign, Meriden, Conn., will have moving pictures in the licensed theatres on Sunday evenings beginning August 17. The city made the twenty-sixth in the Nutmeg State to take advantage of an optional law passed by the last general assembly.

When the battle for Sunday movies was won in the state house, A. J. Vanni, manager of Poli's and the Life theatres, both owned by his uncle, S. Z. Poli, the theatrical magnate, found himself confronted by a baffling situation. Members of the city council sidestepped the issue, apparently influenced by constituents actively opposed to pictures on Sunday. The mayor announced that the subject would have to go before the voters as a whole, which would have meant delay. Undaunted, Mr. Vanni, who is a theatrical man of wide experience, and who served in the Marine Corps, decided to go ahead.

Newspapers Support Movement.

The local newspapers had been supporting Sunday movies, and the Meriden Journal promptly carried the issue directly to the people. The campaign was waged hotly for two weeks through the papers, the Journal printing a ballot every night and inviting women, as well as men, to vote.

Alderman Harold C. Hall suddenly loomed up as a champion of Sunday movies in the city council to the great surprise of other city fathers who marveled at his courage. "I not only will introduce the movies resolution," Hall declared, "but I will support it every way I know how. It is a wholesome pastime for the poor people, and they have a right to this harmless enjoyment on Sundays just as the more fortunate have to motoring and golfing. It would be better to have the young people in theatres on Sunday nights than on the streets."

Campaign Gains Ground.

The campaign gained ground, with prominent citizens voting for and endorsing Sunday movies, and only one minister opposing. Votes began to pour in, and the city fathers began to take notice. Two city auditors volunteered to act as counters of the ballots.

On the night of the August city council meeting the Republican majority members caucused while Alderman Hall, a Democrat, was putting the finishing touches to his speech to follow the resolution he intended to present. They quickly presented a resolution, and as quickly it was passed, when the mayor made it immediately effective.

Politicians could not ignore the 8,000 votes that were on a table before them, with only 300 opposing Sunday movies. The people had spoken.

Siefert of Miami Valley Exhibitors Sides with New York in Controversy

TO the exhibitors of the United States:

I have read carefully the proceedings of the St. Louis convention and the controversy since in the trade press that has been going on between the Motion Picture Exhibitors' League of New York State and the gentlemen who controlled the convention at St. Louis.

We sincerely deplore the fact that at this time when the co-operation of every man interested in the exhibiting branch of the industry is so much needed to protect our investments, that the men who met at St. Louis were so short-sighted in shutting out from their councils the organization of the great State of New York, which had finished its successful campaign in passing the Sunday opening bill and defeating censorship.

New York's contention is that in a national convention of exhibitors each state should be entitled to representation based on the number of congressional districts within the state. I can see only an organization built on a sound, fair and just basis by this plan.

There should be no question in the mind of the exhibitors that no organization can last that proposes to tax its members without giving them a fair representation in the passing of those taxes.

Mr. Black, president of the Motion Picture Exhibitors of America, cannot deny the fact that the Motion Picture Exhibitors' League of New York State had no selfish motive in presenting this form of organization, as they clearly have stated in their answers that they are interested only in an organization of exhibitors in which its officers would not financially be interested in other branches of the industry. It is very clear to me that an organization with officers interested in production, distributing and trade papers could not be heart and soul interested in the welfare of the exhibitor, and I am under the impression that the failures of the national exhibitors' organizations in the past has been due to their being officered by exhibitors more interested in other branches than in the exhibiting branch of the industry.

The Miami Valley League received with great pleasure the news from New York that the exhibitors there are taking a stand against any possible camouflaged organization, dominated by producers or distributors who today are showing their hand as being ready to crush the exhibitor who does not concede to the many unreasonable demands from them, and even some of them have gone so far as to threaten to build or buy theatres in direct competition.

Our organization hereby extends to the exhibitors of New York a helping hand to further perfect a national organization on the basis and outlines of the New York State Exhibitors' League, and we assure them every co-operation.

GO TO IT, NEW YORK, WE ARE WITH YOU.

Miami Valley Exhibitors' League,
John Siefert, President.

Southern Exhibitors Will Meet.

The exhibitors of Delaware, Maryland, District of Columbia, North Carolina and Virginia will meet in affiliated convention at Ocean View, Va., on August 13-14.

Government Feared as Competitor by Producers

CONSIDERABLE opposition is developing in the motion picture industry against the Smith-Towner bill creating a Federal Department of Education, which is now before the Senate. Senator Smith, of Georgia, who is pushing the bill in the Senate, was co-author of the Smith-Hughes censorship bill, and as such, is well known to the industry.

The Smith-Towner bill would create a Department of Education, which would take over practically all control of the schools of the country, and it is feared in the industry that if the measure passes, the use of films in the schools, which is just beginning to become a widespread part of the schools' program, would be decidedly hampered.

There are now in the possession of the Government several thousand films which, it is believed, could be used in schools, and which probably would be put to that use should the measure become a law. In addition to this, there are plans afoot for the inauguration of a motion picture laboratory by the Government, which would undoubtedly make most, if not all, of the film used in schools under Federal control.

The bill carries an appropriation of $100,000,000 and has created considerable stir at the Capitol, where it has been the subject of several debates on the floor of the Senate.

Reid Signs New Contract with Famous Players-Lasky

WALLACE REID has just signed a five year starring contract with the Famous Players-Lasky Corporation. He attached his signature to the document on his return to Los Angeles from an eventful tour of the North and immediately left on a three weeks' vacation.

Six years ago, Reid joined Famous Players-Lasky.

"The screen history of Wallace Reid," said Milton E. Hoffman, general manager of the Lasky studio in Los Angeles, in announcing the conditions of the signing, "reads like a romance. In reality, it proves what application, advertising and stories will do toward making a motion picture star."

Albany Incorporations Show Marked Decrease

Albany, Aug. 2.

COMPARED to a few weeks ago, when dozens of picture concerns were incorporated in this State each week, but few have entered the business within the past ten days, judging from the records in Secretary of State Hugo's office, where papers of incorporation are filed in accordance with the law. The new concerns include the following: the Georgette Georgin Film Company, $50,000, New York City, Hubert Georgin, Townsend Pinkney and Joseph Gilbert; the United Projector Company, $50,000, Buffalo, L. E. Davison, Buffalo, S. O. Kegley, Pittsburgh, and Harold V. Cook, Buffalo; the Midnight Amusement Company, $3,000, New York, Charles R. Hammerslough, E. D. Dunn and C. C. Dunn; the Allgood Pictures, $100,000, New York, William J. Clark, Lester B. Nelson and Charles Ginsburg; the Kormak Manufacturing Company, motion picture machines and films, $1,000, New York, Benjamin Freedman and Ruth Lerner; Screen Entertainment Distributors, $100,000, New York, John McAleer, Geo. I. Matthews, John H. Jones.

Rocky Mountain Screen Club Holds First Annual Outing

ARRANGED for the purpose of creating a degree of harmony between Denver's moving picture fraternity, the first annual outing of the Rocky Mountain Screen Club, held at Eldorado Springs, Col., was the most enjoyable affair ever conducted by the thriving organization. More than 500 persons, from managers down to office boys, rubbed shoulders and made it a day long to be remembered.

Special cars were chartered for the affair and bright and early the pleasure seekers were off for the scene of festivities. Besides the usual events always held in connection with an outing, including refreshments of extraordinary quality, an athletic program was conducted and valuable prizes were awarded.

On the athletic program were foot races, swimming races, prize dancing, pie eating contests, watermelon eating contests, and in the early hours of the evening a chicken dinner was spread.

The winners of the events follow: exchange managers' 100 yard dash, Charles Gilmore, United Theatres Corporation; swimming race, Louis Bartels, Hodkinson exchange; exhibitors' 100 yard dash, C. E. Lipton, Mascot Theatre; free-for-all race, F. E. Radcliff, Universal Supply Company; ladies' swimming carnival, Geraldine Shelby; baseball throw, H. A. Kyler, Supreme; fox trot, George Bailey, Supreme, and Mrs. George Wygant, Fox; prize waltz, Walter Weithof and Estelle Klausner, Famous Players-Lasky.

Harry Carey Renews Contract with Universal

HARRY CAREY, who has been a star in Western motion pictures for more than four years, has signed another long term contract with the Universal company. This announcement was made this week from the Universal home offices.

Prior to entering the screen world, Carey starred in many stage productions, beginning his career as a negro comedian in a burlesque show. He has also written several stage and screen plays. His two best stage dramas which he wrote and produced and starred in were "Montana" and "Heart of Alaska." He was at one time champion boxer of New York state.

His most recent screen productions are "The Ace of the Saddle" and "The Outcasts of Poker Flat." He is now working on an original production titled "The Rider of the Law."

George Eastman, the King of Film, Proves to Be a Right Royal Host

Inventor-Manufacturer Entertains Members of the National Association of the Motion Picture Industry and at Banquet Announces Intention to Found Musical and Motion Picture Institution With an Endowment of Over Two Million Dollars.

GEORGE EASTMAN on Tuesday, August 5, entertained at Rochester the members of the National Association of the Motion Picture Industry. In the forenoon and early afternoon the visitors, who had arrived in town in the morning, were shown over the great plant at Kodak Park. There was an elaborate luncheon in one of the vast dining rooms. In the evening, following the session of the National Association at the Seneca Hotel, Mr. Eastman was host at a banquet at the Genesee Valley Club.

At the close of the dinner Mr. Eastman in the course of an extended speech announced the foundation of an institution for the cultivation of music and under the same roof of a great temple for motion pictures. The film and camera manufacturer introduced the head of the University of Rochester, Dr. Rush Rhees, who he said would explain the details of the project. Other speakers were William A. Brady, Adolph Zukor, Walter A. Irwin and J. E. Brulatour.

To Spend Three and a Half Millions.

Three and a half million dollars is the sum now named as the amount of money involved. Four hundred thousand dollars has been paid for the site, which will front 226 feet on Gibbs street, 73 feet on Main street and 254 feet on Swan street. One million dollars has been set aside for the construction. For the endowment there has been deposited to the account of the university securities at the present market value of $2,140,000. The institution is to be owned by the University of Rochester and to be administered by a board of trustees to be named jointly by Mr. Eastman and the board of trustees.

The architects are McKim, Mead & White, of New York, and Gordon & Kaelber, of Rochester, with Russell B. Smith, Inc., of New York, as consulting engineers. Acoustic problems have been confided to Professor Floyd R. Watson, of the University of Illinois.

Building to Be in Two Parts.

The great building will be divided into two parts. The music school proper will contain thoroughly equipped offices, class rooms, studios and a small assembly hall seating 500 for school concerts, chamber music and special recitals. This auditorium will be worked out in a beautiful manner and will be known as Kilbourn Hall, in memory of Mr. Eastman's mother. The other half of the building is to contain a music hall seating more than 3,000 persons. The latest principles of safety, acoustics, comfort, lighting and decoration will be employed to make it one of the most magnificent halls of its kind in the country.

In his endowment gift Mr. Eastman stipulates that the income alone is to be used and to be devoted to the support and maintenance of the Eastman School of Music in such a way that the enterprise shall most effectively promote musical interests generally in Rochester and its vicinity.

Great Growth in Fourteen Years.

Mr. Eastman was the first speaker following the close of the dinner. He was given a hearty reception by the large number of out-of-town visitors and citizens of Rochester present.

"Photography has played a great part in the war," said Mr. Eastman, "it has been one of the great instrumentalities. Your association has been commended and given great prominence by our President for the work that you have done. You yourselves have cause for congratulation for the part you have played. Your industry in about fourteen years has grown up from nothing to, I think, the fifth in importance in the United States.

Fire Prevention Important.

"It has been only recently—every one has been so busy with their own interests—that there has been an attempt to do good work. Many things can be done for the industry, but they cannot be done singly. You are started on the right track. Your president and officers are working whole-heartedly, and all that is needed are hearty support and co-operation in order to achieve those things that are most essential. There has been some apathy, but that surely will wear away when the result of the work that is being done becomes more apparent."

Dr. Rush Rhees.
President University of Rochester.

The manufacturer talked at length of fire prevention and of the efforts now being made to safeguard the making and handling of films. He said these plans would result in the saving of millions of dollars a year. "Not only will there be a saving of money," he continued, "but there will be an avoidance of the risk that comes from the danger in the mixing of the films. As you all know, that work is well in hand and meeting with active co-operation everywhere. It looks as if it will come to a successful conclusion in the near future."

Began Experiments in 1878.

Mr. Eastman told of the origin of film in a highly interesting talk and as a matter of necessity dealt largely with chemicals. It was in 1878 he began in an amateur way his experiments with photography. At that time the only process in use was the wet plate, with which process the bulk of photographers of the present generation are not familiar. The glass plate had to be coated with collodion and then sensitized in a silver bath, and that had to be carried to a dark room on an even keel, so that for an amateur it was a difficult process to practice.

The gelatine dry plate had been discovered several years before, but the few who had succeeded in making gelatine dry plates for their own use could never make anyone believe it was rapid. No one believed a dry plate could be made ten times as fast as a wet one. The speaker went down the long line of difficulties in the way of the inventive photographer. He told of the glass tables over which it was necessary to pass film, how by piecing out he got them up to sixty feet in length, and then by importing glass twenty feet in length the tables were extended to 200 feet. There were twenty-four of these. Then came the machines, of which today there are fifty giant examples, each working twenty-four hours, and some of which have not been stopped in eight months.

Industry Really Born in 1905.

In 1895 the total sales of film had been 21,000 feet. That was after four years of manufacture. It was not until 1905, Mr. Eastman said, that the industry was born. There was no camera, no film, no producer and no exhibitor—in the sense in which we look upon those factors today. Mr. Eastman continued:

"The greatest successes that are being achieved in the exhibiting end of the business lately have been in connection with music. There seems to be a natural alliance between music and pic-

(Continued on page 948.)

George Eastman, Sitting in Center of Front Row, and the Members of the National Association of the Motion Picture Industry Who Were His Guests at Rochester.
Each face in this remarkable picture stands out like an individual portrait, for the Eastman cameraman, who shot this group in front of the Kodak Parks Works, was resolved to show the assembled big guns of the industry what could be done with a photographic plate and a camera. The picture of the Eastman gathering was not the only unique feature about it. It was unique in everything from its conception to the efficient manner in which it was carried out.

ASSOCIATION MEETS IN ROCHESTER

Third Annual Convention of N. A. M. P. I. Held at Seneca Hotel—Excepting One Vice President, All Officers Re-elected—Ninety-three Companies Now Members

THE third annual convention of the National Association of the Motion Picture Industry was held on August 5 in the Seneca Hotel, Rochester, N. Y. The session was called to order by President William A. Brady at 4:30 o'clock. There was a goodly attendance of members who had journeyed to Rochester as the guests of George Eastman, who, later, was elected a life honorary member. With the exception of one of the vice presidents, all of the officers were re-elected.

The annual report of the association, prepared by Executive Secretary Frederick H. Elliott, comprised statements covering generally war co-operation, co-operation with the government and other agencies, with the Treasury, the Food and Fuel Administration, Commission of Training Camp Activities; the declaration of motion pictures as an essential industry; the rescinding of war restrictions, the American Red Cross, Y. M. C. A., United War Work Campaign, and the meetings of the various standing and temporary committees; legislative activities and the film theft committee.

Under the heading of "Membership Committee" the report shows ninety-three companies now listed as members of the association, among them being forty-seven producers. Twenty-eight companies have been added to the rolls during the year and fourteen have been dropped for various reasons.

93 Companies Listed.

The work of the committee on film exchange buildings is characterized as among the more important of the year. As to affiliated organizations, the report expresses the hope that a working arrangement may be made with the Motion Picture Directors Association, Associations of Cameramen, Film Exporters of America and Society of Motion Picture Engineers.

The distributors' division has requested Charles C. Pettijohn to arrange with Louis F. Blumenthal, of the national exhibitors' organization, for the formation of a committee to draft plans to accomplish the repeal of special taxation.

Describing the action of the association in shutting down on the production and distribution of new pictures during the influenza epidemic of last year, the secretary states that upward of 100,000 pieces of mail matter were sent out by the committee. The expense of this work approximated $2,000.

Attention is called to the fact that the fifteen distributing companies affiliated with the association have under their control 500 exchanges. It is planned to bring these under the banner of the association. The chairman of the merger committee has been Lewis Innerarity, of the Pathe Exchange, but during the session, he resigned, owing to pressure of other duties. Quite a number of other matters are brought out in the course of the report, which covers thirty-seven pages.

Brady Again Refers to Exhibitors.

President Brady, in the course of a verbal report, spoke of the era of prosperity that has come upon the theatrical business. He referred to the industry's accomplishments during the war.

"There is no reason why the exhibitors should not be a part of us or at least affiliated with us," the president went on. "The present situation means a split in our influence and force for good. One of the most important things we should do in the future, is to bring about a change through which the exhibitors of the United States could be brought into the association. The exhibitors have worked and done wonderful things. They are working now and doing wonderful things for the elimination of the present taxes. It is an unhappy condition of affairs whereby they are not a part of the association."

Mr. Brady referred to the bolt of the exhibitors, "using the word in the most respectful manner and without the desire to offend any one." "Exhibitors throughout the United States are the most desirable sort of men," he continued. The speaker alluded to the work done by the New York state exhibitors headed by Sydney S. Cohen. "If other exhibitors do as well as they did in this state, that would be an enormous achievement," he said.

$5,000 Balance on Hand.

Mr. Brady praised the work of Gabriel Hess, chairman of the censorship committee, who, during the past twelve months, he said had given the association remarkable service. As to the general censorship situation, the president declared the association must get action. He rapped dirty pictures, and did not except those exhibited with government approval. He quoted a Federal Judge as expressing surprise that the association should permit such subjects to be circulated.

Treasurer J. E. Broulatour read his annual report, which showed approximately $45,000 taken in during the year, with a balance of $5,000 on hand, and $15,000 outstanding.

The association adopted a resolution presented by C. C. Pettijohn, Louis F. Blumenthal and Lewis Innerarity whereby the body offered full co-operation to national, state and local governments in presenting to the people democratic principles.

A lively controversy was precipitated over the adoption of the report of the censorship committee, presented by Chairman Hess. J. Robert Rubin, Adolph Zukor and John C. Flinn were among the speakers who favored changes in the report. The objections raised by Mr. Rubin and the others were that the result of the work of the joint committee of the association and the National Board of Review went too far in recognizing on the part of the association, the principle of censorship,

Doug Fairbanks Unlocks the Safe of United Artists' Releases in "His Majesty: the American."
It takes a lot of water to quench the thirst of the industry, so Doug is using it, both left and right. Marjorie Daw helps him at the left.

of conceding to the board authority the producers denied to others.

One of the changes suggested was that the subjects "should" be submitted instead of "shall" be submitted and that the proposed action be intended to secure advice and suggestions rather than arbitrary decision. Against the change of the report were, among others, Chairman Hess, Arthur S. Friend, C. C. Pettijohn, Walter W. Irwin and P. A. Powers. The action of the committee finally was sustained: 4 to 32. The report was as follows:

Whereas, the National Association of the Motion Picture Industry recognizes that the National Board of Review, having established, through long experience and study of the problem of motion picture regulation, the confidence and support of the general public, is logically the one existing organization for motion picture review of a democratic nature looking toward the preservation of the freedom of the motion picture screen and the maintenance of the American principles of the freedom of expression; and

Whereas, the National Association of the Motion Picture Industry recognizes that the National Board of Review has demonstrated its ability to pass consistent judgment upon the moral characteristics of the motion picture; and

Whereas, the National Association of the Motion Picture Industry is opposed to the enactment of any law establishing pre-publicity censorship of motion pictures; Therefore be it

RESOLVED:

1. That all producers or distributors of motion pictures shall submit to The National Board of Review all dramatic pictures produced and distributed by them prior to the date of release of the picture and shall accept any and all rulings made by the said National Board of Review in respect thereto under the procedure adopted by the Executive Committee of the National Board, to wit:

A. Pictures must be submitted in original instance to the Review Committee of the National Board.

B. In cases where the producer disagrees with the decision of the Review Committee he must so state in writing, appealing for a reconsideration of the picture by the General Committee or Board of Appeal of the National Board of Review.

C. Each producer or distributor submitting its product to the National Board for review agrees to accept the decisions of The National Board as representative of public opinion and to abide by these decisions as to the passage and condemnation of pictures.

D. Any responsible citizen may register with The National Board of Review a written complaint on any picture either placed upon exhibition or produced for exhibition such complaint to be considered by a committee of the National Board and if found warranted the Board will reconsider the picture. If the National Board decides to withdraw its original approval of the picture it will make its own announcement to the press and to its correspondents relative to the withdrawal of such approval.

E. The prerogative of The National Board of Review includes the right to call in experts with a view to obtaining their technical advice in special fields when photoplays of particular importance dealing with controversial subjects come before the General Committee of the National Board. Such experts as the National Board calls in are leaders in particular professions, representatives of social or civic organizations or representative citizens. The National Board does not allow its ad- to vote. Decision is reached in executive session.

2. That all producers or distributors shall attach at the beginning of the first reel of each picture produced and distributed by them the insignia of the National Board of Review indicating that the picture has been reviewed by the National Board and shall remove same upon order of the National Board.

3. That the National Association of the Motion Picture Industry shall take all possible steps to encourage the public to withhold its patronage from all theatres exhibiting any pictures which have not been submitted to the National Board of Review in accordance with the procedure outlined in the first paragraph.

4. That the National Association of the Motion Picture Industry agrees to assist in arousing the constituted authorities in each locality to a complete enforcement of all laws against the exhibition of any picture not submitted to the National Board of Review and which may be found to be obscene, immoral, salacious or tending to corrupt or debase morals with a view to a complete protection of the public as designed by these laws as enacted.

5. That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of pre-publicity censorship of motion pictures by political appointees as being contrary to the principles of American democracy.

6. That the National Association of the Motion Picture Industry invites the co-operation of all social agencies in furthering the adoption of an amendment to the Constitution of the United States prohibiting the enactment of any law abridging the freedom of expression through the medium of the motion picture, to the same effect as is provided in Article No. 1 of the ten original amendments to the Constitution of the United States that were declared in force December 15, 1917, prohibiting the enactment of any law abridging the freedom of speech or of the press.

The following were elected directors:

Producers' Division, Class 1.—Adolph Zukor, William A. Brady, William Fox, Samuel Goldwyn, D. W. Griffith, Carl Laemmle, Albert E. Smith, J. Stuart Blackton, Richard A. Rowland, Joseph M. Schenck, Paul Brunet, Lewis J. Selznick.

Supply and Equipment Division, Class 3.—J. E. Brulatour, Willard B. Cook, Joseph F. Coufal, Walter J. Moore, E. M. Porter, Will C. Smith, L. P. Weber, Harry H. Allen, B. F. Porter.

Distributors' Division, Class 4.—Walter W. Irwin, Lewis Innerarity, Arthur S. Friend, Ricord Gradwell, P. A. Powers, W. E. Atkinson, W. R. Shehan, Percy L. Waters, John M. Quinn, J. D. Williams, Gabriel L. Hess, William J. Clark.

General Division, Class 5.—John C. Flinn, Lesley Mason, J. Robert Rubin, Fred J. Beecroft, Paul H. Cromelin, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, George Blaisdell.

All of the officers were re-elected with the exception of the substitution of Samuel Goldwyn as vice-president in place of William L. Sherrill.

Alexander J. Herbert

English actor who plays juvenile lead in Metro's Screen Classic, "The Man Who Stayed at Home." He had the same role in the English and American stage productions.

B. M. Goldsmith Makes Statement.

B. M. Goldsmith, general counselor for the Minneapolis Film Board of Trade attended the convention as special representative. He was promised a hearing at the convention, but in the discussion of the resolution on censorship he was overlooked. In an interview with Mr. Goldsmith after the adjournment of the convention he said:

"The report of the Exchange Managers' Association as read to the convention will probably meet the approval of the Minneapolis Board of Trade as well as other film boards of trade. I believe the amalgamation will do a great amount of good for the industry in all its departments. The Exchange Men's Associations affiliation with the National Association will accomplish the full co-operation of the exchanges. It will be necessary in centralizing the exchange associations in the National Association to establish uniform bylaws, trade rules and policies so as to be in position to co-operate with the National Association in local and state censorship and matters of like nature.

"Another great work would be the abolishing of unfair practices by exhibitors and exchanges and the creating and maintaining of a higher standard of business conduct between the two. In fact this link is indispensable and inevitable."

Fox Schedules a Walsh Picture.

The announcement by William Fox of the release on September 7, of a new George Walsh picture, "The Winning Stroke" is a herald of the rapid maturing of the Fox plans, as previously announced, for making the year 1919-20 the greatest year in Fox Film Corporation's history.

"The Winning Stroke" mingles comedy and big thrills and stunts in one delightful blend that makes a typical George Walsh story. It is replete with action.

Bathing Girls in 175th Performance.

The Mack Sennett Bathing Girls, now booked at B. S. Moss' Broadway Theatre, New York, will give their 175th consecutive performance at that house on Aug. 11.

Leah Baird Elected Artco Officer.

Closely following the announcement of the purchase of the entire stock of Artco Productions, Inc., by Arthur F. Beck, and the installation of Mr. Beck as president of that particularly active concern, comes that of Leah Baird's election as secretary and treasurer of the corporation.

PARSONS SERIOUSLY BEGINS SERIALS

Going After Production With Same Care and Attention To Details That Usually Goes Into Preparing Features—General Representative Brandt Has Something to Say

JO BRANDT is back on Broadway, brown with the tan of California sunshine and breezes from the Pacific; fattened to the point where none of his old clothes will fit him and as full of ginger and snap as a "lasses" cookie. After his years of service for Universal—in every possible capacity human usefulness can be hooked into—Josephus ran into an open switch that "Smiling Bill" Parsons had turned for him while Brandt was out doing a "serial tour" for Carl Laemmle's institution.

It's just as natural to think of serials in conjunction with the name of Jo Brandt as it is to couple ham with eggs. He was there when Universal put out its first serial and he has promoted, schemed, written, suggested, directed and publicized serials (among other Universal matters) ever since.

When Joseph found himself on the Parsons lot he said to "Smiling Billy," who is practically the entire National Film Corporation, including the "Inc.," something that sounded like this:

"So I'm your general representative, eh?"

And Mr. Parsons answered: "Yep; go to it."

Lots To Do and Jo To Do It.

What with Capitol Comedies, the feature productions starring Billie Rhodes and Henry B. Walthall and the continued promotion of "Tarzan" and "The Romance of Tarzan" to look after and help go on prospering to the very great extent they have from the outset Mr. Brandt measured his own capacity, threw his energy into high for a try out and vouchsafed:

"Serials!"

Mr. Parsons, being a fine judge of good breakfasts—see his personal photographs for proof—knew full well that Mr. Brandt was not talking about near-food that floats on an ocean of cream; "Smiling Billy" had hired Joseph because he knew so much about all kinds of pictures and serials in particular that snarled straw was not to be the topic of conversation.

So it was that when Mr. Parsons and Mr. Brandt knocked off after their first conference as boss and "first aid" the future of serials, in so far as the National's policy was concerned had been decided upon. And to picture-showmen who crave fat box-office takings that confab meant considerable.

To the World man who hardly knew the brown and healthy looking Jo Brandt when he clapped eyes upon him the general representative of "Smiling Billy" Parsons said, in effect:

"The National is going to make serials with the same attention to detail that Mr. Parsons devotes to features. By that I mean that in acting, photography, settings and general equipment, reel for reel considered, we are going to give serials every attention we do to features. When it comes to the matter of scenarios, we are going to devise sane and logical pictures of adventure; episodes that will have interest for all classes and 'punch' to drive home the telling thereof.

Nothing Like a Good Start.

"To begin with," continued Mr. Brandt, "Mr. Parsons went to Jesse Lasky and borrowed the services of Anna Little, whom everybody knows has been with 'Bill' Hart in his 'Westerns' and has in other circumstances as well established herself a favorite—good looking and talented. Then he hired Jack Hoxie—just lately associated with the Billie Rhodes companies—whom I consider one of the best riding, fighting, athletic and all-round live wires in the film acting profession.

"Paul Hurst, who just finished a Ruth Roland serial for Pathe, was engaged as director and the rest of the cast for "Lightning Bryce" was assembled with especial care. Then we got busy on production and our first example will soon be demonstrating what we mean by 'somewhat different' serials as produced by National."

Jo Brandt.

It were better to quit quoting Mr. Brandt for a few lines to say that he wrote the story of "Lightning Bryce," just as he wrote, suggested and conceived many of the serial stories Universal forwarded in the years he was with that organization. The plot sound sane and easy to follow—it is cretainly not a loosely woven texture of piffle to say the least.

"In spite of past performances," said Mr. Brandt, "serials have withstood the test. The loose-jointed and impossible 'story' has not been enough to kill the continued-in-our-next idea of photoplaying. Serials have a loyal following with the public, just as the story magazines have the record circulations of all popular literature.

"Probably a dozen companies are turning out serials right now—and more are coming along. The appeal to the youth of today is the same florid novels of other days had for the present grown-ups. Young folks like the dash and vim displayed in the swift-moving serial, the struggles and contests of wit and strength are food for the imagination of the younger generation that bring so much coin to the box office window."

Has Solid Faith in Serials.

Mr. Brandt cited numerous instances where theatres that have never played serials have lately taken them on with great profit attending the move. He instanced the Rialto, San Francisco, that is now presenting serials on Market street for the first time in ten years. Then he told how the Laughlin Theatre, Long Beach, Cal., put in serials to bolster up two bad nights in the week and made Wednesday and Thursday as big as Saturday in consequence. Brandt was full of statistics on serials—as well as enthusiasm.

He said the export demand for serials was insistent and increasing and believes that home consumption plus foreign trade will make the serial business equal in returns the best branch of the picture producing industry. Back to his old address, No. 1600 Broadway, where he has rented offices on the additional floor Universal has leased in the Mecca Building, Mr. Brandt is "all set" to proceed vigorously with the advancement of the National Film Corporation's business interests in all departments.

W. K. H.

Elaborate Set in "Heart of Youth."

One of the largest and most complete settings erected in a studio was constructed for scenes in Lila Lee's new Paramount-Artcraft picture, "Heart of Youth." The structure is a complete mountain lodge, showing both exterior and interior and occupies almost all the floor space of one of the large glass stages at the Lasky studio.

The floor of the structure was built about three feet above the stage so that steps might be laid leading up to the front porch and floor level. The lodge was constructed with logs. In front of the house a bit of outdoor mountain scenery was shown. The yard was planted in flowers and a walk ran up to the steps of the house. Out a little way from the house, tall fragrant pine and cedar trees were standing. These trees were hauled from the mountains many miles away and expert landscape artists labored for days in giving the scene the appearance of a most natural bit of mountain scenery.

WANT MILD PICTURES ON THE SABBATH

The Wild Variety of Films Are Disliked by New York State Mayors' Conference Members

Albany, Aug. 2.

IF the predictions of W. P. Capes, secretary of the New York State Mayors' Conference, come true, producers of motion picture films may expect to receive some advice during the months to come as to the type of pictures which should be shown in this State on Sundays. Mr. Capes, who in his official position is gathering names from which a committee will be selected to investigate the needs of censorship, said today that he had received perhaps thirty or forty names from which Mayor Walter Stone, of Syracuse, will select a committee of nine. This selection, however, will not be made much before September. Strange as it may seem, of all the names submitted, only two represent the clergy. The others include representatives of women's clubs, educational organizations and also include representatives of the film industry itself.

Legislative Action Predicted.

"I am free in predicting," said Mr. Capes, "that the question of censorship in this state will become one of the biggest questions before the legislature next year. When we select the committee, it will not include those who are constantly opposing motion pictures, or Sunday movies, but it will be a fair minded committee, ready and willing to look into this great question of censorship and report its findings to the Legislature together with whatever recommendations it may deem as necessary."

Will Investigate Sunday Movies.

Mr. Capes said that he believed that before the committee was through it would go largely into an investigation of exactly the type of pictures which are being shown on Sundays by certain exhibitors in this State. A few days ago, Mayor Stone, of Syracuse, in conversation with Mr. Capes, said that while he himself had stood back of the exhibitors of that city on many an issue, that it was noticeable that some of the houses on Sunday were flashing the most sensational film it was possible to secure and that sooner or later something was bound to drop.

It is this sort of a thing that the committee engineered by the State Conference of Mayors proposes to look into, and if managers now enjoying the privilege of opening their houses on Sundays, persist in putting out sensational posters and employing sensational films on the Sabbath, there is a strong likelihood that the gains made only a few months ago on the Sunday motion picture question, after a fight of three or four years, will be lost.

GRANT.

Sing Sing Likes "Sawdust Doll."

A tribute was paid Baby Marie Osborne's feature, "The Sawdust Doll," released by Pathe, in the "Star Bulletin," organ of the Mutual Welfare League of Sing Sing Prison. The Pathe feature was exhibited before the inmates of Sing Sing several days ago, and there were many in the audience visibly affected by the tenderness of the part played by little Marie.

Three New Directors Are Signed by Goldwyn; Are Men of Varied Experiences and Tastes

TO meet the increased production which the reorganization of the Goldwyn Pictures Corporation requires, three new directors have been added to the Goldwyn roster. They are Rupert Julian, T. Hayes Hunter and Wallace Worsley.

Rupert Julian was born in Auckland, New Zealand, and was educated for the priesthood at the Marist Brothers' School. He ran away to complete his education. His road has kept him on the stage for eighteen years. His hobbies (these are self-confessed), are his wife, motoring, horseback riding and fishing; he does not include football and boxing with James J. Corbett before breakfast, although it is well known that these represent his sporting proclivities. Mr. Julian has directed Monroe Salisbury, Ruth Clifford and Mary MacLaren. He has also acted in numerous photoplays. His first production for Goldwyn will be Gertrude Atherton's "Perch of the Devil."

Hunter Is University Man.

Another product of the theatre, now a director, is T. Hayes Hunter, a graduate of the University of Pennsylvania. He turned to the theatre immediately upon his graduation, and become a stock company actor in Philadelphia. He started in the Girard Avenue Stock Company as a super, and ended as the stage director. This experience was supplemented by his association with Daniel Frohman and later with David Belasco, for whom he directed productions for three years.

After this, Klaw and Erlanger, Cohan and Harris and the Shuberts utilized his accrued knowledge of stage direction. His first connection with screen productions came about when he took the place vacated by D. W. Griffith in the American Biograph Company. Later he produced several independent pictures, and then took a flier back to the wings and the proscenium arch when he produced "The Aviator" for Cohan & Harris. He produced "The Border Legion" for Goldwyn in 1918, although the picture was not released until the spring of the following year.

From Wappinger Falls, N. Y. hails the third of the trio of new Goldwyn directors, Wallace Worsley. Like Mr. Hunter, he headed for the footlights after Brown University of Providence, R. I., had entrusted him with an A. B. sheepskin for life. The stage held him for fifteen years, and in that time he played under the direction of Charles Frohman and with William Collier for three seasons. He produced the Thomas Ross starring vehicle, "Checkers," and stayed with the show four seasons.

Geraldine Farrar and Lou-Tellegen, all beautifulled up in their Goldwyn attraction, "The World and Its Woman."

Robertson-Cole Starts Personal Help Bureau

IT is announced that Joseph Merrick, well-known in the industry, has joined the Robertson-Cole Company to inaugurate a special form of personal assistance to the exhibitor clientele of that firm throughout the country. Mr. Merrick will call on exhibitors in every state of the union to consult with them and to advise them on Robertson-Cole productions.

The belief of Robertson-Cole is that much can be accomplished in the improvement of conditions in the industry by studying the needs of the exhibitor at close range and making every effort to supply those needs. It is their opinion that a personal representative at the home office can best cement the spirit of friendship and co-operation that must exist between the producer, distributor, and exhibitor, and Mr. Merrick has been selected to undertake this work.

Mr. Merrick is a pioneer in the motion picture business and hundreds of exhibitors are his personal friends. He has been trained in every branch of the industry, having had a wide experience in production, distribution and exhibition.

Giving An Outsider's View of Film Exporting

Interesting Light On Public Mind in South America Shed by Well-Informed Yankee Who Is Not in Any Way Connected With the Industry

EDITORIAL FOREWORD.

IN the first place "Jack Throne" is a pen-name used by a gentleman who has written to Moving Picture World—"from the outside looking in." We value the contribution as shedding impartial light on a subject of vital interest to the film exporting business. In identifying himself, our contributor encloses this note with the story we print below:

"Having been connected with a mission to Brazil involving diplomatic relations, it was a part of my experience to come in contact with diplomatic situations. Needless I suppose to say, our 'colony,' representing everything American, fully appreciated **each careless act on the part of other Americans, and came to realize the crying need for Americans to stand consistently for those things we like to term and be termed 'American.'**

"It is surprising, perhaps, but a short stay will reveal, that a conflict exists among all colonies in these South American countries for supremacy in influence, and **the United States is favored in several ways of increasing hers, if she will awaken to the need—and take advantage of it."**

By "Jack Thorne"

A TWO-YEAR sojourn in Brazil, several trips to Montevideo and Buenos Aires; an interest in the American exporting business, and an interest in motion pictures, lead the writer to feel himself qualified as an amateur authority upon motion pictures exported to these countries—especially to Brazil.

This country, the largest and richest in resources of the South American countries, was among others of that continent which served as legitimate prey for war-time speculators, but it seems from late reports she was one of the few in the New World which failed to profit by the war.

Films are enumerated among products exported to this country from the United States. It has come to be universally recognized that the potent value of films for spreading ideas is probably unequaled, and certainly unsurpassed, by any other means. This statement is made with a view to neutrality, for the spreading may be efficacious for either good or bad. It is my intention to present the effects of some few types of pictures seen there.

American Films In Majority.

American films are greatly in the majority, perhaps because we produce more than is made in any other country. French and Italian makes closely rival each other for second place, but both are considerably behind U. S. brands.

As every one knows this is a Latin country, although few seem to know that Portuguese is the language, and all Latin peoples, collectively, are intersympathetic to a remarkable degree when a common cause prompts it. Mexico naturally falls within this group of nations.

Without naming the producer nor the production, we will cite two examples of poor diplomacy in exported films. One was a Mexican-bandit story. An American-produced Mexican-bandit story is a delicate subject before a Latin audience, from the outset, but if properly managed might do a great deal towards enlightening other people as to our attitude towards this little country.

Sub-Title Gives Offense.

The plot was **par excellence**—for a U. S. audience. Several reels unfolded a perfectly developed tale of inhuman cruelty, dare-deviltry, wonderful acting by some of the foremost artists of the screen, and lead up to the climax, the bandit had two American women imprisoned and one of the heroes was riding to the border for a rescuing cowboy party. He reached them, and there flashed on the screen, "Two **white** women in Mexican hands....."

"At the theatre in which I saw this, a few left, and others indignantly criticized it.

"Are we not **white?"** they said.

The writer, please understand, is heart and soul in sympathy with those who are endeavoring to push American-made products in this most fertile territory, young, rich and growing countries that will need imported products for a long time. The above instances injures not only the film itself, but the producing, the company, and other American-made things.

In short, it arouses an anti-American feeling.

In another, the comic part was a character intended to ridicule the Englishman with his monocle and well-known English habits. Volumes could be written in argument against such a production at all, to say nothing of exporting them to other countries where England has equal right to build an influence.

Other Nationalities Object.

As to such material within a country, we pass it as a matter of taste and the demands of locality. But such material should not be permitted exportation to a foreign country.

A board of censorship, composed of men selected from among all American exporters, other than that of films, could probably do a vast amount of good for everything American.

There is another phase to the acceptance of American films. Sentiment and sympathy has a great deal to do with any and everything. **The American outlook, the common perspective so to speak, is expressed in nothing so well as motion pictures.** It might be said quite truthfully that, as a nation, we have the most optimistic perspective in the world.

Latin-American countries are more inclined towards that European viewpoint of fatality which some one re-

Two Burning Moments from "The World Aflame," Showing, at the Left, Frank Keenan, Mayor, Quieting the Strikers.
Frank Keenan enacts an Ole Hanson role in this Pathe feature, a big industrial story with a timely lesson.

cently called "a malady of the soul," which makes one enjoy arias cadencing in a minor key—eternally, inevitably sad.

Tragedy, as yet, is not popular in the United States. But traditional ideas of fatality educate one to enjoy tragedy.

The State of Latin Mind.

In a vaudeville house in Rio the popular heroine, a pretty young girl, full of health and the idol of a nightly audience, was in a comic scene including a large company. She had just "put across a punch" that brought a laugh from the house, and continued the called-for bit of song.

Her rich young voice ended in the inevitable minor key which contracted the heart muscles of one who could not really understand whence came this anguish for something more suggested than real. It was as if a soul cried out for pity and compassion from an oblivion impenetrable to the unitiated—and in a country so young, from a creature so young!

Contact with these people has led the writer to believe that it is their supreme faith in the after-death existence which causes this place in their hearts and minds for the tragic stories.

Cites Direct Comparison.

It was the good fortune of the writer to see the same story produced by an American company and an Italian company shown in the same theatre but a short time apart. The American actress was well-known and frequently appeared in this theatre. The other was Francesca Bertini, the best known Italian actress in films.

The American picture probably represented an outlay of cost treble that of the other. The gowns of the star were obviously the ultra-expensive type. In downright expense ours was far the superior.

But in the other probably the locale was natural. There was no mistaking the ruins, the Catholic faith, the familiarity and ease of interior cathedral settings and scenes, the attitude of subject toward sovereign and the imitated sovereign's manner copied from life; and, perhaps, the most delicate but striking difference, if discerned, was the relation of man to woman.

It is probably the most difficult task of the American actress, who is a woman having worked her way to the top of the ladder, to assume the mental attitude of the European woman, who, no matter how popular and well-known, yet retain the deeply imbedded idea that man is master, and for all their strength in dominating, it is from a source limited within this almost religious attitude. Their power comes more from suggestion than command.

"Monte Cristo" Done As Serial.

Another notable film production under a European banner was "The Count of Monte Cristo" in thirty-two reels. The acting was perfect—or it might be said the story was re-lived—and the house was crowded during the several performances of the eight parts. Yes, it was in serial, but upon a plan different from ours; and, again, natural locations, traditions inbred or inherited by the characters, were of incalculable aid in "putting it across."

But, we should regret to see it shown by an American company in the same theatre—just as we should regret, by the way, to see Americans afflicted with the above-mentioned "malady of the soul."

The cinema, or moving-picture theatre, in Brazil is keeping pace with the modern progress of the films. They differ from ours in some small details. The lobby is also a waiting room, where one waits for the beginning of the next performance, as there is no interruption during the projection of a film.

To offset the inconvenience which this system entails, in most of the better class houses, there are two theatres. One does not wait longer than half the time required in showing a play.

Entertain in the Lobbies.

Their artistic taste is given full play in decorating this lobby, and some good effects are obtained. Usually there is an orchestra here, and of no mean ability, to amuse those waiting; and American popular music is rapidly advancing as a rival to classic airs, the appreciation of which is a part of the Brazilian's birthright.

A comparison of our popular music would lead to almost the same results as a comparison of the pictures; what we really need is a softening here and there to make our wares—and ourselves—more acceptable to them.

American films that prove most popular are society comedy-drama, and those typical of American home life. It is interesting to see how they select American stars for themselves, and angle for films in which these appear.

There are few male stars whose talents are exploited by American companies while they are still in companies other than their own. But the writer has in mind one of our actors who has never been featured alone, but who has the lead opposite some of our most popular feminine artists. One might be justified in saying he was just a character man—a "lover-character."

Cites Individual Popularity.

But in what is probably the very first theatre in Rio de Janeiro that shows pictures exclusively, his name preceded that of the star in large, red electric bulbs—and many were turned away from the box office each night—no room.

The writer would gladly name this actor but for the apparently obvious intention to boost an individual, hence a particular company, whereas, nothing of the kind is intended. Any picture which advertises handsome people, expensive gowns and jewels, and society settings, is sure of proving popular in these countries.

Appeals for Consistency.

Since the films have such great influence; since a great deal of money and effort is being expended to develop foreign trade with these countries; since the Government has done its share toward cementing friendly relations; since every true American desires his country to be truly presented to the world for analysis and comprehension—let us hope that co-operation will effect a consistency in everything American.

It is our belief that when a person, a group of persons, a company, a group of companies, an industry, a group of industries, finds itself of a big influence, it is their duty to shoulder the responsibility which necessarily goes with the influence and use it for the best benefits of all concerned—it surely must be the paying way.

A Remarkable "Headlight."

Of Louis Bennison, the happy star of Goldwyn Western features.

Wounded Soldiers Act in "Everybody's Sweetheart"

ONE of the scenes for "Everybody's Sweetheart," the aptly named Selznick Picture in which Elsie Janis will make her screen debut, calls for a number of wounded soldiers as extras. It gave Miss Janis an opportunity to put into practice her favorite motto: "If he was good enough to fight for you, he is more than good enough to work for you." For when the casting director was planning to hire regular motion picture extras to use as the wounded soldiers in the scene referred to, the star spoke up. "Nothing doing," said she to Production Manager Myron Selznick, "we need wounded soldiers for the scene and I'm going to get real doughboys and pay them real money for their time."

Miss Janis hurried over to a military hospital, located near the Selznick studio—she went personally, for this was a matter which she wanted to take care of herself.

The next day, forty of the men descended in a body on the Selznick studio and took part in the scene from "Everybody's Sweetheart."

Blackton Retitled New Feature.

The first production of The J. Stuart Blackton Feature Pictures, Inc., Mr. Blackton's nw organization, has again undergone a change of title. Instead of bearing the name "Moonshine and Shadow," as previously announced, it will be released as "My Boy."

After much consideration it was thought that "My Boy" would be a more definitely appealing title and better reflect the wealth of human interest which the story is said to contain. The distribution plans have not yet been arranged, but important negotiations are now under way and an interesting announcement will be made shortly.

Twin City Publicist Declares That Press Sheets Are Compiled for Small Places to Neglect of the Large Towns

WHEN will motion picture producers overcome the silly notion that newspapers are going to print the material that is turned out by their high-priced publicity departments?

What is the average, live, up-to-date newspaper man in the opinion of our film impresarios and their expensive writers? A fool?

Why is it that all publicity departments grind out yards and yards of cheap, uninforming twaddle for the small town editors, and let the editors of the cities, who are in a position to do them good on a big scale, shift for themselves?

And what, by the way, is the reason that publicity departments are failing to improve the standard of material used in the small town papers?

Why do they cling to the idea that the country editor doesn't know much, and will stand for anything at all that happens to be submitted under the names of these great producers?

How long are producers going to preach co-operation, and then deny exhibitors co-operation where they need it most—in their publicity?

When are the publicity departments going to wake up to a broad conception of their work and go at it as though they had something of value to sell?

THESE questions, and a number of others of similar character, have raised by G. N. Briggs, in charge of publicity for the Finkelstein & Ruben chain of theatres in Minneapolis and St. Paul. He has raised them with the publicity departments of all the leading producers, and claims that not one has been able to give a satisfactory answer.

A number of publicity directors have answered in defense of their product that it is put out exclusively for the small town editor and the small town exhibitor.

The Ratio of Revenue and Usefulness.

The basis of the argument made by Mr. Briggs is that at least 35 per cent. of all revenue from a film comes from the large cities, and that not 1 per cent. of the publicity is suitable for use there.

"Take any press sheet or press book—I don't care which one it is," says Mr. Briggs, "and what do we find? Let us say it is Sadie Sandwich in 'Asleep at the Switch.' First we read that 'Asleep at the Switch' is the greatest thing Miss Sandwich has ever done. Then we are told that Miss Sandwich is the most attractive, beautiful, charming, delightful, intellectual, interesting, capable, sweet, faultless, home-loving, modest female that ever grinned into a camera.

"Next the information is slipped to us that the story of 'Asleep at the Swith' is—here follows a couple of thousand words, all about the plot. Spread around, here and there, are innumerable other summaries of what the picture is about. Also Miss Sandwich is quoted as saying that never in her dear young life has she taken part in a play that pleased her so much as 'Asleep at the Switch.'

Miss Sandwich's Mainfold Talent.

"Here we are advised that Miss Sandwich is a great believer in the fourth dimension and that any time she wants to quit the movies she can become a lecturer at Harvard University. Furthermore, according to these high-priced publicity departments, it became necessary for Miss Sandwich, during the process of making the picture, to trim her corn so that when she kicked the villain in the pants it wouldn't hurt her.

"Now we are told that Jim Jumps, who wrote 'Asleep at the Switch,' has also written 'Eddie the Hard-Boiled Egg,' 'So Be It' and a number of other sensations that no one ever heard of. The company is the greatest ever assembled, including Bill Hairoil, Susan Puff and Olaf Pickle who was last seen as the hat in 'Here's Your Hat.' The director is the only director who ever lived. The photographer is the only one who ever owned a camera. The picture cost $4,000,000,000.

"In the ball-room scene Miss Sandwich wears a diamond that weighs six and seven-eighths pounds. The director announces in a special story that 'to see Miss Sandwich is to love her.' And so on and so on."

The Secrets of Miss Sandwich.

"Miss Sandwich," continues Mr. Briggs, "for all we know might have had a letter from Mrs. Woodrow Wilson inviting her to take a buggy ride; she might be planning to go to France to shoot President Poincare; she might have decided to buy the Philippine Islands, fly across the Pacific Ocean, or any one of a hundred other things in varying degrees of importance that would interest readers of metropolitan dailies, but do the press sheets ever say anything about them? They do not.

"Here is a fair sample of what I refer to—a 'story' from a Paramount press book on Dorothy Gish in 'Nugget Nell.' It says:

" 'Ever know fish so tame they would come when you whistled? Sounds fishy alright, but it is one of the actual scenes in 'Nugget Nell,' the picture in which famous Dorothy Gish stars and which will be shown at the (blank) theatre next (blank). There is no fake about the scene.

" 'The river where the picture was taken is fairly alive with rainbow trout before the fishing season opens, and in the picture hundreds of fish can be seen to come from the opposite side of the creek to the point where Dorothy is lying on the bank. One fish comes so close she pats it with her hand before it swims away.'

" 'Note that there is no fake about the scene. This rainbow trout named William splashed right up to Miss Gish and she asked him how the fishing was and he told her to get the hook and she poked him in the ribs and he grinned, oh, so pleasantly!'

Mr. Briggs States His Case.

"Can you imagine any one," says Mr. Briggs, "who is running around loose believing anything like that, let alone printing it? Still, that's what these high-priced publicity departments are paid for turning out and then they wonder why newspapers don't appreciate what big things the moving picture industry is doing for them."

Mr. Briggs argues:

That in writing exclusively for the small town editor and small town exhibitor, publicity departments are doing so to the exclusion of service to the large cities;

That the aim of every publicity department should be to raise the standard of material used in the small towns instead of giving them any old thing at all;

That Mary Pickford, W. S. Hart, Douglas Fairbanks, Tom Moore, Anita Stewart and all the rest are international characters and that some of them must do something or say something or plan something every day that can be classified as news;

That the best publicity is not the publicity that deals altogether with the par-

The Circle of Thirteen Chairs and the Knife Which So Suddenly Came to Light.
Hands were joined, the lights went out—and then the murder in the dark. The dramatic issue in Pathe's "The Thirteenth Chair."

ticular picture in which a given star is appearing at the time;

That it may be something far removed from screen life and still do the exhibitor who is showing that particular picture a world of good, without reference to the picture, the theatre or the date;

That publicity departments are the best selling agencies the moving picture has, and yet, in exploiting a film or a star they insult the intelligence of newspaper men and newspaper readers.

Wants Get Together Policy.

"It seems to me," says Mr. Briggs, "that one trouble lies in the fact that the pictures are made in California and the publicity is written in New York. At any rate, the publicity we are getting now is positively rank and could be thrown in the furnace for all the good it does us."

On the constructive side, Mr. Briggs suggests:

That studios and publicity departments get together;

That press sheets be prepared for both city and country;

That they be prepared out of legitimate news;

That two summaries of the plot are sufficient in every press book;

That the small town editor should legitimately follow the metropolitan editor in exploiting a picture along educational lines, and this only can be done when publicity departments get away from the notion that they know best what newspapers want.

Cast of Well-Known Players Surrounds Alice Brady in Her First Realart Picture

SUPPORTING Alice Brady in her first Realart production, "Sinners," is a cast that includes some of the best known players on the screen.

"I believe the cast of 'Sinners' is the strongest that ever has been provided for an Alice Brady picture," says Arthur S. Kane, president of Realart Pictures Corporation. "The players, however, were chosen not because of their fame, but because of their adaptability to their respective parts."

Miss Brady will play the role she made famous on the speaking stage, that of little Mary Horton. The original production of "Sinners" had a long run at the Playhouse in New York a few seasons ago.

Crane in Leading Male Role.

James L. Crane will be seen in the leading male part, Bob Merrick. Mr. Crane has been in a number of Broadway dramatic productions. This is not his first work on the screen in support of Miss Brady as he was her leading man in "His Bridal Night."

The comedy ingenue role of Polly Gary is played by Lorraine Frost. Though young in years, Miss Frost has had a long career on the stage in plays ranging from comedy to Shakespearean drama. She was last seen on the screen in "The Light of Happiness."

Old Biograph Player in Cast.

Augusta Anderson, well remembered for her work with the old Biograph when that company was one of the biggest in the producing field, has been cast for the role of Hilda West.

William P. Carleton, for several years the leading man of the Castle Square Stock Company of Boston, will impersonate Horace Worth.

For the role of William Morgan, one of America's most capable actors has been secured. He is Frank Losee, who has a record of twenty-five years in the companies of David Belasco, Charles Frohman, Klaw and Erlanger, the Messrs. Shubert and John Cort. Starting with the Famous Players production of "The Eternal City," he has been on the screen for three years with this same company.

Kent Has Role of Dr. Simpson.

Craufurd Kent, engaged for the role of Dr. Simpson, was on the musical and dramatic stage before becoming well known in photoplay. Among the successes in which he appeared were "The Pink Lady" and "Adele" of the musical variety, and "The Deep Purple" among dramatic productions. Mr. Kent has been acting before the camera for a long time.

The part of Mrs. Horton will be portrayed by Agnes Everett and Nora Reed will take the part of Saidee. The late photoplays in which Miss Reed appeared are "His Bridal Night" with Alice Brady, "The Avalanche" with Elsie Ferguson and "The Career of Katherine Bush," in which Catherine Calvert is starred.

Robert Schnable is well known to picture patrons. He plays the role of a young man about town, known as Joe Garfield.

Will Be Released in Fall.

"Sinners" is being made under the direction of Kenneth Webb, assisted by Dan Pennell. The play was written by Owen Davis, who also wrote "Forever After," the success in which Miss Brady returned to the stage last season. Eve Unsell, who is now in London managing the scenario department of the English studios of the Famous Players-Lasky Corporation, made the screen adaptation of "Sinners."

This first Alice Brady-Realart production will be ready for release in the early fall.

Harry Carey
Western favorite who has renewed his contract with Universal.

Mix Does Many Stunts in "Rough Riding Romance"

IN his latest production, "Rough Riding Romance," first of the eight Mix pictures which Fox Film Corporation has scheduled in its 1919-20 program, Tom Mix has many new stunts. In a number of them his horse, Tony, shares the honors.

To reach the heroine of the story, who is confined in the drawing room of an express train coach, Mix races the train on his horse, ropes a fixture on top of a car, and then draws himself from the saddle and up to the roof. While the train rushes on at full speed he runs along the roof of the car, drops down to the observation car platform, enters the car and reaches the girl. His exit from this position is equally daring. He leaves via the window, crawling under the coach to the trucks and thence to the rods, hanging on to the turnbuckles with the train flying toward San Francisco.

Mix rides Tony up several flights of fire escape on a villa, then into an upper window—a thing never before thought of for motion pictures. Later he rides his horse up and down flights of stairs in the big villa, around balconies, jumps him over the railings, routs his foes and, rescuing the heroine, rides down the front steps with her, and away to safety. In this scene he lassoes a chandelier hanging in the centre of the great hall, and swings back and forth on it in an arc of sixty feet, while a mob tries in vain to reach him.

In another scene Mix does some extra fancy roping and lasso manipulating. With his horse on a dead run he lassoes a desperado and quickly manipulates his rope so that when it is drawn taut he has his victim suspended by the feet, head down—the rope drawn over a horizontal flagpole in front of a hotel.

Goldwyn Promises Scheme for National Advertising

WHAT they claim to be the greatest nationwide advertising campaign ever instituted by a producing company, will soon be launched by Goldwyn Pictures along lines designed to bring direct returns to the exhibitor. Over a million dollars will be expended in building up new business for Goldwyn exhibitors and Goldwyn pictures; all worth-while mediums of reaching the public being utilized, including magazines, newspapers and billboards.

A plan is being perfected whereby the Goldwyn advertising will be designed to meet conditions in every locality. The needs of a certain section of the country, a city, or even a small town, will be studied carefully so that the advertising may be arranged especially to aid local exhibitors.

Goldwyn's advertising staff is studying from all angles the theory and actual operation of national advertising as applied to motion pictures. The campaign is being laid out on lines mutually beneficial to Goldwyn and to Goldwyn exhibitors. There will be some definite objective for every dollar expended and the results will be checked up closely in order to make certain that the point aimed at is being reached.

"THE DANGEROUS RIVAL"—FEATURE

Drama Recently Staged with Joplin, Missouri, Locale Reveals Thrilling Exhibition by Messrs. Maxwell and Levy and Is Called to Attention of Exhibitors as Being Best Ever

Scene I—Office of the Grand Central Film Company of St. Louis. Sidney Baker, manager, pencils a telegram, then another, and hands them to the stenographer for copying, and rings for a boy.

"Those ought to start something," he says, chuckling.

Scene II—Lobby of the Hippodrome Theatre, Joplin, Mo., two hours later. Manager Ben Levy reads a telegram, smiles and gazes across the street toward the Electric Theatre with "I-pity-you" expression.

He notices Manager Reynolds Maxwell of the Electric has also received a little yellow envelope. Maxwell reads, crumples the message, and looks over toward Levy with "you-just-wait" expression.

Scene III—Lobby of the Connor Hotel, Joplin, the next day. By accident Levy and Maxwell meet. There is some conversation, then Maxwell inquires:

"How's bookings?"

"Great," answers Levy. "Got my dates for a big First National attraction yesterday. First four days of week after next."

"The h—— you say?" interjects Maxwell. "Why, the same thing happened to me yesterday. Got my dates for a big First National—same four days you mentioned. First time I ever booked a picture for four days."

"Same here," said Levy. "I have 'Auction of Souls' with Aurora Mardiganian."

"And I've 'Daddy Long Legs,' with Mary Pickford."

They parted, each secretly avowing to put on a campaign that will put the other out of business.

IT was a unique situation. The two largest theatres in the city, a mining center with a population of 50,000, had arranged for the showing of the two latest First National attractions on the same four days. Never before had the Electric or the Hippodrome booked a picture for so long a time. Three days had always been the limit for the most exceptional productions.

Out of this situation developed a contest of showmanship unrivaled in Missouri. Manager Levy and Manager Maxwell exerted every effort to outdo the other. And the campaigns brought patrons from mining towns to sixty miles away.

Sunday saw a succession of capacity audiences for both houses, Monday hundreds stood in the two lobbies, Tuesday and Wednesday thousands were turned away.

Small exhibitors in the down town section, who had not spent a cent for advertising, reaped a harvest entertaining the would-be patrons of the Electric and the Hippodrome who had been denied admittance.

Thursday morning Joplin exhibitors who had watched the two campaigns declared the contest a "good draw." Managers Levy and Maxwell are both happy, each secretly believing that he did just a little more business than the other.

Used Different Campaigns.

"Auction of Souls" and "Daddy Long Legs" are widely diversified types of pictures and campaigns were as different as the productions.

At the outset Manager Levy realized his best bet was the Armenian Relief Committee. The campaign for funds for relief in the Near East had just started and the Joplin committee received Manager Levy with open arms. Ten days before the opening, the drive for business was launched. The Joplin Globe and the Joplin News coupled with the name of the film with all the publicity stories for the Armenian Relief Committee.

An elaborate lobby display was arranged. Hundreds of one sheets were plastered over the city. Billboards were purchased wherever available. Heralds were placed in every home.

Used No Stunt Advertising.

"I did not need to do any 'stunt' advertising to put over the film," said Manager Lavy. "The main source of my advertising lay in co-operating with the County Armenian Relief Committee. The chairman of this commitee, a minister, had previously viewed the production and he recommended it strongly to his congregation, as well as to other ministers of both the city and county. The committee was behind in its quota of funds for the relief of the Armenians and the newspapers trying to put the fund over the top, gave us a lot of free advertising.

Churches Co-operate.

"The Sunday before the showing the ministers of the city made announcements from the pulpit of the coming attraction. Some even delivered sermons relative to the subject, with the result that the congregations gave me the best kind of publicity.

"I gave the committee the privilege of taking up a collection on the last night of the showing."

Maxwell's Experience.

Manager Maxwell speaks for himself:

"You know the kind of opposition we had. Well, we started in two weeks before the opening. Our first gun was a slide with the crude, misspelled wording: 'Keep yur i on this slid. Sumpin is goina happen. Wach out.' We used this for four days and then changed the wording to: 'Luk ut! Ill be hear soon. Wil tel ye sundy!'

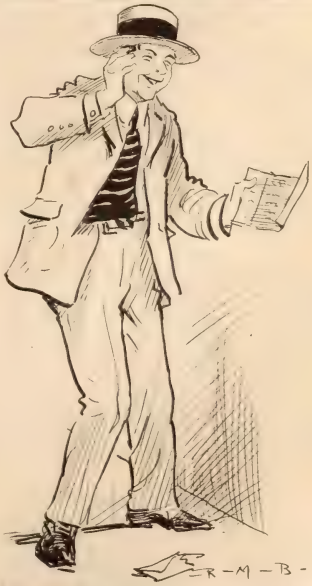
"These slides attracted attention and aroused interest. We had several dozen inquiries from the first. Our next slide along with teasers in the newspapers, read: 'See the grate prune strik next Sunday.' This was followed with announcements of the picture, with the dates.

"Billboards shouted the program on Monday. Tuesday an attractive lobby display was arranged and a twenty-five foot banner put up in front. Ten thousand heralds were distributed—and not one of them handed out at the theatre. On the same day the book stores arranged display windows.

Book Stores Help.

"These displays consisted of photographs of Miss Pickford, copies of the book 'Daddy Long Legs' and announce-

"What I Won't Do to Levy and the Hippodrome,"
Said Reynolds Maxwell, of the Electric, when he read his telegram.



"What I Won't Do to Maxwell and the Electric,"
Said Ben Levy, of the Hippodrome, as he read his telegram.

When the Two Exhibitors Discovered They Were Day-and-Dated on Two Specials.
And what's more, for four days each in a two-day town.

ment of the showing of the screen production. Cards called attention to the fact that Miss Pickford paid $40,000 for the right to screen the story. The music stores arranged displays of the song 'Dear Old Daddy Long Legs' and cards announced the showing of the picture at the Electric. Our leading dry goods store advertised a sale of Mary Pickford Gingham and a display window was devoted to the gingham and the fact that it was guaranteed to be the kind used by Miss Pickford in the film.

"We used the song 'Dear Old Daddy Long Legs' with great success."

Scene IV—Office of the Grand Central Film Company. Baker looks over the reports on the showing of "Daddy Long Legs" and "Auction of Souls" in Joplin, grins and reads:

"Despite opposition, business was very good."

"Although the house across the street was playing another First National attraction, we did a wonderfully big business."

"Along Came Ruth," a Stage Success Purchased by Metro as Next Starring Vehicle for May Allison

SCREEN CLASSICS, INC., announces the purchase of the screen rights to Henry W. Savage's stage success, "Along Came Ruth." It will be produced as a starring vehicle for May Allison, according to a statement by Maxwell Karger, director general of Screen Classics, Inc., at the same time that he made public the news of the purchase. The comedy drama was written by Holman Day, from the French play, "La Demoiselle de Magasin," by Fonson and Wicheler.

When presented in New York, with Irene Fenwick in the leading feminine role, the play had a most successful and extended run. One of the members of the original stage cast was Joseph Kilgour, who will be remembered for his excellent enactment of important parts in Metro and Screen Classics, Inc., productions.

While the supporting cast has not as yet been selected, it has been intimated that Maxwell Karger probably will cast Mr. Kilgour for the part which he played with such success in the stage production.

Will Soon Begin on New Play.

Regarding the next starring vehicle for Miss Allison, however, to follow the production she is at present working in, Avery Hopwood's "Fair and Warmer," it was expected to be "The Walk Offs," by the well-known playwrights, Frederic and Fanny Hatton. What caused Mr. Karger to reconsider his decision to present the comedienne in "Along Came Ruth" at this juncture, in place of the play by the Hattons, has not as yet been revealed.

Miss Allison will begin "Along Came Ruth" immediately after completing "Fair and Warmer." "The Walk Offs" will be used for Miss Allison at a later date. Mr. Karger's move undoubtedly was influenced by his belief that "Along Came Ruth" would be more favorable for May Allison at this time than the other production.

George Eastman a Royal Host

(Continued from page 937.)

tures. As I am very much interested in music as well as in pictures, I am going to build in Rochester a motion picture house with the view of using music and pictures in alliance.

"That house is to be operated broadly so that the profits from the motion pictures will all go into music. The plans have been partly formed, and I am going to ask the president of the University of Rochester, in whose charge the project is to be, to tell you of those plans. I want to bespeak from you your hearty sympathy. Dr. Rush Rhees, president of the University of Rochester."

To Install Dozen Pipe Organs.

Dr. Rhees in opening said that among other equipment of the musical institution there would be a dozen pipe organs and a proportionate number of pianos.

"Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education," said Dr. Rhees. "The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theatres, a development in which S. L. Rothapfel, of New York, has been a highly successful pioneer. The success of those theatres has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music but also the people who are attracted to motion picture entertainments find interest and pleasure in music notably increased.

"This fact indicates the possibility of greatly enlarging the number of persons in the community who will know and value the satisfaction which good music has to offer by arranging to use the music hall in the new school for motion pictures of the best quality, accompanied by music which will be furnished by a large orchestra."

The Generals Declared an Armistice to Discuss Their War and Gaze Upon the Poor Victims.

WILL RELEASE ALLAN DWAN PICTURES

Realart Contracts with Mayflower Corporation to Circulate Eight Subjects—"Soldiers of Fortune" Is First

ANNOUNCEMENT is made by the Realart Pictures Corporation, that it will release the Allan Dwan productions. The arrangement is effective through a contract made between Mayflower Photoplay Corporation, of which Isaac Wolper is president, and Realart, through its president, Arthur S. Kane.

Eight successive Dwan productions are covered by the contract between Mayflower and Realart. The amount to be paid for them is said to run high.

The announcement was made at the time Realart was organized that not only would this new concern produce photoplays with its own stars but would be in the market for productions of merit from all sources.

Wolper Makes Statement.

When seen at his office, Isaac Wolper, president of Mayflower Photoplay Corporation, expressed himself as highly gratified over the arrangements made.

"It is a source of great pleasure and satisfaction to my associates and myself to know the distribution of Allan Dwan productions will be in such capable hands," said he. "It was no impulse of the moment. The negotiations recently concluded, began the latter part of April, when Realart was only being formed and was not yet incorporated. In associating Mr. Dwan with ourselves we knew one of the prominent directors of the country had come with us. Consequently, the nature of the distributing affiliation was of the utmost concern to all of us.

"We regard Arthur Kane as one of the foremost marketing experts of the country. With the handling of our attractions now in his care and that of his associates we feel secure.

Planning Extensive Advertising.

"Special arrangements are well under way for nationwide exploitation of Allan Dwan Productions. Mayflower intends to put every ounce of energy possible back of Allan Dwan publicity in addition to the heralding of this master director and his attractions which will be done by Realart. Mr. Dwan has secured some of the most popular books and plays."

Mr. Dwan himself is on the Pacific Coast producing pictures, but a statement from him was secured through his counsel.

"There were only four concerns through which I consented to have Allan Dwan Productions released," said Mr. Dwan. "Realart was one of them. The fact that the contract has been placed with Realart speaks for itself. For myself, I can say my whole heart and soul is in Allan Dwan productions. Neither effort, energy, time nor money will be spared to make each particular one a step in advance in photoplay producing."

"Soldiers of Fortune" the First.

The first of the Allan Dwan productions to be released by Realart Pictures Corporation will be "Soldiers of Fortune." It is a picturization of the story of romance and adventure by Richard Harding Davis. The book was published by Charles Scribner's Sons and, though it was presented to the reading public about twenty years ago, the demand for it has not decreased as the publishers regularly get out added editions.

As a stage play, "Soldiers of Fortune" has achieved fame and success wherever there are theatres and theatregoers. Charles Frohman's Savoy Theatre was the scene of its New York premiere on March 17, 1902. The play is over seventeen years old, but it is still played in stock companies.

Suitable for Picturization.

"Soldiers of Fortune" lends itself admirably to photodramatization. Of course, the story has been slightly changed to meet present day conditions, but it is a story that has a universal appeal.

Mr. Dwan is now engaged in supervising the cutting, titling and assembling of "Soldiers of Fortune" on the Pacific Coast where the picture was filmed.

Allan Dwan
Who has signed contract to direct pictures for Realart.

Goldwyn Features Are Booked by Broadway Houses

FOUR of the five Goldwyn productions offered were accepted by the committee representing the Strand Theatre headed by Managing Director Jack Eaton; the fourth received the unanimous indorsement of E. J. Bowes, vice-president and managing director of the new Capitol, and his staff.

Booked for an early showing at the Strand are "The World and Its Woman," a story of modern Russia claimed by the producers to be the greatest drama in which Miss Farrar has ever appeared; "Lord and Lady Algy," a comedy of society life starring Tom Moore; "Strictly Confidential," a Madge Kennedy starring vehicle, and "Almost a Husband," in which Will Rogers, Follies star, will be presented.

Managing Director Bowes booked the Rex Beach picture "The Girl from Outside," for two weeks as one of the initial offerings at the Capitol, although it is not likely that the theatre will be opened until the latter part of September.

Geraldine Farrar's vehicle is a drama of modern Russia, directed by Frank Lloyd and depicting the industrial and social struggles of that country.

Tom Moore, in "Lord and Lady Algy," has the delightful role of a nobleman with an uncontrollable proclivity for betting. The screen version of this famous stage success presents the opportunity of showing a horse race on the screen. "Strictly Confidential" is the film version of the Jerome K. Jerome story "Fanny and the Servant Problem," which saw the stage under the title of "The New Lady Bantock." Will Rogers returns to the Goldwyn family, after a season with the Follies, in "Almost a Husband."

Special 24 Sheets for Two Vitagraph Features

VITAGRAPH has prepared special twenty-four sheet stands for "The Gamblers" and "The Wolf," two of its features which are nearing release.

Both of the new twenty-four sheets are fine examples of the lithographer's art. The designs are in keeping with the subjects they proclaim. The color scheme has been well brought out by the use of an unusual number of colors.

There is only a limited amount of reading matter in the poster on "The Gamblers." The major portion of the poster is taken up with the top of a poker table with only the hands of the four players showing. The index finger of one hand points to the Ace of Spades, a card which plays an important part in the story of love and high finance. A large portrait of Mr. Morey completes the layout.

For "The Wolf," with all its scenes laid in the mountains of Canada, Vitagraph has provided a poster of a more rugged nature. One big scene, full of life and action, is shown. A large likeness of Earle Williams, placed on the right hand side, lends additional charm to the general effect of the stand.

Both of the twenty-four sheet stands are of the "he who runs may read" type. The reading matter has been kept down to a minimum, and is printed so boldly that it may be read at a distance.

Grace Darmond With Baggot

A caption under a picture of Grace Darmond in the August 9 issue of the Moving Picture World stated that Miss Darmond is in the all-star cast with Francis Ford in the Louis Burston serial, "The Mystery of '13.'"

Which is an error, as Miss Darmond is co-starring with King Baggot in another Burston serial in the making and as yet unnamed. Rosemary Theby plays the lead opposite Francis Ford in "The Mystery of '13.'"

Marsden Directing Earle Williams.

Theodore Marsden, one of the best known directors in the motion picture field and formerly associated with Vitagraph for many years, has returned to the field. He has been engaged by Vitagraph to direct Earle Williams in his next picture, "The Black Gate."

Here's Why They Call Them "Exhibitors" In Contrast With Live "Picture-Showmen"

By H. T. Snowden, World Pictures, Cincinnati.

ON A trip last week I stumbled across an exhibitor who had just traded the old spotted cow for the theatre he was trying to run. The language he used in expressing his views was a mixture of Ozark and Cumberland Mountain lingo.

The conversation ran something like this:

"Why don't you use paper and photos in your lobby, Mr. Perkins?"

"Wal, I was caculatin' on it, but these darn fool kids gum up everything I put out, so I jest use a blackboard and tell the neighbors what I've got inside."

"Since the strike of shippers and inspectors in Cincinnati, how do you find the condition of your film?"

"My machinist hain't had much experience as he spends most of his time repairing guns and bicycles—but he says that he got a spool yesterday and there wasn't any lace on one side, and in eleven different places it wasn't spliced."

"Last night we wuz goin' to have 'The Tiger's Trail,' but when we started to run it, derned if it didn't say something about President Wilson going over to France and a lot of stuff about returning soldiers and a wreck on the B. & O."

"Oh, they shipped you a news reel through error."

"Well, whatever it was, it wasn't what I paid for and I'm going to give 'em a jackin' up. My partner takes care of the bookin', and if he had been here, he would have given them a piece of his mind."

"On Monday night we had a play in two spools and there wasn't any ending to the second spool. It left a girl standing in the middle of a road."

"That's a hell of a place to leave a girl."

"Several of the customers came out and wanted to know when I was going to run the second chapter."

"Do you think you would be interested in World Film service?"

"My partner does all of the booking and he went out to pick blackberries and won't be back 'til tomorrow night. If you got anything with cowboys and Indians I think he'll buy it."

Exit—H. T. Snowden.

DISTRICT EXCHANGES ABOLISH C. O. D.

In Circular Letter to Exhibitors Statement Is Made That Film Industry Is on Cash Basis

NEARLY eight hundred registered letters addressed to that number of exhibitors in the District of Columbia, Maryland, Virginia, Delaware and North Carolina were sent last week by the Exchange Managers' Association of Washington, D. C., as a notification of the proposal to put into effect a positive pay-in-advance system in the rental of films.

The letter sets forth that the members, after a conference with representative exhibitors from Virginia, Maryland, North Carolina, Delaware and the District of Columbia have adopted the following amendment to the Association's trade rules:

Desire C. O. D. Elimination.

"On and after Monday, August 18, 1919, remittances covering film and advertising charges must positively be in the office of the exchange prior to the time film is to be shipped; otherwise film will not be shipped.

"In order that this provision may not be misinterpreted," the letter reads, "we are writing to you at this time and asking your co-operation in eliminating the C. O. D. nuisance.

On Cash Basis.

"The motion picture industry is on a cash basis, as you know production costs, distribution costs, etc., are all paid in advance and we feel that we are not imposing a hardship on the exhibitors when we ask for remittances in the same way. The express companies and post office department are notoriously slow in making returns on C. O. D. shipments and this new ruling will make such shipments unnecessary in the future."

The recipients of the letter are requested to acknowledge receipt thereof "in order that there may be no reason for future complaints or misunderstandings."

Many Sign Communication.

The letters are signed by the American Film Company, Baltimore Film Exchange, Capital Film Service, Exhibitors Film Exchange, Exhibitors' Mutual, Fox Film Corporation, Metro Pictures Corporation, Pathe, Inc., Vitagraph, Inc., Realart Pictures Corporation, Palmore & Homand, Famous Players-Lasky Corporation, Goldwyn Pictures Corporation, Select Pictures Corporation, Super Films Attractions, Inc., Triangle Distributing Corporation, W. W. Hodkinson Corporation, Washington Film Exchange, World Film Exchange, Liberty Film Exchange, Variety Pictures Corporation, United Pictures Corporation and the Film Clearing House.

Rapid Work Being Done on New Wharton Serial

A WEEK ago Theodore Wharton set for himself a big task, it was the construction and equipment of a studio which was to be ready for the reception of a company inside of six weeks. Now the accomplishment is assured, and the forthcoming Wharton serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth, will be started on August 18.

The new Wharton studio will be located at Ithaca. A week ago it was a skating rink, but the producer's army of electricians and carpenters moved in overnight and now it is rapidly approaching the appearance of a fully equipped motion picture plant.

When finished the studio will be an all-steel supporting structure, twenty feet high inside. A rotary converter to supply direct current has been installed, and the lighting equipment, including the latest successful devices available, is ready for installation.

Too Much Directing Will Spoil Stories, Says Edwards

DIRECTOR J. Gordon Edwards of Fox Film Corporation, who is making the eight William Farnum de luxe productions which will be among the features of the current Fox program, believes that too much directing is as likely to spoil a picture as too little.

"Other things being equal," said Mr. Edwards after completing "Wolves of the Night," the first of the new season Farnum Pictures, released August 10, "the less directing a director does the better the picture will be. Let the actor inject his own personality into the work. If he happens to have temperament—and every artist is supposed to have that—give it play, and you will get the naturalness and grace of action without which the drama would be dead. When a director directs every step, every gesture, the actor becomes self-conscious and stiff, even nervous, working every minute with one eye on the director and the other on the camera."

For years Mr. Edwards had been a successful stage director with such stars as Henrietta Crossman, Wilton Lackaye, Amelia Bingham, Marguerite Clark and Virginia Harned, and had been an actor himself, when he became associated with William Fox as stage director of the Academy of Music. When Mr. Fox took up motion pictures he made Mr. Edwards his first director.

In "Close to Nature" the De Havens Have Holiday

THE Goldwyn Distributing Corporation announces the release of the latest Capitol Comedy picture, "Close to Nature," in which William Parsons presents Mr. and Mrs. Carter De Haven. As in their first Capitol Comedy pictures, Mr. and Mrs. Carter De Haven continue to air the troubles of a young married couple. This time the cause of their rupture lies in the choice of a summer resort. Jack wishes to get close to nature, to be with the cows and the chickens, to lie in the hay, or go strolling along quiet country roads in the mountains. Ruth, with an eye to wearing her beautiful new gowns, prefers the seashore with its beach parties in the morning and balls in the evening.

After many unpleasant incidents, they finally arrive at the seashore, where the cool breezes keep all insects away. Down on the beach, a bevy of bathing beauties sport in a garb which is as close to nature as the law allows.

Reviews in Moving Picture World are written from the screen—not press books.

BECK FORMS SERIAL PRODUCING FIRM

Will Make Three Chapter Features a Year—First To Be Released in September by Pathe

THE producing activities of Arthur F. Beck are to include the field of serials. To handle the production of the "continued-next-week" features, he has organized the Arthur F. Beck Serial Productions, Inc., of which he is president.

The first of the three big fifteen episode serials is now in the course of production at the Crystal Studios in New York. It is Charles T. Dazey's melodramatic story, "The Isle of Jewels," and the release date has been announced by Pathe as being in the latter part of September.

Work on the second serial production will start immediately after the release date of the first serial. The title is not ready for publication, but a surprise is promised the field of serialdom by Mr. Beck when the story is made known.

In the meantime some sensational episodes are being steadily added to the belt of Perry Vekroff, the director of the "Isle of Jewels."

Scenes Laid in Many Countries.

The scenes of this production are laid throughout the entire world, and the heroine, to be played by Frankie Mann, is pursued by the criminal, Stuart Holmes, from New York to Arizona, thence to Chinatown, San Francisco, and then by boat to the South Sea Islands, from which the picture obtains its title.

Trailed by the hero, played by Wilfred Lytell, the pursuit leads to Calcutta, Bagdad, the Arabian desert, Cairo, Monte Carlo, South America, and then back to the Isle of Jewels, Love, Romance and Adventure.

The actual taking of the scenes require the company to go to Florida, Cuba, and then aboard ship for about two weeks' cruising in the Gulf of Mexico, landing in Texas for the ranch scenes and then completing the balance of the interior scenes in New York City.

"The Society Exile" Has Set Showing Venice Canal

THE latest Artcraft production, completed by Elsie Ferguson several weeks ago, will be released on August 17, under the title of "The Society Exile," a photoplay drama adapted by Ouida Bergere from the play by Henry Arthur Jones, "We Can't Be as Bad as All That."

The theme of the story is filled with incident and suspense, and the character portrayed by Elsie Ferguson is a good medium for this skilful interpreter of analytical roles.

Two beautiful exterior scenes—Nora's cottage and grounds and a portion of Venice—have been made inside the Famous Players studios. An entire cottage was erected in the Fort Lee studios, set off by shade trees, lawns, flower gardens and gravel walks. The interiors of the cottage rooms were built in the Famous Players studios on Fifty-sixth street, New York.

The entire studio floor was used for the set representing Venice. The Bridge of Sighs was in perfect replica, as were the little houses with over-leaning balconies, real water and real gondolas. It is a success attained by George Fitzmaurice.

The interior sets of the Italian palace were erected in stucco and marble, and the furniture used was rare pieces of worm-eaten antiques, set off by wall tapestries that were loaned by private galleries.

"Sundown Trail" Shows "The West That Was"

SUNDOWN TRAIL," a Universal six-reel production starring Monroe Salisbury, shows "the West that was," with its daily shooting scrapes and its gaudy dance halls.

Salisbury is seen as "Quiet" Carter, a blue-blooded Southern aristocrat, who discovers that Southern courtesy and procrastination of movement are not desirable around the village, where acceleration of the trigger finger is often desirable.

The story was written by J. G. Hawks and directed by Rollin Sturgeon.

Two spectacular incidents in the production are the hurling of Clyde Fillmore, the heavy, into swirling rapids, and a hand-to-hand knife battle between Salisbury and Fillmore.

Alice Elliot is Salisbury's leading woman. Others in the cast are Beatrice Dominguez and Carl Stockdale.

Corbett to Star in Big Pictures.

The recent announcement that James J. Corbett was to star in big photodramas during the coming year is confirmed by the statement from Universal this week, which tells of the purchase of the screen rights to "Pals," a story written by Edmund Day, a well-known writer of stage dramas. Mr. Corbett will not be new to the play, "Pals," as he had the leading role in this play when it was given a stage production.

Another story purchased for Mr. Corbett is "The Prince of Avenue A," written by Charles T. Dazey, especially for Mr. Corbett. The author of this story is widely known as the author of "In Old Kentucky."

The J. Stuart Blacktons, Sr. and Jr.
On location in the Cumberlands for the Blackton production, "Moonshine and Shadow."

Pollard's 1,000-Seat House Opens in Guthrie, Okla.

GUTHRIE, OKLA., gave notice that it was very much on the map the other night when it turned out in droves to witness the premier performance at the Pollard Theatre.

The new structure compares favorably with many a first class theatre in the larger cities. It has a seating capacity exceeding 1,000 and is modeled after the most approved standards of moving picture theatre architecture.

The house is fifty feet wide with galleries. An uninterrupted view of the stage may be had from any part of the house. The stage is large enough for vaudeville and a large pipe organ is being installed.

The projection department bears evidence of careful consideration and every possible appliance for the projection of pictures has been utilized. The projection room is fireproof and is equipped with two Power's 6B Cameragraphs of the latest design.

Mary Pickford opened the house with "Daddy Long Legs." Three performances were given and at midnight people were still jamming the entrance, while a band rendered music from the balcony overhanging the sidewalk.

"The Thirteenth Chair" Is Booked in Advance

THE THIRTEENTH CHAIR," which Pathe is distributing, made by the Acme Pictures Corporation under the supervision of Leonce Perret, is scheduled for release August 31. It has been booked for week runs by Hulsey's Hippodrome in Dallas; the Capitol Theatre, Elizabeth, N. J., and by the Newark Theatre, in Newark. The Broadway, in Charlotte, N. C., has booked the production for a three-day run.

Six extra prints have been allotted the Chicago exchange in order that all the playing dates contracted for may be accommodated. The Riviera, one of the Windy City's leading film houses, has booked the production for an entire week.

The Isis, in Richmond, Va., has been added to the list of first run theatres booking "The Thirteenth Chair" for a full week.

Traveler's Club Honors Stowell.

William Stowell, who was selected to direct all the motion picture activities of the African expedition which Universal has sent forth in conjunction with the Smithsonian Institution, was made an honorary member of the Travelers' Club of America just prior to embarkation of the expedition on July 16. Mr. Stowell is entitled by the membership to all the privileges and courtesies extended to the members of this club.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Shoot the Bunk But Aim With Much Care.

IN the day that photoplay stars and attractions are pufflicized as they should be—after the manner of stage offerings—there will be need of many more press agents. Anybody who can run a typewriter may be a press agent (so it seems) and to encourage the use of writing machines we give below examples of interesting legends that embody every letter in the alphabet.

Pipe the one-finger exercises:

Prohibition Enters.—The quick brown fox jumps over the lazy dog.

Prohibition Prevails.—Pack my box with five dozen liquor jugs.

Prohibition Enforcement.—Now is the time for all good men to come to the aid of their party.

—x—

The sweetest words ever written: "Enclosed find check."

—x—

"Facts—Not Bunk" Slogan of Metro Publicity Staff.—Morning Telegraph Headline.

Here! Here! Also, Well! Well!

—x—

How Wondrous Are the Noble Works of Good Old "Ma" Nature.

Lightning struck the Dixie Theatre, Huntington, W. Va., recently, and the building was burned to the ground.

This house has been closed for two years and the picture-showman holding the lease has been paying $400 per month rent.

—H. T. S.

—x—

The too-long-silent Terry Ramsaye again comes to bat.

He opines that the William Fox advertising might be called a Theda Barrage.

—x—

Rubber at the Stamp of Genius And Then Page Every Publicist.

I've had rubber stamps made to use at the top of my copy showing the paper it is intended for.

You've helped me out often; now tell me, shall I have a stamp made with the words: "Please play up?"

Do you think it would help?

—Lowell Cash.

—x—

Sol Lesser's pufflicist missed a bet when he did not identify the film that was fired by rays of the sun in Boston as one of Mack Sennett's bathing girl releases.

—x—

It has been discovered by the Empy World's resourceful editor that pufflicists submit pufflicity to influence the pufflic through various trade and general-circulation pufflications.

—x—

Very properly "Her Greatest Performance" should be contributed, by Ellen Terry to the screen.

—x—

Vitagraph Lists "The Gamblers."—Tradepaper Headline.

First aid to the police

"Headlines That Tell a Story."

(With apologies to Zit.)

Sun's Rays Start Film Fires in Boston.
—Empy World Headline.

All Pictures Are Not Affected by Heat.
—Morning Telegraph Headline.

—x—

The meanest thing you can say: "That Ramble guy steals my stuff and prints it as his own."

Being another version of "Truth crushed to earth."

—x—

She Mourns Her Lost Perspective.

In "Mothers of Men" there is a Cherman Bier Garten in which Claire Whitney makes her screen debut as a singer. Right away Miss Whitney (via Beulah Livingston) "makes a statement" to wit:

"I have fallen off horses, I have gone up in aeroplanes, I have poisoned my husbands, and I have shot a man in self defence, on the silver sheet," says Miss Whitney, "but although I have had untold adventures and committed numberless crimes (perhaps I should say **other** crimes), this is the first time I have so far lost my perspective, as to sing in the 'movies'!"

—x—

In Washington and Chicago, of late, "The Black Star" has not been in the ascendency.

—x—

Earle Williams Bound to Go Over Strong in "The Hornet's Nest."—Vitagraph News Headline.

An achievement that may pass "unheralded and unstung."

—x—

Staten Island Friend Objects to Maltreatment of Whats-in-a-Name.

J. H. Johnson, who is of the staff of Staten Island Daily Advance, says that he objects to seeing THE industry thus abused:

"'Chit, Chat and Chatter,' a colm, or rather four colms, misconducted by one Harry Burns in the 'Year Book of Camera' (price 50 cents.—Advert.) has a paragraph bequeathed to each of the following artists:

"Peggy Highland, Madaline Traverse, Pauline Fredericks, Margarita Fischer, Antoon Mareno and Larry Somen.

"We suggest that those maltreated send their autograph to Mr. Burns for future reference."

—x—

Casson Ferguson is under suspicion by the entire Geraldine Farrar company. Following the disappearance of two demijohns of developer, which the company had taken to San Francisco, Mr. Ferguson was reported seriously ill, and was hurried back to Los Angeles.

—Mabel Condon.

—x—

Whooping Up the Whoops While Catching a Few Catch-Phrases.

TO the various slogans, catch-phrases, battle cries, war whoops (or whatever you call them) that are at present ringing through the trade press will you permit me to add the following:

Fewer and lesser taxes.
More and merrier comedies.
Cooler and cleaner theatres.
Wetter and wiser dry laws.
Fainter and fainter calamity howlers.
Larger and heavier pay envelopes.

I was strongly tempted to add, "fairer and barer bathing beauties," but one who has seen them tells me it would be impossible—so, for that matter, are most of the above.

—Raymond C. Hill.

Telling the World the Truth About a Certain Film Salesman.

(Wrotten by H. T. Snowden, Himself.)

IN the spring of 1905 I forsook my folks and fireside. With a hankering to travel I secured a position as conductor on a merry-go-round, but seeing that possiblities were limited, I resigned and located at Broken Sock, Mississippi, with the Perkins Cannery. My chief duties were to whitewash the blackberries before they were canned, and in this capacity I put forth all my zeal and zest.

It dawned upon me one day that I was doing the toil of a plebian. So I brushed the job and breezed into Chicago, where I located at the What Next Theatre, decorating the lobby.

In the short period of four weeks I was able to hang a six-sheet without ripping the eyelets, and I also became very efficient with a mop and Barkeeper's Friend. I also discovered that it was impossible to hang a twenty-four sheet in a ten-foot lobby.

My rapid rise at the What Next was really astounding. Three years after I had applied for a position at the theatre, I was promoted to chief ticket grabber, and here is where I displayed very rare judgment as a capitalist.

I became very intimate with the cashier, and through a system which later became very popular throughout the country, I amassed a small fortune. Later on, I purchased the theatre from my employer.

As an exhibitor, I was one of the foremost in the Middle West. On one occasion my show failed to arrive, but instead of closing, I ran three reels of leader and two rolls of ten cent tickets and my patrons seemed to be well pleased.

I was only able to operate my theatre at night, so I utilized my time during the day by delivering milk and painting smokestacks.

In the fall of 1912, I sold my theatre and entered the producing field. My first venture was to produce Quaker Oats in serial form. My next subjects were East Lynne and South Bend.

The consolidation of powerful interests forced me to the wall, but instead of checking my luggage to the poor farm, I packed up eighty pounds of mounted paper and an armload of contracts and hit the trail for the Goodsprocket Film Company.

I was born in Tipton, Indiana, for no reason at all, and at one time or other I have been the guest of every sheriff in the United States.

—x—

Will Aeschylus, who contributed to vacation issues of Rambles, please send some more?

We liked his stuff immensely.

—x—

Shall They Become "The Rubbies?" An item in New York Rialto's program this week is: "Through a Rubber Plant." Which, off hand, seems an original way to rubber at the movies.

—x—

This Week's Laundry Will Be Late.

If service was slow at your favorite restaurant Monday night; if the household dusting was untouched, the washing absent from the lines and shop girls were scarce—blame it on Mack Sennett's "Amateur Night for Bathing Beauties," at the Broadway.

—x—

Unannounced conditions seem to have arisen that will prevent any more movie studios being referred to in print—as per this:

Selznick Studios to Be Last Word in Size and Equipment.—Morning Telegraph Headline.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, August 16, 1919

Mr. Eastman's Benefaction

TUESDAY, August 5, was a red letter day in Rochester for the motion picture. The occasion was the formal announcement by Dr. Rush Rhees, president of the University of Rochester, of the foundation by George Eastman of an institution for the advancement of musical culture and for the showing of motion pictures under circumstances entirely apart from those of ordinary commercial dictation. In the scholarly language of the educator there was to be a wedding of music and the motion picture. "Music," said the doctor, addressing the producers, "is not a part, it is an ally, of your art."

The figures quoted by Dr. Rhees are impressive. Nearly $400,000 has been spent for the site of the institution. A million dollars has been set aside for the construction of the building. For the endowment securities to the present value of $2,140,000 have been deposited to the credit of the University of Rochester.

The plans for the musical institute contemplate the installation of a dozen pipe organs and a proportionate number of pianos. The whole structure will be erected by the firm which built the Rivoli and Rialto. As all the material entering into construction will be of the finest description naturally it will be months before the doors of the institute are thrown open to the public.

Mr. Eastman previously had pointed out that the industry in the opinion of many had reached a point where it could not grow any more. He was referring to the making of raw material. The field of the producers and exhibitors, he hastened to assure his hearers, was inexhaustible. "The greatest successes that are being achieved in exhibiting lately have been in connection with music," the manufacturer declared. "There seems to be a natural alliance between music and pictures."

The remarks of the members of the National Association indicated there will be increased effort in the direction of improved pictures and that there would be keen competition among directors to be among the list of those honored by the selection of their pictures for showing in the new theatre. The house will seat 3,000 persons. Rochester contains today approximately 300,000 citizens, and the community is rapidly expanding. It is without the bounds of probability that the project can fail. There is every reason to believe that it will be more than a success—that it will, in fact, become a monument to the motion picture national in character, an inspiration to the whole industry and an example for every other large community in the country.

Mr. Eastman has done well by his fellow-citizens and for the great branch of commercial activity in the upbuilding of which he has borne so conspicuous and honorable a part.

ADOLPH ZUKOR never spoke with greater truth than he did when addressing George Eastman and his guests at Rochester Tuesday evening. Mr. Zukor said it was not enough that a producer be also a good merchant. He must be more than that. The motion picture producing business is half and half—equally divided between the artistic and the commercial. If the producers fall short in the former requisite all the wiles of the salesman will not sell his goods.

Your Uncle Sam Is an Apt Pupil

WELL enough we know what the screen did to win the war—and the Government knows better than any of us. Hence follows, logically, the statement that in Washington a "Federal Department of Education" may be created by the proposed acts of a bill that would put Government moving pictures into schools. Knowing how quickly and well the public was "educated" by pictures in the ways and wonders of the war, Uncle Sam has been quick to see the value of the screen in aiming the shooting ideas of the child.

There will be those who will see only, first off, the opposition that screens in schools (if the act become a law) will present to the regular exhibitor of pictures. Look further and it will be disclosed that the very act of showing pictures in schools will not only enlarge the field of "fans" but will give a stamp of authority to motion pictures that is bound to have a good effect upon the relatives of the kiddies who are being educated, in public schools, by what they see upon the screen.

The Government is in possession of millions of feet of film that will never see the light of day unless they are shown under authority of official sanction in places the Government shall select. These films will be the

ones the children will see—films that picture to their youthful minds the wonders accomplished by Uncle Sam while those same kiddies were only "playing war" in the days their elders suffered for the nation. No one can be absolutely sure that the proposed "Federal Department of Education," established and showing films in schools, would not be of lasting advantage to the picture business. Those most concerned might well ponder the prospect, consider it from all angles—and then let Congressmen learn the ultimate conclusion.

THE joy Pat Dowling finds in having his appendix canceled is reflected in his report of the Seattle convention which we "box up" in conspicuous fashion in this issue. As a publicist whose good heart is never downcast we cite Patrique of the essential family of Dowlings.

Confirmation for a Strong Belief

WILLIAM A. BRADY found opportunity in his brief remarks at the Eastman banquet to emphasize one of his favorite beliefs. He had referred to the founding by Rochester's first citizen of an institution for the teaching of music and of the intention to devote to the support of that department the income from the showing of pictures in the theatre adjunct.

"I might suggest to Mr. Eastman," he said, "looking into the future, that the day may come in this same university when the motion picture will be used not only to improve the musical knowledge of the city but also perhaps to assist in the teaching of general knowledge to your students. I am strong in the belief that the motion picture eventually will become the greatest educator in the world."

IF the Government becomes producer of films intended solely for exhibition in schools the screen again will demonstrate its usefulness. While the "Reds" are agitating with this generation the kiddies will be seeing things that will impress them for life—absorbing lessons in patriotism and love of lawful procedure.

Serials Are Speeding to the Fore

WE read and hear great things of the renewal of public interest in the "continued-in-our-next" style of photoplay entertainment, referred to technically as "serials." Ever since the first serial was projected upon the screen (space should be allowed here for the claims of those who were *first*) the serial form of photoplaying has been the leaven in many programs of picture entertainment. There have been serials that "thrilled"—and serials that did not.

Many players of great popularity have made their name and fame through their sensationally successful efforts in eluding the snares of the fowler and finally flopping into happiness after sixteen to twenty weeks of pulsating search for the rainbow's end. Too often have the details of production been slipshod; too often the stories have been ridiculously inconsistent or just plain twaddle—but always there has been a faithful following for the chapter photoplay not only here but abroad.

One authority on serials tells us that a dozen organizations are now busy on this style of screen entertainment—and others are coming into the field. Houses that previously declined to play serials are now booking them. They have demonstrated their qualifications as "business boosters" more than once. The serial man has his statistics and they encourage him to go on.

The calibre of serials, be it said regretfully, has not always kept pace with the advancement of the picture-making art as applied to features in the years that have passed since the episode photoplay was introduced. But with the latter day determination (born of necessity) to put into every screen offering the best ingredients that opportunity affords there has been noted a vast improvement in serials—in the story, the photography, the "sets," locations and general expertness in hooking into the fancy of theatregoers.

YOU may read elsewhere in this issue that Thomas H. Ince has been in New York and while here "replenished his wardrobe by purchasing several classy suits of clothes at a fashionable tailoring establishment." Indicating at first glance that Bill Rudolph has finally awakened the demon of the celebrated green eyes in the breast of the famous director.

Getting All There Is Out of a "Name"

AFTER paying "heavy money" to authors and publishers for the privilege of using famous stories on the screen producers very wisely make every possible effort to capitalize the name of the writer—and sometimes the title of the narrative. Not always, however, do they retain the name of the novel when it comes to circulating the work for the screen. Just why these titles are sometimes changed may results from various causes—to some of us the practice is one of the "great mysteries" of photoplay production.

But in a photoplay now ready to be projected there lately has arisen a new angle. The story in question was started by a writer who met sudden death before he finished the yarn. A famous author was called in to complete the work, after it had started serially in a nationally circulated publication. From the story was made a play, and thereafter a photoplay resulted. If all the names and details are to be used in the billing, it will consume a lot of space fully to inform the public.

In the consequent shuffle it is possible that the man who conceived and started the original story will be left to molder in his grave while the name of the famous author who finished things off for publication will go marching on.

After all, "what's in a name"?

WE are informed that a certain playwright counted 610 "laughs" in his play that is now coming to the screen. When the director and title writer get through with their appointed tasks the playwright may find that his "tab" will show a few score of extra "giggles" thrown in for good measure by the screen fans.

Will There Be No End to "Legislating"?

DISGRUNTLED because picture showmen, by will of the people, have won Sunday opening with local option in this state, some of the politicians are now urging a law that will dictate what style of pictures shall be shown on the day everyone who possibly can rests from his labor.

How disgruntled would be the disappointed ones if moving picture interests should encourage legislation that would command clergymen to base their sermons on subjects that the showmen dictated?

Keeping in Personal Touch

By Sam Spedon

HARRY KOPLER, of Kopler and Goldman, of St. Louis, has been in New York last week. He will remain until Wednesday, August 5. He requested us to deny the report that William Fox is negotiating for the purchase of the Kopler and Goldman theatres, eighteen of them. They are not for sale.

* * *

E. S. Flynn, until recently general sales manager of the Film Clearing House, is now special salesman for Realart. He started in his new position Monday, July 28.

* * *

George Larkin is here from the Coast to play in a new serial.

* * *

Fredrick Dalton came to New York, last week. Mr. Dalton played the heavy in "The Hearts of the North," a Northwestern story, under the direction of Pearce Kingsley. Mr. Dalton was formerly connected with the Kalem and the Lasky companies.

* * *

Charles Dalton has taken Joe De Grasse's place as director, and is already on his way to the Coast.

* * *

Maurice Costello certainly looked the picture of health when we met him on Broadway, New York, last week. Mr. Costello has been engaged with the Vitagraph Company for several months. Aside from mourning the loss of some elm and apple trees during the recent storms, on his estate at Bayside, L. I., he spoke most cheerfully of things in general.

* * *

Lieutenant Victor Shapiro, who was in the battles of Argonne and Chateau-Thierry, has returned from France. Mr. Shapiro, before going overseas, was assistant advertising manager with Vitagraph and afterward did the advertising and publicity for "Parentage."

* * *

We met Hugh D'Arcy on Forty-third street, New York, last week. Mr. D'Arcy was the original publicity man of the Lubin Company in Philadelphia. He is the author of "The Face on the Barroom Floor" and many other poems. It was under the management of Mr. D'Arcy that Bennie Zeidman began his career.

* * *

Tom Brett will soon issue a two-reel Western subject featuring Warren Chandlar. Tom is writing titles for Mrs. Sidney Drew, Ernest Truex, the Lee Kids, Johnny Dooley, "The Birth of a Race," Clarendon Comedies, Physical Culture Comedies and Breden Howel K. L. N. T. comedies. The last are Biograph features produced in Sweden, the originals are by Selma Lagerloll, and rewritten in English by Mr. Brett.

* * *

Thomas Ince has been in New York this week, for a few days. We could not learn the exact mission, but we did learn, incidentally, that he replenished his wardrobe by purchasing several classy suits at a fashionable tailoring establishment. He will have the lead on his stars when it comes to dressing the part.

* * *

"The Birth of a Race" will have a big New York showing early in September.

* * *

The Rialto, Stamford, Conn., will open on Labor Day under the management of George Davis, formerly manager of the Picker Theatres in New York City.

* * *

R. A. Walsh arrived in New York from the Coast, last week. He will direct his brother George. His assistant director will be Walter Lawrence, well known upon the speaking stage.

* * *

The Victory Theatre, Bridgeport, Conn., has opened under the managership of Mr. Canistrachi, formerly owner of the Rome Theatre, that city.

* * *

The Palace Theatre, Bristol, Conn., has opened again under the managership of the owner, Mr. Stone.

* * *

Harry L. Charnas, president of the Standard Film Service Company of Detroit and Cincinnati, is in New York at the Hotel Astor. He will make a stay of several weeks in connection with state rights negotiations.

* * *

Bennie Zeidman, general manager of the Louis Mayer West Coast outfit, arrived in town Sunday, accompanied by Wallace Young, scenario editor, and Billy Shea, than whom there is no better film cutter. Bennie, Wallace, Charles Gerard, the Paramount actor, and Pete Smith were seen riding through Central Park Sunday evening in a "sea-going hack," quite blasé. Pete Milne and George Proctor were later seen following the wheel tracks of the hack which, we understand, led to Millard Webb's home on Central Park West.

* * *

G. E. Schwartz, of Philadelphia, formerly connected with the Electric Supply Company, has started in business for himself. His "shingle" reads: "Short Subject Exchange."

* * *

C. W. Tyler has been appointed branch manager of the Exhibitors Mutual exchange at Indianapolis.

* * *

S. T. Stephen, field manager of the Exhibitors Mutual, wil be "hiking" around Chicago for the next two weeks.

* * *

A combination of interests was reached last week between A. J. Collins, of South Norwalk, and Samuel Kantor, of Norwalk, Conn. This means that the Regent and Palace Theatres, Norwalk, and the Empress Theatre, Danbury, Conn., will be under the control of the one head. Mr. Hamilton still remains in charge of the Palace.

* * *

A fire occurred in the exchange of the Eastern Feature Film Co., on Church street, Boston, last week, with considerable damage. Herman Rifkin is the owner.

* * *

Miller's Long Beach Airdome will show "Josselyn's Wife" this week. Bessie Barriscale, who is featured in this picture, will make a personal appearance at the performance, arranged as a compliment to her during her stay at Long Beach, Long Island.

* * *

Adolph Weiss has purchased the Atlantic Theatre, at One Hundred and Sixteenth street, New York. He also purchased the Nicoland, at One Hundred and Sixty-second street and Third avenue. In addition to these two, Mr. Weiss owns the Manhattan in Greenpoint, Long Island.

* * *

The Elbee Corporation, which controls a chain of theatres in Brooklyn, N. Y., has taken possession of Concord Theatre. The Elbee now includes Norwood, Sheriden and the Concord.

* * *

Ground has already been broken for Poli's new million dollar Capitol Theatre, Hartford, Conn. Plans show it to become the finest theatre in the State.

* * *

Later—Joe Lee and Art MacHugh were seen on Broadway, Sunday night, in the company of Bennie Zeidman, Pete Smith and some other film magnates whose backs we did not recognize. Rumor has it that a new merger was under way, but MacHugh officially denied this, saying that while he was the greatest press agent on Broadway there would be no mergers. Joe Lee said he hated to see his name in the papers, so he did not want to be quoted.

* * *

The notice which appeared on this page last week about Charles C. Burr, of the Paramount-Artcraft organization, taking a day's vacation, the first in five years, was first seen by his wife, and it is said that Mr. Burr will now insist upon a vacation.

* * *

Smiling Bill Parsons has fled the Coast and is now keeping in touch with the streets of New York.

* * *

Joseph Merrick, Eastern supervisor of the Exhibitors Mutual, has resigned to accept a position with Robertson-Cole.

* * *

Austin Interrante, Goldwyn representative for Connecticut, had a protege with him last week in the person of Mr. Fogarty, of the Goldwyn Home Office staff. Mr. Fogarty resembles greatly the writer, Rex Beach.

* * *

Sam Palmer and George Stadler, of Famous Players-Lasky, left New York for parts unknown for a two weeks' vacation.

* * *

Next week the Grand Theatre, Hartford, Conn., goes back to its usual winter policy of burlesque. Mr. Fein remains in charge.

* * *

Rose T. Edler, secretary to Colin Brown, of the Exhibitors Mutual, has gone on her vacation to Sayville, Long Island, for a two weeks' vacation.

* * *

John C. Flinn, of Famous Players-Lasky and Yonkers, announces that a set of triplets were born Monday morning—in the family of James Murray, owner of the Yonkers Garage.

MARYLAND EMPLOYS CLEVELAND PLAN

T. D. Goldberg, Vice-President of Exhibitors' League, Secures First Check for Slide Rent

THE first check obtained for the Exhibitors' League of Maryland under the Cleveland plan of using the screen of various theatres for advertising purposes has been deposited by Thomas D. Goldberg, second vice-president of the organization, who has been working hard on the proposition.

The amount received from the first contract is $1,000. Morris A. Rome, attorney for the League, drew up the contract, which is with a realty corporation developing a tract of land outside of Baltimore. The money has been deposited with Mr. Rome and the initial payment made. The balance of the money is being paid in weekly installments, as the advertising work is done by the thirty theatres which have agreed to run the slides on their screens.

Work With Advertising Agency.

Mr. Goldberg is business manager of the organization and has on the committee on which he is chairman Frank A. Hornig, manager of the Horn and Royal theatres, and William E. Stumpf, manager of the Goodtime Theatre. Mr. Goldberg has already taken the matter up with an advertising agency and is awaiting results.

Mr. Goldberg investigated the plan while he was on his trip to St. Louis to attend the recent meeting of the National Association of the Moving Picture Industry. When he returned, he was very enthusiastic over the plan and has put it into operation after having discussed it with the League. As a result the Maryland organization is the richer by $1,000.

Stresses Need of Funds.

If the plan continues to be successful there should be several thousand dollars in the treasury by the end of the year. In speaking of the plan before the league recently, Mr. Goldberg made one of his strong points by saying that the league needed money to fight its battles and it was much better to have a co-operative plan of raising the money which would be of benefit to all such as the one he has, than to go around, when necessity came, to ask each one to contribute five or ten dollars.

Will Shortly Convene.

The Maryland League received a letter from Harry Bernstein, secretary of the Virginia Exhibitors' League, inviting all the Maryland exhibitors to attend the convention of Virginia, Washington and Maryland film men, which will take place on August 13, 14 and 15, at Ocean View, Va. The repeal of the theatre taxes will be taken up and after the business session various entertainments have been arranged by a committee of three, including Milton Caplon, president of Variety Pictures Corporation of Baltimore; A. Dresner, manager of the Exhibitors' Film Exchange of Washington, and Sidney B. Lust, manager of the Super Film Attractions, Washington.

Nick Weems, sales manager of Variety, has charge of arrangements for the transportation of the film men who will attend the affair with the Baltimore delegation. Fourteen are scheduled to attend. They are F. A. Durkee, Palace; W. D. Pacey, Garden, South Baltimore; Thomas D. Goldberg, Walbrook; Guy L. Wonders, Wilson; E. B. McCurdy, Eureka and Lafayette; F. C. Weber, McCoy; H. E. Reddish, Patterson; W. F. Hayner, Goldwyn; J. Sonin, Paramount; Milton Caplon, Variety; Nick Weems, Variety; W. F. Ballinger, Independent; Mr. Sherwood, Pathe; Mr. Davis, Goldwyn. The delegation from Baltimore will leave on the night of Wednesday, August 13, and return on the night of Friday, August 15. Mr. Weems says that a baseball match between the exhibitors and the exchange men has been planned and that Mr. Lust may be able to have some of the Mack Sennet girls down to Ocean View to have a diving contest with several of the exhibitors.

Move Against Taxes.

Regarding further action that has been taken on the repeal of the taxes, a letter has been received by the Maryland League from Congressman F. N. Zihlman, stating that the repeal of the taxes is receiving his best thought and attention. Petitions, which are ready for signing, asking that the congressmen in various districts vote for the repeal of the taxes, have been sent out to managers of theatres in Maryland by the league headquarters.

Complete Cast for "The Climbers."

The cast for "The Climbers," Vitagraph's screen version of the play by the late Clyde Fitch, has been completed and active work is now under way under the direction of Tom Terris. Corinne Griffith, who is the featured member of the cast, will have the role of Blanche Sterling.

Vitagraph has secured the services of Hugh Huntley for the role of Richard Sterling, one of the two leading male characters. Mr. Huntley was the original "Boy" in the London production of "The Third Degree," and recently has been leading man for Marie Tempest. Vitagraph also has secured George Spottswood for "Trotter," the role he originated in the original production of "The Climbers" on the spoken stage. Among others in the cast are Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, Corinne Barker, Charles Halton and many others.

Hugo Mayer Shifts His Connection.

After seven years in association with Barney Eggers as salesman for the Knickerbocker Engraving Company, Hugo Mayer has shifted his connection and joined the Graphic Colorplate Engraving Company as sales representative. Mr. Mayer has a large acquaintance among advertising men in the moving picture industry and has sold no end of "inserts" that have adorned the tradepapers since that attractive and effective style of advertising has been adopted by film publicists. With his new firm Mr. Mayer expects to develop even larger interest than he has achieved in the past.

Washington Exhibitors Endorse.

The Washington (D. C.) Exchange Managers' Association has sent a communication to the House Committee on Post Offices and Post Roads endorsing the Steenerson bill providing for the return of second, third and fourth class mail matter without the sender being compelled to send return postage to the office of destination upon guarantee that the postal charges will be paid by the original sender.

Pat Dowling Reports Seattle Convention From Cot In Providence Hospital After His Appendix Has Suffered Cancellation

I WILL now tell you what I think of the Seattle film convention as viewed from the hospital, which I suppose is as good a place as any to view a film convention from. The most distressing thing was that my appendix had been suffering from the evils of the deposit system, and accumulated a cancellation.

But Christie sent flowers and dough, and Jack Lannon, of Greater Feature here, says you can cut a lot of footage or appendage from a Mick and he is still 100 per cent., and stand on that—so that much goes for the absent member.

The convention here started with Fay Tincher, Christie comedienne riding through town in a Wild West outfit, with the Chief of Police dressed up as Buffalo Bill. When the parade got to the hotel, one of the local fans asked:

"Who is that big fellow with Fay? Is that Bill Hart?"

"No," we replied, "that's your Chief of Police!"

"Well, well," said the fan. "My, how he's aged!"

Fay Tincher, Bessie Love and Beatriz Michelena and all the Mrs. Exhibitors had a tea party, while the men folk had a beefsteak dinner back of Film Row in an empty building. Some of the men folk discovered a beaten track to an "oasis" around the corner where the Mr. Exhibitors exclaimed:

"My goodness, I thought this state went dry a couple of years ago!"

Along about 11 p. m. somebody thought of going and getting the Mrs. Exhibitors. But all the Mrs. Exhibitors had gone out to a Mrs. Exhibitor's house where they were exclaiming:

"My goodness, I thought this state went dry a couple of years ago!"

The convention was a great success. Don't know what happened at the business meetings, but I guess there was a resolution about censorship or Sunday closing or something.

Rise of Eastman Kodak Company Constitutes Industrial Romance

Starting Forty Years Ago With Second-Hand Engine of Two Horsepower Kodak Park Alone Now Contains 2150 Motors, Sheltered in Over a Hundred Large Buildings, and Furnishing Employment to Seven Thousand Employes—How Raw Film Is Made.

As the Kodak Park panorama unfolds, one surprise follows another in rapid succession. Three miles from the heart of Rochester, fronting on the beautiful boulevard which stretches farther along to Lake Ontario, Kodak Park is ideally situated. Here are situated the principal works of the Eastman Kodak Company, the largest of the five plants of the company in Rochester. The four other plants are the Camera Works, Century Works, Premo Works and Hawkeye Works.

Kodak Park is a city in itself, comprising 225 acres of land and dotted with more than 100 buildings. The employes number 7,000, one third of whom are women. The principal product of the park is film, photographic paper and dry plates. The other plants are devoted to the making of cameras and auxiliary apparatus.

Smoke Is Absent.

Sixteen acres of land are laid out in trees, shrubs, flowers and lawns. Vine-clad buildings help to carry out the park-like aspect of the place, the usual smoke-dimmed atmosphere of a large industrial plant being entirely absent. The park is a place of beauty to look at, even as the employes find it a most attractive and congenial place to work in.

One Building Is 740 Feet Long.

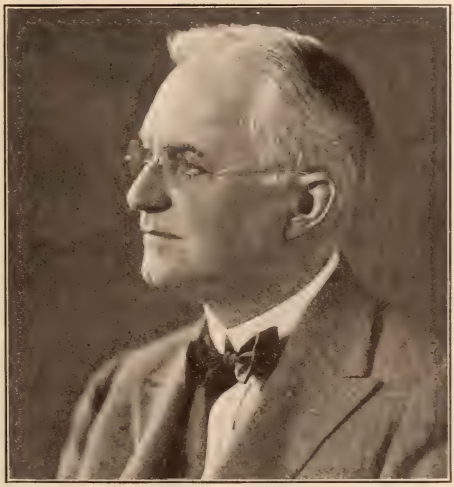
An idea of the size of some of the buildings may be gained when it is known that one of the largest buildings is 740 feet long. The baryta building is 150 feet wide, 560 long, and comprises nine acres of floor space. Eighteen thousand cubic yards of concrete, 1,500 tons of reinforcing steel, and 1,000,000 feet of lumber were required to build it.

It was in this building that during the war was located the Kodak Park School of Aerial Photography. Because of the great size of the building, it was an easy task to provide dormitories, laboratory space, lecture rooms and offices on a single floor for the 600 men attending the school at one time. A total of 2,177 officers and men of the United States Army was trained here in a period of nine and a half months.

Extensive Water Supply System.

A private water supply system furnishes water from Lake Ontario to the plant, a distance of six miles. The end of the 42-inch intake pipe is a mile and a half from the shore, at a depth of 50 feet. A pumping station on the lake shore pumps the water through a 24-inch pipe line to a 5,000,000-gallon reservoir at Kodak Park. This system has a capacity of 15,000,000 gallons daily, sufficient to supply a city with a population of 200,000.

One of the livest organizations at Kodak Park is the Fire Department, which consists of 160 members. The equipment consists of three hose carts, a hook and ladder truck, two chemical wagons, a pulmotor, Draeger helmets and diving suits. The organization is kept at high efficiency by means of frequent drills. Each department has its own volunteer fire company to see that fire extinguishers are handled properly and that the employes leave the buildings promptly in case of fire.



GEORGE EASTMAN.

Burn 350 Tons of Coal a Day.

A total of 2,150 motors, ranging in size from one-twelfth of one horsepower to 150 horsepower, are required to operate the machinery at Kodak Park. The power house contains 22 boilers with an actual capacity of 8,500 horsepower. About 350 tons of coal a day are required to operate the plant.

A steady temperature is maintained by the use of six ammonia compression ice-making and refrigerating machines, with a total capacity of 2,620 tons, and twelve ammonia absorption refrigerating machines, with a capacity of 1,700 tons, making a total of 4,320 tons. This is equal to the work done by the melting of 4,320 tons of ice, 157 carloads, in 24 hours.

Paper boxes and cartons by the tens of thousands are required at the park, and a department is maintained especially for their manufacture. The capacity of the boxmaking plant is from 40,000 to 50,000 complete boxes a day.

Luncheon Is Served at Cost.

A special building is provided for luncheon facilities. One dining room is for the women and one for the men. Provision is made for serving 2,700 employes at one time, with food at cost prices.

During the summer, concerts by a band made up entirely of park employes are given twice a week. In the winter the band plays once a week in the assembly hall. The latter is situated at the top of the dining hall and is frequently used for various social events.

Two giant chimneys rise high above Kodak Park to a height of 366 feet. It is estimated that a person standing at the top of one of these chimneys can see, on a clear day, to a point twenty-five miles out on Lake Ontario.

Community Spirit Highly Developed.

Social betterment and welfare work for its employes have long been put into everyday practice by the company. Almost every form of club found in the average community bears the name of Kodak Park, made up of Eastman employes. An athletic field permits almost every form of sport, and at every season of the year ample facilities are always available for recreation and social activities. A hospital well equipped assures prompt attention for bodily ills.

Hundreds of trades and professions are represented in the personnel of Kodak Park, from the highly skilled technical staff of the great research laboratory to scores of classifications of skilled and semi-skilled labor. All these are necessary to the attainment of the highest aim of the Eastman Kodak Company, the rock upon which its basis is firmly established—to make its products as good as is humanly possible. To one who has visited Kodak Park, who has glimpsed its wonders and viewed its surroundings, such is not surprising.

Three Tons of Silver Used Weekly in Motion Picture Film Manufacture

Striking Figures Run Through Story of Development of Substance That Made Possible the Great Screen Productions of Today—Mysteries of Laboratory Uncovered

AN outstanding feature in the manufacture of raw motion picture film by the Eastman Kodak Company has been the continued ability to produce film in enormously increasing volumes, to keep pace with the tremendous strides made by the industry as a whole, and at the same time maintain necessary high average quality throughout. Back in the early nineties, when motion picture films was first being produced, the troubles of making large quantities were not so insistent, but the vision of a big, new field of endeavor held by Mr. Eastman and the men who helped him instilled in them, even in those early days, the idea of preparedness, and so their pioneer efforts to be ready ameliorated the task of preparing for the ever-increasing production that was necessary later when the flood of new demands for film began to surge down upon them.

Evolution of Motion Picture Film.

The idea of film for photographic purposes first occurred to Mr. Eastman in the late eighties, and it was due largely to his early efforts that the film camera became a practicability. The courts, in fact, have ruled that Eastman Film made the complete commercial success of the motion picture camera possible. Like so many epoch-making products, photographic film had to pass through a series of stages to reach its present high-quality development. First the film had a backing of paper, and the production of this type of film and the so-called "stripping film," the emulsion of which was so made that when placed in water it could be removed from the paper backing, dried and then transferred to a transparent backing of gelatine, made the first Kodak with the famed slogan, "You Press The Button, We Do The Rest," a possibility.

Main Office of Eastman Kodak.
A sixteen-story office building, the highest in Rochester.

Old School Photographers Amazed.

Film with a paper backing was only temporary, however, for the great desideratum was film with a transparent base or support. After months of application, Mr. Eastman and his assistants brought out film with cellulose as a base and then the great series of developments that came as a result of the production of Kodak transparent flexible photographic film in ever-increasing quantities revolutionized the entire photographic industry.

Motion picture results especially have been spectacular and have introduced into the realm of photography a new conception of the art brought about by these results that professional photographers with their glass plates had never been able to obtain. Even to this day, professional photographers of the old school gasp at some of the things the motion picture man with film can accomplish. It is in the handling of difficult lighting that film has particularly demonstrated a superiority.

The beauty, for instance, of a picture made against the light has long been recognized, but with plates the danger of halation—the reflection of light by the back surface of the glass, thus causing hazy outlines and clogged shadows—has precluded the extensive use of this method of exposure.

Portrait Making Revolutionized.

It remained for the motion picture photographer to prove that these results could be obtained, with film, however, instead of plates, and it is due largely to the awakening accomplished thereby that so many professional photographers are discarding plates and using film, portrait film to be exact, a product in essential make-up the same as motion picture film.

With the continually growing popularity of motion pictures, the demand for Kodak film mounted higher and higher, and one might almost think that the men who hold the destinies of the huge Kodak Park plant, where motion picture film is made, in their hands were often hard put to keep up with this rapidly increasing demand. But they kept their ears close to the ground and tried to sense what the future requirements would be.

Vision and Pluck Required.

Quality in those early days, as now, was of paramount consideration; but the company went further and made elaborate preparations for the future. Consequently, as the demand for film stock grew, the company was always ready with the goods and prepared to make shipments promptly, without a hitch.

It takes a great deal of time, and incidentally a great deal of money, to prepare for the manufacture of photographic film of high average quality in the large quantities necessary for the present-day production, or for that matter, to prepare for such great increases in production as have been necessary in the past. And to keep ahead of the demand and always be ready for big business as the Eastman Company has done requires vision and pluck—the vision to anticipate every demand and the pluck to spend millions of dollars as a toll for preparedness.

Over 100 Buildings in Plant.

As a result of this continued campaign of preparedness the big plant at Kodak Park has spread and spread until there are now more than one hundred large buildings with an aggregate floor space of eighty acres with other buildings of huge additional floor areas contemplated to take care of continued increases. Kodak Park comprises 225 acres, 18 acres of which are laid out with trees, shrubs, flowers and lawns.

Close on to 7,000 men and women find employment in this great photographic establishment, which is the world headquarters for the manufacture of raw cinematograph film, as well as other photographic materials. More than 5,000 persons, in addition, are employed by the Eastman Kodak Company in Ro-

When a Single Horsepower Gave George Eastman Pause

SOMETHING like forty years ago a young man answered an advertisement of a second-hand engine for sale. The engine was intelligently examined, and the price, $125, carefully weighed. The engine seemed to be worth the money.

With a quizzical smile the young man said: "I really need only a one-horsepower engine. This one is two horsepower. But perhaps the business will grow up to it. I'll take it."

That young man was George Eastman. He has been adding horsepower ever since, and those who work most closely with him agree that it is not merely in the factories that he has increased the horsepower—the years seem but to add to his own dynamic energy.

chester in four other plants, where various types of cameras and photographic supplies are made. At the Kodak Park Works photographic film, paper and plates are the chief products.

Use Three Tons of Silver Weekly.

The story about the making of Kodak film is one of continuous interest. Many diversified products enter its manufacture. Who, for instance, outside those in the "know" would think that bales and bales of raw cotton are required for the making of the thin transparent backing on which the light sensitive picturemaking coating is spread, or who again would imagine for one instant that some three tons of silver bullion are used each week in the Kodak Park plant for making the sensitive coating?

Three tons of silver a week! Think of it! Close on to five million troy ounces a year; almost as much as the total output of the white metal from Arizona, one of the leading silver-producing states of the Union!

Acid by the Thousand Tons Required.

When the sixteen-to-one idea fell into the discard way back in 1896, everybody said that the silver industry had absolutely and irrevocably passed to the bow-wows; but the many photographers throughout the world, together with the movies, have helped bring it back with a mighty thud. Besides the silver and cotton, there are the various acids for treating these products, thousands of tons of which are required. Then come the organic solvents, including alcohol and other liquids, for converting the nitrated cotton into a honeylike fluid from which the thin film is made, and lastly the gelatine and chemical compounds for making the sensitive coating.

A Striking Industrial Romance.

The totals of finished output almost pass one's understanding. A perusal of them year by year for the past three decades, casts light on one of the most striking industrial romances ever enacted. Strangely enough, back in 1889, Mr. Edison, that other pioneering wizard of the motion picture field, was the first purchaser of Eastman motion picture film. From the time of that initial sale to Mr. Edison, up to 1896, what was to be the sixth great industry of the country was slowly finding itself, and a slow though healthy growth was taking place.

In 1896, the sale of Eastman motion picture film in large quantities for commercial use became a reality, and in this year, over 1,000,000 feet of film was sold. From 1896 to 1904, when the sales mounted to 10,000,000 feet, the increases from year to year were such as to indicate a very rosy future for the new industry.

Film Output 120,000 Miles Yearly.

After 1904, the demand for film jumped from one startling figure to another until, at the present time, more than 50,000,000 feet of motion picture film are made each month at the great Kodak Park plant. This means a figure not far from 10,000 miles for one month, and some 120,000 miles a year. If all the rolls of film made in one year were tied together, a ribbon of film could be banded around the earth at the equator almost five times.

For the convenience of analyzing the various steps taken in the manufacture of Kodak film, four general processes may be considered as follows (1) chemical preparation of raw materials, such as the cotton and silver already mentioned; (2) forming of the support or cellulose backing for the sensitive coating (which is called the emulsion) by spreading it in thin layers on the surfaces of huge wheels; (3) spreading of the sensitive emulsion in a thin layer on the support; (4) slitting of large film rolls into stock sizes, inspection and packing for shipment.

Great Selective Care Required.

Of course, in making anything that requires such a high degree of quality and refinement as photographic film, every process must be conducted in the cleanest of surroundings. High average quality is another important requisite in photographic film; it means that a photographer can get the same kind of good results at one time with one piece of film that he can with another piece from different stock at another time, providing in both cases the conditions of exposure are the same. Moreover, to get a high-average quality film in the large quantities necessary for present day production requires the greatest care in the selection of raw materials and repeated tests and examinations—and rejections.

Then again the manufacture of a product in large batches is far different from that in small lots—it requires complete reorganization of the plant—and it is here that the genius for organization and conduct of big things that has exemplified everything done in the Kodak way is so marked.

The campaign for an absolutely uniform product commences with the treatment and selection of raw materials, and is particularly rigid in connection with cotton. After being carefully cleansed and prepared to make it soluble the cotton is passed through a huge drying machine in order to remove the moisture which it contains under ordinary atmospheric conditions. In 1918, 2,500,000 pounds of raw cotton were used. Special machines, called nitrating centrifugals, are used to mix the cotton with nitrating acids.

Cotton Is Nitrated.

These acids act upon the cotton in such a way that it later may be dissolved into honeylike "dope" and subsequently formed into a transparent sheet, or film backing.

After being treated with acids the cotton, when washed and dried, is called nitrated cotton. A nitrating machine is shown in one of the accompanying illustrations, with cover raised, and consists of a large-sized perforated basket which rotates in a vat.

A mixture of nitric acid and sulphuric acid is poured into the vat until the cotton is completely immersed. Operators protected by rubber gloves and goggles, so as not to be burned by splashing acid, douse the cotton with paddles, as shown. The sulphuric acid is used to dilute the nitric acid and to absorb any moisutre present in the mixture.

The Making of Kodak "Dope."

After a short immersion, the acid is drained off from the cotton and then the basket is rotated at a high speed to throw out through the perforations as much of the acid as possible. The treated cotton is next removed to tanks of

Left, the Cotton Washing Tanks, Where the Cotton Is Washed After a Nitric Acid Bath; Right, "Movie" Film Shipping Room.

water, where it gets its first washing. After being rinsed in the before-mentioned tanks, the cotton again is passed into centrifugals, where water is played on it, and then conveyed to other water tanks, where it is thoroughly washed to remove all traces of acid.

Cotton Is Dissolved.

The excess of water is now removed and the cotton is then ready to be taken into solution by organic solvents. When dissolved, the cotton is changed to a thick viscous fluid resembling honey, which, in Kodak parlance, is called "dope." Two small barrels were used to make the dope in 1891, as shown in one of the accompanying illustrations; 425 times as much dope is now being made as in that early year of the industry.

A Triumph in Engineering.

The dope is passed through an elaborate system of filters and finally spread in thin layers on highly polished wheels, which form parts of immense machines several stories high, weighing approximately 150 tons. When dried it becomes the familiar transparent backing on which the sensitive material is coated. In designing these huge machines for spreading the dope the engineering talent of the Kodak Company registered a distinct triumph. In fact, without these machines, large quantity production of film would be almost impossible, for if the glass-top tables were utilized to make the film, as was the case prior to the advent of the roll coating machines, as they are called, almost as much acreage as that of the total floor area of the Kodak Park Works would have to be devoted to the glass surfaces necessary for coating the film the old way.

Some Figures on Accuracy.

In spite of the mammoth size of the machines, the accuracy is such that in a roll of film, as it comes from the machine, 3½ feet wide by 2,000 feet long, the variation in thickness is not more than one-half of a thousandth of an inch from end to end. Two thicknesses of support are made, one being about .003 inch thick, for ordinary N. C. or Kodak film, and the other .005 inch thick, for motion-picture film.

The silver which is used in such great quantities to make the sensitive emulsion is the purest that can be obtained. The proverbial slogan, "99.9 per cent. pure," is only enough to begin with in this case. The silver comes in bars weighing about 500 troy ounces. Each bar of silver is placed in a large porcelain crock, as shown in one of the accompanying illustrations, containing dilute nitric acid. Silver nitrate is formed in solution which, in the next step, is evaporated to the point of crystalization.

Where Treasure Goes to "Soak."

In viewing the many crocks with their wealth of contents, as shown in the illustration, one is dangerously liable to let his imagination go rife. Think of all the treasures literally going to "soak"! The precious solution of silver nitrate is poured into evaporating dishes which are placed on steam tables, where the solution is heated to facilitate evaporation. After a certain amount of the silver nitrate has been crystalized, the crystals and liquid remaining, which is called mother liquor, are poured off into draining dishes which allow the mother liquor to drain off.

An Everlasting Search for Purity.

Here again we get that everlasting search for purity which is so necessary for high-quality photographic material. The silver nitrate crystals are next redissolved and recrystalized until all impurities are removed—a process which virtually reduces itself into a chase after that one-tenth per cent. of foreign matter in the bullion silver in order to have in the final run a straight "100 per cent. pure" product. The pure white silver nitrate crystals are now placed in porcelain draining baskets, as shown herewith, where as much of the liquid as possible is drained off. The crystals are next placed in shallow glass trays and allowed to dry at first on open racks and then in drying closets. They are finally placed in covered jars and stored until needed.

The Making of Emulsion.

We now come to that mysterious something, the light-sensitive emulsion on which, when coated on the cellulose backing, the invisible or latent image is impressed, and through suitable chemical development brought out as a negative. To make a sensitive emulsion a silver nitrate solution is mixed with a solution of potassium bromide and gelatine dissolved in hot water, thus forming insoluble silver bromide in the solution, which is the compound that is sensitive to light.

The warm solution of gelatine containing the silver bromide is coated on the nitro-cellulose backing already described. The gelatine solution with the silver compound in it is called an emulsion because of the way in which the silver bromide remains suspended in the gelatine.

Dark Rooms Add to Difficulties.

After the emulsion has been applied, the film is handled only in dark rooms which are kept at a constant temperature and humidity. The mixing of the emulsion is also performed in dark rooms. Of course, the need of handling the huge quantities of sensitive film and operating numerous machines in dark rooms increases the difficulty of manufacture and greatly adds to the care and vigilance that must always be exercised to secure a high quality product. The large rolls of sensitized film are now packed in long tin cans and stored in a special room until the slitting and inspection departments are ready for them.

In the manufacture of such a highly sensitive material as moving picture film, and particularly of a reliable product of high average quality as now demanded, a continual search for defects from start to finish is absolutely essential. For this reason inspections and tests figure in practically every process.

Testing Department Well Organized.

In fact, the company's testing department is about as thorough and well organized as it is humanly possible to make it. Besides repeated chemical tests of raw materials, emulsions, etc., strips are taken from every large roll of film and subjected to numerous tests. The entire surface of every large roll before being cut up is also closely examined by a special inspector. The negative film is tested for speed of exposure with apparatus designed for the purpose and for quality by actual studio tests.

Accuracy Is Necessity.

To illustrate to what great lengths the inspection department goes to see that only high grade material is sent out, the care with which the perforating machines are repeatedly examined and tested each day is particularly worthy of mention. The process of perforating the film accurately is important because

Showing a Little of the Part Played by Silver in the Work at the Great Eastman Rochester Plant.
The silver ingots are being weighed at the right. In the center they are being dissolved in nitric acid, and at the left the liquid is being drained from the silver nitrate crystals.

unless the perforations are correct in spacing and alignment, unsteadiness both in the camera and the projecting machine will be the result.

Machines Examined Daily.

Each machine is daily subjected to a rigid test, all guides and punches being carefully examined with gauges which show up to ten-thousandths of an inch variations in dimensions due to wear. Lengths of film are also tested for variation in pitch and alignment. Moreover, gauge tests are made for width and the perforations are examined under powerful glasses to see that the edges are clean-cut and uniform.

In line with that continual striving for the utmost cleanliness in every corner and niche of the big factory where sensitized film is produced, all winding, slitting and perforating machines are provided with suction outlets which obviate the possibility of small specks of dust adhering to the film.

Obtaining Speed Determinations.

Speed determinations are also made by means of the Hurter-Driffield method and are checked by a Chapman Jones plate tester. In the former, strips of film 7 inches long and 2 inches wide are placed in a rotating black sector, so perforated as to give with one exposure a series of gradations, and exposed 26 seconds in front of a lamp of known rating. Each exposure is expressed in candle-meter-seconds. The density or amount of silver for each gradation strip is obtained by means of a photometer and a characteristic curve plotted. From the curve thus obtained, the amount of latitude in exposure which is permissible can be readily obtained.

The characteristic curve commences with a decidedly bent section, this curve merges into a straight line which finally runs into a curve which is the reverse of the first curved portion. The straight line section indicates the latitude of correct exposure. A full exposition of the Hurter-Driffield method for determining speed of film and plates is contained in the Photo Miniature of November, 1903, No. 56.

Non-Inflammable Films Also Made.

The Chapman Jones plate tester, with which speed tests are checked, consists of a series of strips of varying capacities mounted on a glass plate. Exposures of a certain number of candle-meter-seconds are made through these strips and the resulting densities on the film determined.

The finished film, after a final inspection, is wrapped in black paper and packed in tin containers, which in turn are placed in strawboard containers. The film is then ready for shipment.

Safety or non-inflammable film is also being made by the Eastman Kodak Company, the support for the emulsion being of cellulose acetate. The preparation of this support is similar to the other, excepting that the cotton is treated with acetic anhydride and acetic acid, instead of nitric and sulphuric acid. Panchromatic film is another product manufactured by the Eastman Kodak Company. The emulsion of this film is sensitive to practically all the colors of the spectrum and is used in the cinemaphotography in natural colors.

Tall White Tower of Kodak Building Marks Home of Great Eastman Plant

REACHING high up toward the clouds, seemingly in mute token of its supremacy above all other things in view, a white tower tops the sky line of Rochester.

Surmounting a tall white building, it stands out in striking contrast. Proud of its elevation, at the top of a building whose height is unchallenged by any other in the city, this tower seems to take upon itself the dignity and the grandeur of a monument.

It is fitting that it should be so. It points out to the observer in the distance the home of the greatest industry in the Kodak City, the main offices of the Eastman Kodak Company. Notable as a fine piece of architectural work, an ideal of modernity and a lasting tribute to ingenuity, it is the home of Rochester's greatest industry, one that is known to the four corners of the globe and wherever moving picture film has flashed its wonders upon a screen.

Stands Out in Any Weather.

During the daytime, when nature is at her best, the bright golden ball at the top of the tower reflects the glory of the dazzling sun, even as the moving picture film has brought light and happiness to millions of people. The sun does not always shine, but even the clouds cannot obscure the lustre of the ball. Be they of fleecy white, of silver hue, or the darker clouds of storms, the golden color always may be seen plainly.

When the purpling haze of evening has sunk into the sable mantle of darkness a huge electric sign blazons forth the message that the Eastman Kodak Company is still there, even as in thousands of theatres its film flashes on the screen. To a visitor approaching the city it is a sign of welcome, to the traveler returning home a sign of joy, and to all who incline their heads to its clear brilliance it holds something intangible that impresses one with the greatness of the moving picture industry—the fifth greatest industry.

Welfare of Rochester Has Large Interest for Eastman

GEORGE EASTMAN has little love for money except as an instrument for accomplishing worthy aims. He has always lived unostentatiously. Having no children of his own—he is a bachelor—he has become a kind of father to his home city. His gifts to the public weal are many and varied and total millions. Most of the charitable and educational institutions of Rochester have shared his generosity. He has striven to adorn the city with beautiful parks and costly buildings—all for the good of his fellow men and women.

His own employes have been Mr. Eastman's special care. Kodak Park is an example of how attractive a large plant and its environment can be made. Moreover, he has enabled hundreds of older employes to amass a competency through the ownership of Kodak stock, while his annual distributions to all classes of employes have been notable.

Entrance to Kodak Park, Largest of Five Eastman Plants in Rochester.
The plant is made up of more than 100 buildings scattered over an area of 225 acres. Some 7,000 employes work at this plant.

List of Eastman Employes Sounds Like Professional and Trade Guide

IT takes all kinds of workmen to make cameras and film, and it is an odd mingling of trades.

Who, for instance, would think that men and women trained for work in powder and cartridge factories, brass mills, bakeries, cotton mills, clothing factories and printing and publishing establishments would be needed in the making of film and cameras?

Naturally, one would expect to find an assayer connected with mining operations. Yet an assayer is an important member of the salvage department at Kodak Park, his services being required in the recovery of silver. Of the tons of silver used in the manufacture of sensitized film, plates and paper some is recovered from waste.

The engineering profession is represented in the company's employ by chemical, construction, mechanical and general engineers, and architects are constantly engaged upon new buildings and machinery.

Physicians Care for Workers' Health.

The learned professions are represented by physicians, who with nurses care for the health of the employes. A doctor of science heads the research laboratory and there is patent and other varieties of the legal profession. There are physicians, mathematicians and lens calculators, to say nothing of editors.

In the paper mill all the paper-making trades are found. As cameras are made of wood, metal and leather, nearly all the wood-working, metal-working and leather-working occupations are found. The occupations connected with the company's plants run all the way from men who figure on paper the involved calculations required for a high-speed anastigmat, to the workmen at the bench, who skillfully and with painstaking care put on the finishing touches to the completed article.

Eastman Tells Why He Chose Name of Kodak

THE Kodak was born in June, 1888. Then the name was that of a camera that was superior to anything else on the market. Today the name is known to the ends of the earth as representing the same high standards of things photographic.

"Why did you choose the name Kodak?" Mr. Eastman was asked. "What does it mean?"

"It does not mean anything," he replied. "We wanted a good, strong word, one that could not be misspelt or mispronounced, and, most important of all, one that could be registered as a trademark that would stand all attacks—we had had serious trouble before then through infringements and imitations of our product and the names we used."

Flour City, Then Flower City, Now Kodak City

APPROACHING Rochester from east or west, huge signs greet the eye, bearing the legend: "Rochester, N. Y.—The Kodak City."

Once upon a time Rochester was known as the Flour City. The rich lands of the Genesee Valley formed a fertile garden in which grew an abundance of wheat. The farmers brought their grain to the city to be ground by the mills which dotted the river banks. Flour was shipped in great quantities and by its excellence materially added to the fame of the city.

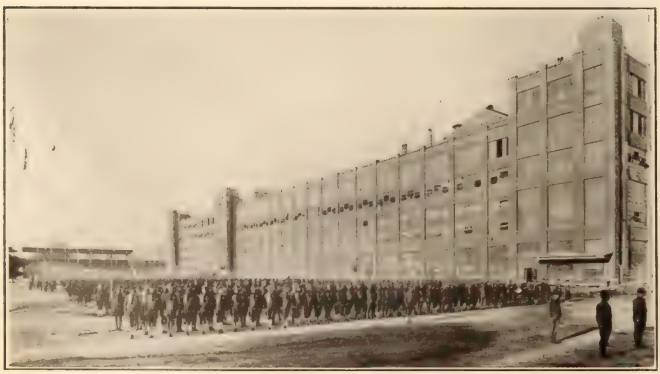
Years ago the name passed to Flower City. Nurseries covering wide stretches of land had long been located in Rochester. Perhaps their proximity instilled in the people a love for flowers. Not only private individuals, but the city government also, took a deep interest in cultivating beautiful flowers until Rochester became famed far and wide as the Flower City.

Later came the Kodak City. Perhaps under this name Rochester has become known to more people than under either of the previous sobriquets. New fame is brought to Rochester with every new achievement in the photographic industry—Rochester's greatest industry—and the city is quite proud of the name.

Kodak Post to Enroll a Thousand.

Kodak Post of the American Legion is a living monument to the patriotism and Americanism of employes of the Eastman Kodak Company. An application has been filed for a charter and the post is to be formed wholly of active service veterans who are in the employ of the company. Hence the name is appropriate.

The post will be an unusually strong link in the Legion, for its membership will be large. Freeman C. Allen, chairman of the Legion in Monroe County, and incidentally an Eastman employe, is authority for the estimate that Kodak Post will enroll at least 1,000 members.



The Battalion of the United States School of Aerial Photography
In front of the barracks at Kodak Park.

Pointed Items Concerning Eastman Plant Activities

YANKEE ingenuity is a match for Hun kulture any time. The Eastman Kodak Company is now, and has been for a long time, making all of the raw materials which it formerly imported from Germany. "Made in America" sounds better, anyway.

That the business of making film and photograph supplies is largely on the increase is evidenced by the building activities at the Eastman plants. It is a dull week nowadays that the Rochester papers do not carry the announcement that the fire marshal has issued a permit for another huge building or two.

"You press the button—we do the rest," was a phrase originated in 1888 when the kodak made its appearance. It "took" with the public because its simplicity placed photography within the reach of nearly everybody.

Social economy, the betterment of working conditions among working people, cleaner factories and better working conditions are subjects that are receiving a great deal of attention today. Very little has been published about what has been done along this line by the Eastman Kodak Company. The firm started nearly thirty years ago and improvement has been so steady and consistent that working conditions now reach an ideal standard.

As proof that Kodak Park is a municipality by itself and entitled to the title of one, it not only has its own health department, but a park department, an educational department and a fire department with a chief and a staff of firemen. But it has no police department—none is needed.

If one meanders down State street in Rochester, within a block from Main street and the Four Corners, one can view the four-story building in which George Eastman began his experiments with dry plates. But he did not occupy the building; just a room of the third floor. It is one of those narrow, old buildings that seem built to stand for a long time. If the brick and stone could only talk, what a tale they might tell of the cradling of a great industry?

George Eastman Sells Stock in His Company to Employes at One Sixth of Its Market Value

TYPICAL of Mr. Eastman's great personal interest in the welfare of his employes is the sharing with them of stock in the company. This plan was announced in April of this year and is recognized as one of the most generous acts for the good of those concerned.

A gift of stock having a market value of about $6,000,000 was involved—a big thing, but to be expected of a big-hearted man.

This stock is sold to employes of the company at its par value, $100 a share, although it is listed on the stock exchange at almost six times this amount. This stock was given outright by Mr. Eastman and the proceeds from its sale form part of a welfare fund. In addition, when he announced his offer it was contingent that the directors of the company set aside a like amount of unissued stock—about 10,000 shares—for the same purpose. The offer was agreed to by the directors.

Workers Stock Increases in Value.

In the case of the stock set aside by the company the sale price ($100 a share) goes into the company's treasury, but the market value of the stock is so high that the plan will eventually operate for the benefit of the employes to the extent of nearly $11,000,000. The employes will eventually receive stock which has a present value of about $12,000,000 at about one-sixth of its cost, and the money which they pay for the block donated by Mr. Eastman will go into a fund for their own benefit.

This plan in no way interferes with the annual wage dividend, and it is estimated that under the stock plan a half million dollars additional will be distributed each year from the start. This amount will gradually increase and under the operation of the plan it is hoped that the time will not be far distant when each employe will be a stockholder in the company.

"Oh Boy!" Soft Drink Is Served in Salt Lake City

IN connection with "Oh, Boy!" the Capellani feature distributed by Pathe, there appeared in a fashionable Salt Lake City soda fountain the "Oh, Boy!" drink. Manager Calkins, of Pathe's Salt Lake City exchange, thought so well of the scheme that he immediately wired the home office about it.

The Schramm-Johnson Company, which maintains a string of largely patronized soda fountains, were the first to add the "Oh, Boy!" drink to their menu.

Through the American Theatre management, the Salt Lake City branch of Pathe has negotiated with the J. G. McDonald chocolate company to place on the market an "Oh, Boy!" chocolate, which has already made its appearance in Utah.

Nazimova Bruised While Acting for "The Brat"

NAZIMOVA carried the realism of her acting so far in "The Brat," her forthcoming release, that after one particularly turbulent scene she was covered with bruises and suffered an injury to her wrist that narrowly escaped being a fracture of the bone.

The scene was one of the earlier episodes in Nazimova's and Charles Bryant's adaptation of Maude Fulton's stage success. The setting was a laundry in the basement of a slum tenement. Into these squalid surroundings comes a boy friend of the brat's pursued by the police. The brat hides him and then braves the combined wrath of her cruel aunt and the officers.

Millie Davenport, playing the aunt who runs the laundry, and an extra man of large bulk who played one of the police officers, rehearsed the violent scene. Each time he seized her the policeman gripped the bare flesh of Nazimova's arm in his powerful grasp and then hurled her from him, over a bench and into the farthest corner of the room.

"Too tame, too tame," objected Nazimova, as each time she picked herself up and returned to the center of the set.

She rehearsed the scene seven times before director Blache gave the cameraman, Eugene Gaudio, the word to photograph it. Then, as there was a precautionary retake, Nazimova was hurled across the set no less than nine times. It was not until the next day that it was learned that in one of her falls Nazimova suffered a painful injury to her wrist and that she was covered with bruises inflicted when her body came in contact with several heavy articles of furniture in the set.

Left, One of Two First Barrels Used to Make All the "Dope" in 1891.
Now 425 times as much "dope" is being made. Center is raw cotton, used in the manufacture of transparent backing of all film. Right, is a cotton nitrating centrifugal machine in which surplus acid is thrown off.

Rich Setting Designed for Lytell in "Lombardi, Ltd."

THE new dark stage at the Screen Classics, Inc., studios in Hollywood underwent its christening recently when a set representing the designing room of an exclusive New York dressmaking establishment was completed and Bert Lytell played in it one of the big scenes of "Lombardi, Ltd." the comedy drama the star is using as his first stellar vehicle under the "fewer and better" pictures slogan adopted by Metro Pictures Corporation. Jack Conway is directing and Maxwell Karger personally supervising "Lombardi, Ltd."

The set, designed by M. P. Staulcup, Mr. Lytell's technical director, is one of the most expensive and beautiful yet built by the Metro technical staff, and it holds the exact center of the new $38,000 stage. It is the private retreat of Tito Lombardi, eccentric and lovable modiste, which character Mr. Lytell is assuming. The floor is muffled in a thick carpet of deep blue, and the walls are hung with Oriental tapestries. A low mahogany desk fills one corner, while directly opposite is one of the wonderful gown creations for which Lombardi is noted. Large Rockwood vases are placed at artistic intervals and at one end of the room is a lifelike painting in oil, the result of leisure moments of the designer of gowns.

Indiana Sunday Showing Goes to Criminal Court

PICTURE theatres will not be operated on Sundays at Marion, Ind., as a result of a decision given July 26, by Judge Murray, of the Grant county superior court, in the case of the injunction suit filed by officials of the Mutual Theatre Company to enjoin the city officials from interfering with the operation of the Sunday shows.

Judge Murray denied the petition for the injunction and based his action on his interpretation on that section of the old Indiana law prohibiting persons from engaging in their usual avocation on Sundays. The law generally referred to as one of the old "blue laws" was originally enacted in 1855, and was amended by the legislature of 1909, by adding a section to permit Sunday baseball.

After outlining his reason for not upholding the plaintiff in any of the contentions of the petition, the court said:

"This court feels that this is not a proper matter for a court of equity, that there is an adequate remedy at law, and that this matter should be determined in the criminal court of this state."

The petition for the temporary injunction was filed by the theatre company, which operates the Lyric, Indiana and Royal-Grand theatres, following the arrest a few weeks ago of George Spurr, treasurer of the company, after he had started to open the Indiana on Sunday. His case, involving the Sunday opening, was appealed to the criminal court.

Reviews in Moving Picture World are written from the screen—not press books.

Chicago News Letter

by Jas. S. McQuade

RACE RIOTS AFFECT CHICAGO HOUSES

Early in Disturbed Week Theatres Are Forced to Close Temporarily but Later Reopen Doors

MOVING picture business suffered severely in Chicago during the week of July 28, owing to the race riots and the traction strike, the latter closing all transportation of passengers on the surface and elevated lines.

The riots originated at the Twenty-ninth street beach, on the South Side, Sunday, July 27, over the death of a colored boy, who was drowned. The trouble grew Sunday night, Monday and all Monday night, and spread to the Loop district on Tuesday. Vicious fighting and recriminations were carried on all that day, the Chicago police force, though vastly outnumbered, handling the battling mobs fearlessly.

On Wednesday evening, the State troops, a force of 6,200 men, were called out by Mayor Thompson, and by their coolness and intrepid action soon cowed the lawless elements of the blacks and whites. The affected district was much quieter Thursday, and on Friday and the two following days, the fighting had ceased altogether. The troops and a large force of police are still in the disturbed zone at the time of writing, and much needed food has been distributed in the district.

The casualties during the five days of strife were 32 dead and over 300 injured.

The strike of the surface and "L" men ended Friday night, so that cars of both systems were running at four o'clock, Saturday morning.

All picture theatres between Twenty-second street and Sixty-third street, in the rioting district, were closed indefinitely, Tuesday morning.

Owing to the sudden strike of the surface and "L" men the exhibition of pictures was considerably affected in other parts of the city, Tuesday.

After that date, however, until the strike ended, neighborhood theatres were showing to the usual attendance. In the Loop district, the attendance at picture theatres was about one-half of the regular during the day, but dwindled at nights to a small fraction of the customary patronage.

To Build Picture House on Old Interocean Site

IN my Chicago letter of February 1, this year, it was stated that the site of the old Interocean Building on West Monroe, near Dearborn street, had been leased to William S. Barbee, for a period of 25 years, beginning January 1, this year, at an annual rental of $50,000 for the first 15 years, $60,000 for the succeeding five and $75,000 for the last five years.

It was also stated in the same article that Harry Moir, president of the Morrison Hotel Company, has secured the lease, which has since proved to be incorrect. Mr. Moir had secured some of the stock of the concern, but was not the dominant factor in the enterprise, Mr. Barbee having exercised that prerogative by virtue of his holdings of the stock of the concern and also by his rights as its founder.

I saw Mr. Barbee one day last week at his office in the Federal Reserve Building, after learning that work had begun in remodeling the Interocean building into a modern theatre for pictures with a sprinkling of high class vaudeville, and learned that he was president and manager of the Barbee Loop Theatre Company, which has been incorporated under the laws of Illinois, with a capital stock of $100,000. He informed me that the lease had been secured from the old Adsit estate and that work would be carried on energetically, in order to have the theatre in readiness for opening on November 1.

House Will Seat 1,000.

Mr. Barbee estimates that the conversion of the present building into a modern theatre, with two stories of offices above it, will cost between $150,000 and $175,000. The firm of Postle & Fischer, architects, has drawn the plans and will have charge of the work.

Mr. Barbee aims at making the new theatre—which will be built to seat 1,000 persons—one of the most sumptuous in the city, so far as comfort and appearance are concerned. An innovation in the way of ventilation will be introduced at the new house. The air will be kept cool and pure by introducing fresh air at all times from the deep underground tunnel which ramifies the "Loop" district.

Mr. Barbee is a prominent member of the well known Hamilton Club and has a wide acquaintance among substantial business men of the city. He has a natural liking for the show business and has many friends and acquaintances among prominent theatrical, vaudeville and screen people.

The site of the new theatre has tempted several well known people in

Hale Hamilton in "The Four Flusher" Isn't at All Flushed with Success Or the Well-Known Lucre.
The only one who is flushed is the kid at the left who has a choice huckleberry pie flush in this forthcoming Metro.

the moving picture business; but the fact that it is off State street and Madison street and, therefore, away from the passing crowds at night, has caused them to hesitate and then to drop the matter. I wish Mr. Barbee and his company the best of luck and trust they will accomplish what others feared to attempt. The brave deserve support as well as praise.

First Fairbanks Picture Booked Heavily in South

RALPH O. PROCTOR, assistant general manager of the United Artists Corporation, arrived in the city Thursday, July 31, and left for Omaha the Friday evening following. He came in from Kansas City, Mo., after finishing a tour which covered the entire South.

Since leaving New York he visited Philadelphia, Washington, D. C., Atlanta, New Orleans, Dallas and the Missouri city. In the latter, business was very good, despite the grilling weather. He found the entire South in a prosperous condition and everyone was buoyant with hope over the cotton crop, which promises to be well up as a record breaker.

The moving picture business throughout the South is very prosperous, Mr. Proctor emphasized, and with the single exception of Washington, which was suffering from the effects of the race riots when he was there, his tour was most encouraging. Throughout the southern territory there has been a noticeable increase in the receipts of exhibitors since the dry law took effect, Mr. Proctor informed me, and everyone seemed to be in favor of its retention.

He found that the demand for the first release of the "Big Four," Douglas Fairbanks in "His Majesty, the American," was away beyond his expectations, both in the matter of the number of days for which it was booked, in each particular case, and in the number of bookings made. In connection with this he declared himself as being positive that the day of longer runs is certainly here for pictures of merit.

Long Runs Have the Call.

"Every exhibitor with whom I talked said that the combination of star and story, and a production in keeping with both, spell big profits beyond any former realization," said Mr. Proctor.

On the trip from Chicago, he will make a survey of business conditions, checking up branch offices to see that each is getting started on the right foot for the first release. After Omaha he will visit, in order, Denver, Salt Lake, Los Angeles, San Francisco, Seattle, Spokane and Minneapolis. Then he will revisit Chicago and leave for Detroit, Cleveland, Pittsburgh and Boston. He does not intend visiting Canadian cities on this trip.

Crump Is Made Assistant Manager of Realart's Office

L. G. CRUMP was appointed assistant manager of Realart Pictures Corporation about a month ago by General Salesmanager J. S. Woody. His office is in Room 1204 Consumers Building.

For three years before his appointment, Mr. Crump was city sales representative for Famous Players-Lasky here, and is well known and popular among Chicago exhibitors. Prior to his connection with Famous Players-Lasky, he held the position of booker for two years in the General Film Company's Chicago office.

When seen last week he stated that up to that time his work for Realart had been chiefly of a missionary character, but that he was then able to report heavy sales for the product and a fine outlook. The first release, "Sinners," with Alice Brady, will be made late in September.

E. S. Rowley, one of the best known salesmen in Chicago, and until recently with W. W. Hodkinson in that capacity, has been appointed North side sales representative by Mr. Crump.

Further Bookings on Fairbanks Film.

"His Majesty, the American," Douglas Fairbanks' first picture for the "Big 4," was booked last week by the Ascher Brothers for their entire circuit and also for a week's run in the Midway Theatre, Rockford, Ill., which is owned by them. Sidney Smith, manager of the Moir houses in the "Loop," has booked it for a week at the Alcazar, immediately following its two weeks' run at the Castle. The program at the Alcazar is run from 8 o'clock in the morning until midnight, daily.

Aiken on Holiday Outing.

Fred C. Aiken, manager of Select's Chicago office, accompanied by Mrs. Aiken, spent a week's vacation recently at the home of Captain and Mrs. Venier, Archibald, O. They motored down there and back, arriving in Chicago Monday, August 4.

Captain Venier is an old personal friend of Mr. Aiken and was engaged in active Red Cross service in France during the Great War.

Goldman Succeeds Fielder.

Sidney J. Goldman, who has been connected with Jewel Productions in various official capacities for the last 14 months, being district manager and manager of Chicago territory during that time, was recently appointed manager of W. W. Hodkinson's Chicago office, to succeed E. C. Fielder, resigned. When seen last week he reported that business was very good.

——"Have a Few Lines Here"——
Bebe Daniels gives some ideas for "line" cuts in "Male and Female." Cecil B. DeMille's Artcraft.

Fred Hartman Goes "Bungalowing."

Fred W. Hartman, owner of the Aristo, this city, and a director of the Illinois Exhibitors Alliance, recently purchased a bungalow at Cedar Lake, Ind., where he intends summering in the years to come. He gave his pet investment its first trial during the week of Monday, August 4.

Griever Buys "Birth of a Race."

Si Griever, who owns the Griever Exchange, which handles state right pictures, recently purchased the rights to "The Birth of a Race," for Cook County. Jone, Linick & Schaefer, recently ran the picture for two weeks at the Randolph Theatre, and now it has been booked over the Lubliner & Trinz circuit, opening at the Pantheon, August 17. The Ascher Brothers, has also booked it for their circuit and will show it about a week later than Lubliner & Trinz.

Louis Laemmle on Vacation.

Louis Laemmle, Universal's manager of sales promotion, returned last week from a vacation of three weeks, at the Interlaken Hotel, Hartland, Wis. He was accompanied by Mrs. Laemmle and their two children. The party enjoyed the trip hugely, passing the time in automobile trips to Oconomowoc Lake and other charming summer resorts.

Jack Freeman's Father Dies Suddenly.

Jack Freeman, owner of the California Theatre and one of the old time exhibitors of Chicago, experienced a great shock recently by the death of his father, who passed away suddenly in his son's theatre one evening recently while viewing the pictures. Heart disease was the cause of his death. The remains were taken to Salina, Kans., for burial.

"Yankee Doodle" Goes Over Despite Mobs and Riots

YANKEE DOODLE IN BERLIN," with Mack Sennett's Bathing Girls both in pictures and in person, opened July 28 at the Ziegfeld, for a run of five weeks.

The attraction showed to good business throughout the week, Manager Havill of the theatre states, notwithstanding the severe handicap of the closing of street and elevated car service and the race riots. The admission prices are 50 cents, 75 cents and $1.00.

Jones, Linick & Schaefer, have booked the attraction for one week at McVickers, beginning September 1, after the close of the Ziegfeld run, and also at the Rialto for the week of September 8. About half of the customary vaudeville show at each house will be given during the engagement of the Sennett attraction.

Messrs. Brockell and Elliott, who own the entire rights to the picture for Illinois, announce that the attraction will be handled in their territory by three separate road shows, and that a number of Mack Sennett's original bathing girls will appear in person with each show, in all cities visited.

"Fires of Faith" at Orchestra Hall.

Catherine Calvert in "Fires of Faith" at Orchestra Hall, supported by Eugene

O'Brien, Rubye de Remer and a strong cast, was highly appreciated by those who saw it. The attendance, however, was greatly reduced at nights, owing to the street car strike. The afternoon showings had only about half the usual attendance, if that much, as every theatre in the city suffered in the same way from lack of transportation from the outside neighborhoods.

The attraction for Monday, August 4, is Marion Davies in "The Dark Star."

"Six Feet Four" Released in September.

The American Film Company announces that "Six Feet Four," a William Russell special in six reels, will not be released during the summer as was originally planned, but will be released some time in September.

"The Hushed Hour" at Randolph.

"The Woman Thou Gavest Me" closed its third successful week at the Randolph, Sunday, August 3, and was succeeded by Blanche Sweet in "The Hushed Hour."

T. D. Soriero Resigns from Boston Park Theatre

THOMAS D. SORIERO, who has been manager of the Park Theatre, Boston, for the last four years and a half, has resigned his position at that popular play house, which took effect August 2, when the theatre changed hands.

Before coming to Boston, Mr. Soriero was affiliated with the Keith interests in Providence. He opened the first picture theatre in Providence some fifteen years ago, and came direct to Boston from the Gayety Theatre, Providence. Mr. Soriero also has had parks, theatres, dance halls and stock companies throughout New England, as well as roller skating rinks, and is considered one of the pioneers of the picture business.

While connected with this theatre, Mr. Soriero put it on a firm paying basis. He was the first manager to introduce in person movie stars such as Kitty Gordon and Alice Brady, while their pictures were playing at the theatre.

For the last two years Mr. Soriero headed the advisory board of the Motion Picture News. Many of the theatre's patrons will regret his leaving. He is going to take a long deserved vacation, the first in four years, and upon his return will announce his plans for the coming season.

SERICO COMPANY ENTERS SERIAL FIELD

Is First Concern to Produce a Well Known Fiction Success as Film Play of Episodes

INCORPORATION during the week of July 27 of the Serico Producing Company, of which George N. Wiley, who has long been identified with the industry as a producer, is named as president, shows that the present demand of the market for the works of popular authors has extended to the serial field.

As an introduction of prominent writers to this field, the Serico Company has secured C. N. and A. M. Williamson. The most widely read of Williamson's novels, "A Woman in Grey," has been selected by the Serico Company as its first production.

James Vincent, who produced "The Spirit of Lafayette," will direct the picture, which will be in fifteen episodes. An announcement of the personnel of the cast will be made next week. The adaptation of the story, the title of which will probably be changed for the screen, has been made by Walter Richard Hall.

Production of the new serial will begin the week of August 3. Arrangements are now being completed for its distribution, a statement regarding which will be made in the immediate future. In discussing his new producing activities, Mr. Wiley said:

"The story is not the usual sort of serial material. In other words, it is not just a simple plot, involving a series of hair-breadth adventures and detached incidents, but has plots and counterplots of the most ingenuous character. It is a story that challenges one's ingenuity, but never in any instance insults the intelligence.

"Just as the paper back novel and the ten, twenty and thirty cent melodrama on the stage have had their day, so I believe the time of the cheap, trashy serial will soon pass. The public wants melodrama, but Al Woods, a pioneer of the ten, twenty and thirty style of that entertainment, discovered it wants it written and produced in $2 style.

"The time is coming, in my opinion, when the serial on the screen will be accepted by the best patrons of the best theatres, the Strands, Rialtos, Californias, etc., just as the serial story in the better magazines is accepted, and it will be equally representative in quality. That is the kind of serial that we are going to turn out. It will probably take longer to make than any other serial that has ever been produced."

The advertising campaign will be handled by E. Lanning Masters, Inc.

"La Belle Russe" Embodies Advertising Possibilities

A POINT which Fox Film Corporation emphasizes especially concerning "La Belle Russe," the feature in which Theda Bara will be presented in September, is its unusual advertising possibilities for the exhibitors. It is rated by the Fox officials as the greatest production in Theda Bara's career which has included a number of astounding successes.

As it follows closely the Belasco stage play of the same name, it is known to have high dramatic tension. Its double-exposure effects in presenting Miss Bara simultaneously as two different persons greatly strengthen the dramatic finish. Furthermore, it is pointed out that there are abundant advertising possibilities in the fact that as a stage play it achieved fame on two continents.

The question of how to handle newspaper advertising and general publicity is answered in great detail in "La Belle Russe" press sheet, which Fox Film Corporation sends to exhibitors. The sheet contains the newpaper advertising campaign as laid out by the Fox Corporation. It also contains newspaper publicity covering the picture from every angle, and illustrations for newspaper reproduction which the exhibitor can obtain free from his exchange in mat form unless he wants to obtain the cuts which are furnished at a nominal price.

Rumor of Theatre Merger in Northwest.

There is a rumor among motion picture circles of Seattle of a theatre merger in the Pacific Northwest. The Moving Picture World correspondent has been unable to obtain either a direct confirmation or a denial of the rumor.

Mabel Normand, Billiard Babe, Refreshment Radiance, and Jazz Jemima in Goldwyn's "Upstairs."
Mabel worked in a hotel kitchen. She longed to "step out." And did she? "I'll say she did." She's stepping at the right.

Cleveland and Pittsburg Give Notice That National Advertisers Must Pay

THE Cleveland Motion Picture Exhibitors Association, in conjunction with the Pittsburgh Association, has sent a letter to several national advertisers who have been making use of the screen as one of their publicity mediums. The communication, which is signed by the executive secretary of the organization, is self-explanatory:

I am instructed by our executive board to inform you that the theatres represented in this association will not project upon their screens any industrial films, "inserts," pictorial or otherwise, or any pictorial advertising propaganda of a commercial nature whatever, unless the producers and distributors of films of this description shall first obtain the written consent of said motion picture theatre owners or their representatives in this association.

The members of this association are as patriotic and philanthropic as any class of business men, but hereafter all makers and distributors of commercial pictures or "inserted" scenes (camouflaged advertising) must recognize the "publishers'" rights to sanction or refuse the publicity necessary in such matters.

The "publisher" in these cases is, of course, the theatre owner, who has the same rights in such premises as the newspaper publisher has.

Our association's membership represents 96 per cent. of Cuyahoga County's motion picture theatres, all of which are a unit upon this matter. Heretofore we have been ignored entirely by the producers and distributors, who have presumed to pledge our screens ("circulation") which in many cases they never could deliver. We therefore deem it only fair to your firm to give you this information, asking nothing in return except your careful consideration of the subject.

For "trade notes" in re this matter see Moving Picture World, issue July 12, pages 189-190, also editorial pages and St. Louis National Convention notes, showing the national endorsement of our plan of reorganization.

Shall be glad to give further details at any time at this office.

SAM BULLOCK,
Executive Secretary.

Microphotographer Will Make Studies for Prizma

PRIZMA, INC., announces that it has engaged George E. Stone to make a series of microscopic studies in color with a Prizma camera. Stone is an expert in the field of photographic optics, and some of his microscopic pictures of cell life, growing plants and flowers and unconventional slow motion studies, have attracted attention in the entertainment and educational field. He made Prizma's "Trout," a one-reel study photographed in natural colors of the life of trout, from the spawn to maturity. He is also the producer of the black and white series, "How Life Begins," that was seen in theatres several years ago and is still being used extensively in clinics, colleges, and educational circles.

Captain Stone has the happy faculty of being able to make a scientific subject simple and interesting enough to be enjoyed by the average theatre patron.

Jacksonville Exhibitor Uses Four-Page Spread to Exploit "The Red Lantern"

TAKING for advertising virtually the entire space in a four-page amusement section of a daily newspaper previous to the week of showing the Nazimova picture, "The Red Lantern" in Jacksonville, Fla., the New Casino Theatre in that city did a record business for seven solid days. This was on a recent Sunday. The advertisements, one a two-page spread inside, the other two pages divided between halftone layouts and news stories, were done in three colors.

This exploit is cited by the Metro organization, distributor of the Nazimova productions. The New Casino's initial advertising burst was followed on Monday by a four-column spread, two-thirds of a page deep; on Tuesday by a three-column spread, half a page deep; on Wednesday by a two-column, half-page deep ad.; and on Thursday with an announcement running entirely across the page of the paper, the Florida Times-Union, a third of a page deep, which announced that the film was booked for an additional three days.

Co-operates With Department Store.

An exploitation stunt executed by the New Casino was the co-operation with a department store in Jacksonville, in a window display. A five-foot portrait of Nazimova, with several smaller pictures from the play and an announcement of the showing at the New Casino were set in a window exhibiting Chinese silks, kimonas, lanterns and the like—all articles sold by the store.

The New Grand Central Theatres, one in Minneapolis and one in St. Louis, were successful in co-operating with the five and ten cent stores, which did a large business with the song, "The Red Lantern."

In the Kresge store in St. Louis, there was, besides a window display of the song, a young girl dressed in Chinese costume. She appeared in the window, announced that she would sing the song downstairs, and the crowd outside jammed the establishment to buy.

At the theatre itself, Amelia Burnette, soprano, sang the song before the showing. Her name was featured in the lobby display. The lobby was decorated with Chinese lanterns and posters from the picture and strung with ropes of white blossoms.

New Corporation Will Feature Educationals

REGULAR motion picture entertainment for churches will be provided by Screen Entertainment Distributors, Inc., organized this week under the laws of the State of New York, with a capitalization of $100,000, and the following officers: president, John McAleer, former exchange manager for Universal and other companies; vice-president and treasurer, M. V. Fox, and secretary, George I. Matthews.

The new company will maintain exchanges throughout the country for the handling of bookings exclusively for churches, community centers, schools, settlements, colleges and other institutions, and it already controls all suitable productions for this field of several of the leading companies.

The principal office and the New York exchange is located at 67 West Ninetieth street.

Metro Orders Fifteen New Spotlights.

In order to carry out the lighting effects planned by Director General Maxwell Karger, for forthcoming Screen Classics, Inc., and Nazimova Productions, Clifford Butler, business manager of the Metro studios, has ordered fifteen spotlights of double the ordinary amperage.

This is in addition to the fifty spotlights already in operation in the department of Walter Grams, chief electrician.

Karma With "Yankee Doodle."

Mack Sennett, who is presenting his Bathing Beauties at Moss' Broadway Theatre, New York, has added an Oriental dancer, Geraldine Karma, to "Yankee Doodle in Berlin," as the combined attractions at the Broadway are known.

Marion Davies Goes on Vacation.

Marion Davies leaves shortly on a two-weeks' vacation and on her return will resume work in the Biograph Studio on the series of Cosmopolitan productions which she is making, each based on the work of authors of international reputation.

Three New Universal Stars, Helen Jerome Eddy, George McDaniels, and Ora Carew
Helen Eddy will be starred in "The Trembling Hour"; George McDaniels will have the leading male role in "The Woman Under Cover"; and Ora Carew will be featured in "Loot."

HERBERT BRENON SCORES A BEAT

While Others Discuss Foreign Plans, He Works Quietly on Production Staged in London and Paris

A COMBINATION of excellence has been effected in the production of a five reel feature by securing the services of a director who has helped make motion picture history, and a star who in the spoken drama has been signally honored both here and in England. The director is Herbert Brenon, who began his career in the days when one reel dramas were the piece de resistance of the screen and who had the courage to essay productions of multiple reels. Besides "Neptune's Daughter" and "A Daughter of the Gods." Brenon has produced other pictures.

The star is Marie Doro. She began her stage career playing one night stands in a Belasco production, and came to be a standard Broadway star whose engagements were played in the Empire and Lyceum Theatres where only stars such as Maude Adams, John Drew, Bernhardt, Sir Charles Wyndham, William Gillette, Ethel Barrymore and Nazimova were permitted to appear. After she had been accepted by the dramatic critics, Miss Doro was attracted to the screen by the large salaries offered her.

Brenon Went Quietly Abroad.

Immediately following the armistice nearly every motion picture producing company through its chief official announced that they were making plans to send directors, stars and players to Europe to produce their famous plays and novels in picture form because the locale of these subjects did not permit of a truthful reproduction in this country. They were further influenced, so their statements read, to take this step in order to satisfy the demands of foreign markets and thus compete successfully with foreign producers. While these plans proceeded as far as public print, Herbert Brenon, without fanfare of trumpets, went abroad taking with him Miss Doro and a competent cameraman and proceeded to produce a picture that embodied American methods with European surroundings. Mr. Brenon was no novice in this field. It will be remembered that the first notable picture made by an American director with American actors was "Ivanhoe," the English scenes of which were picturized in the very locale where Sir Walter Scott laid his story. The success of that experiment resulted in 110 prints being sold in England alone.

World Pictures announces that it has secured the distribution of Herbert Brenon's picture for all countries outside of the British Isles. It bears the title "12:10" (Twelve-Ten). The scenes are laid in England and in Paris and were filmed in these locations. The settings embody landscapes seldom found outside of England or the continent.

In support of Miss Doro, Mr. Brenon selected actors whose names are a household word in England. It will be released by World Pictures as a special feature in the early fall.

Garson Engages Albert Parker.

Albert Parker, director of many of Douglas Fairbank's successes, has been secured by Harry Garson, to direct Clara Kimball Young's forthcoming feature picture, "Eyes of Youth." Mr. Parker has a script in readiness and the first scenes of this production are being taken. It is prophesied that "Eyes of Youth" will be Miss Young's greatest offering to the screen to date.

Arthur H. Rosson Directs "Rough Riding Romance"

TOM MIX'S forthcoming picture, "Rough Riding Romance," was made by Arthur H. Rosson, known intimately as "Art" Rosson, and brother of "Dick" Rosson, a young actor of no mean reputation in the silent drama.

Arthur Rosson was born in England while his parents were on a visit to that country, and was brought to the United States while a young child. Of a theatrical family, young Rosson took naturally to the stage; but with the growth of the picture industry he found himself drawn into the swirl with his brother and his sister, Helene.

From the ranks of supporting players, Mr. Rosson was graduated to an assistant directorship, and, having keen powers of observation and instinctive artistic talent, he soon rose to full directorship, where he was recognized at once for the ingenuity with which he secured the striking results which characterize his pictures.

His latest endeavor is the first of Tom Mix's big screen productions scheduled in the elaborate Fox program for the season of 1919-20. In "Rough Riding Romance," Mr. Rosson has reached the zenith of his career as a director.

Marie Doro.

In Letter to World Louis Burston Comments on Manner in Which His Advertisement Worked

LOUIS BURSTON, president of Burston Films, Inc., writes from the Francis Ford Studios at Hollywood as follows:

"It may interest you to know something of the returns we have had from the first announcement in the Moving Picture World of my latest Francis Ford serial 'The Mystery of "13."' I know that the thirteen page insert was unusual, and I had the advantage of appealing to a great number of your readers who had profited by the success of my former production 'The Silent Mystery,' but there were some most gratifying evidences of your hold upon your subscribers which I want to bring to your attention.

Followed His Moves Closely.

"As you no doubt know I have been on the Coast at the Francis Ford Studios since May, supervising the production of 'The Mystery of "13."' Naturally all business matters connected with the forthcoming release have had to be taken care of at the home office in New York. I have supervised this by means of correspondence and night letters, so that I have been in fairly close touch all the time. But I did not expect that my friends the exhibitors and the state rights men and the distributors interested would follow my movements as closely as they have.

Item Brings Many Inquiries.

"I have a detailed report of the gratifying number of inquiries that have come to the home office regarding many matters touching the release of the new production, but I gave my New York representatives something of a shock when I reported to them the number that have been sent direct to me here at Hollywood as president of our company. I can describe this only to a casual news item appearing in the World which reported that I was here, and that as I was supervising the production I would be here some time.

"The New York office reported to me that after the thirteen page insert appeared the course of the World farther and farther from New York could be traced by the distances from which the inquiries came. A large share of my own correspondence of this nature came from the West, the writers evidently thinking they would gain or save time by addressing me here.

"More Power to the World."

"The important phase of the incident to me is that your readers have been shown to believe in your news columns. As an advertiser of considerable experience I have found that this belief is quite as strong in the matter of your advertising columns. In other words, they cannot see why the management of a great periodical should be willing to be reliable in one section and not in another. More power to the World and its efforts to be of service to its readers.

"LOUIS BURSTON."

Rolfe's Technical Staff Engaged.

B. A. Rolfe has rounded out the staff which is to assist him in the making of B. A. Rolfe productions for the new firm of A. H. Fischer Features, Inc.

Mr. Rolfe's staff includes Arthur A. Cadwell, chief cameraman; Patrick (Paddy) Carey, technical director; A. B. V. Flower, art director; John J. Kieley, film editor.

METRO BUYS FIVE DRURY LANE PLAYS

Purchased by President Rowland While in London—To Be Produced as Screen Classic Production

FIVE Drury Lane successes, all of them big melodramas, have been acquired by Metro Pictures Corporation and will be produced with all-star casts under the company's new policy of "fewer, bigger and better" pictures.

The titles of the quintet of stage plays are "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." They were purchased by Richard A. Rowland, president of Metro and Screen Classics, Inc., in London during his trip through England and the continent, making a personal first-hand survey of the foreign motion picture field.

It is planned to have these London successes converted to the silent drama in colossal productions to be made by Screen Classics, Inc., at its million-dollar studios in Hollywood, Cal., and distributed through the Metro exchange system.

Strong Believer in Melodrama Appeal.

Mr. Rowland is a firm and consistent believer in the broad popular appeal of melodrama, especially melodrama constructed by experts, that not only tugs at the heartstrings and makes the pulses leap, but does not strain the verities. In this regard Drury Lane, London's home of melodrama, has set the standard for the world through all the years from "The Silver King" days until quite recently, when the policy of its management was changed and the famous theatre became the home of opera, feature photodramas and other attractions.

Of the five Drury Lane plays acquired by Metro for Screen Classics, Inc., production, "The Best of Luck" is the last of the melodramas staged in the historic playhouse. It drew very big crowds to the stalls and orchestra pit, and royalty as well as persons in the humble walks of British life applauded its thrilling moments and spectacular effects.

"The Best of Luck" is a spectacular drama in three acts, with twelve scenes and two tableaux. It was written by Henry Hamilton, Arthur Collins and the late Cecil Raleigh, and produced at Drury Lane (the Theatre Royal) for the first time on Wednesday, September 27, 1916. This, of course, was in the midst of the world war.

In the Drury Lane production there were forty-five principal players in the cast besides the hundreds of extra people figuring in the huge spectacular scenes.

Many Startling Situations.

Several real "thrillers" in the way of startling situations feature the play. They are so gripping and unusual that Metro will defer description of them until the production has been completed. It will entail the services of a large cast and a great amount of special scenic effects and furnishings.

Cecil Raleigh was the author of the four other melodramas bought by Mr. Rowland. He saw "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair" achieve popularity over a period of ten or twelve years. He died after having complete his collaboration on "The Best of Luck."

Goldwyn Will Build Studios in East, as Most of Their Authors Are Living There

BEFORE he left for the Coast last week, after concluding the deal which increased the capitalization of Goldwyn Pictures Corporation from three million to twenty million dollars and made the Shubert, Woods and Selwyn interests a part of the Goldwyn organization, Samuel Goldwyn had gone far toward perfecting the plans for the new studios and laboratory to be erected in the East, near New York.

Several sites are under consideration at the present time, and within the next week or two a choice will be made, after which the erection of the buildings will be immediately started. The foremost experts on studio designing have been working on the plans for several months and something absolutely new in studio construction is promised.

Will Be Larger Than Culver Plant.

The Eastern studios will be as large, if not larger than the Culver City plant, recently acquired by Goldwyn, and in conjunction with the Western buildings will, Goldwyn claims, give them the finest production facilities in the world. Even with the present output, the stages at Culver City have been taxed to their capacity, and with the increase of production, consequent upon the alliance with the Shuberts, A. H. Woods and the Selwyns, greater accommodations become imperative.

The erection of a plant near New York does not mean that operations at Culver City will be in anyway slackened. The Goldwyn company was confronted with two alternatives, either it was forced to double the studio space in the West, or to find quarters in the East equipped to meet the new demands. Several reasons led to the choice of an Eastern plant instead of an expansion of the Coast property.

All of the Eminent Authors—Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott—make their homes in the East and may more easily keep in touch with the actual production of their works if they are handled here. The same applies to many of the playwrights whose stage successes will be brought to the screen by Goldwyn.

Mr. and Mrs. Carter DeHaven Are Regular Devils in Their Own Kitchen.
So much so that you will understand why the title of their next Capitol Comedy for Goldwyn is "Why Divorce?"

To Star Tsuri Aoki in Film Version of McCall Novel

TSURI AOKI, wife of Sessue Hayakawa, popular Japanese screen actor, is engaged to produce three pictures for Universal, all to be special features, elaborately staged and costumed.

The first story Miss Aoki will appear in is a film version of Sydney McCall's well known novel, "The Breath of the Gods," and its scenes are laid in Washington and in Tokio. All the Japanese roles are to be played by Japanese actors and it is stipulated in Miss Aoki's contract that all the accessories used in Japanese sets are to be selected under her supervision in order that every detail of the production may be perfect.

Rollin Sturgeon will direct Miss Aoki, and the first scenes will be shot early next week at Universal City. It is possible the company may make a trip to Washington, D. C., for the purpose of making certain scenes. At present Miss Aoki is in Yosemite finishing a picture with her husband, Mr. Hayakawa, while the casting of her own picture is going forward.

"PEG O' MY HEART" STILL IN COURT

Present Bone of Contention Is the Question of Changes Made in Play for Screen Purposes

AN application to enjoin the Famous Players-Lasky Corporation from releasing the photoplay "Peg o' My Heart," pending a decision by the Supreme Court in the Manners-Morosco suit involving the ownership of the motion picture rights to the play, was presented before Judge Knox in the United States District Court on July 31.

In the present suit J. Hartley Manners, author of the play, is seeking to enjoin the film company from producing and exhibiting a screen version of "Peg o' My Heart" and the making of so-called additions and alterations which he alleges have been introduced, with the result that the photoplay is a "garbled and distorted version" of his play.

Morosco Has Producing Rights.

Under the Manners-Morosco contract the author conveyed the producing rights to Oliver Morosco, and as the contract has been construed under a decision rendered by Judge Julius M. Mayer, which was affirmed by the United States Circuit of Appeals, the producing rights in perpetuity, including the motion picture rights, are vested in the producer.

Subsequent to the decision of the Appellate Court the Famous Players-Lasky Corporation acquired the film rights from Mr. Morosco and produced the screen version of the play at an expense of $65,000, and consummated plans for the release of the photoplay in September.

Alterations Objected To.

David I. Gerber, counsel for the author-playwright, contended that a breach of the Manners-Morosco contract has been committed in making additions and alterations in adapting the play on the screen contrary to the provisions of the contract which contained a clause to the effect that no changes should be made without the approval of the author. Counsel asserted that the first eighty-eight scenes in the photoplay portray incidents which did not appear in the play and he referred to other incidents, particularly the introduction of a dance scene, which the author regards as a violation of his rights.

Unless the release of the photoplay is stayed pending the determination of the appeal in the Manners-Morosco suit, Mr. Gerber urged the Supreme Court may regard the controversy over the ownership of the motion picture rights a moot question and decline to pass on the question as a matter of law.

Film Version Claimed Suitable.

Nathan Burkan, counsel for the Famous Players-Lasky Corporation, asserted that the photoplay has been produced with the utmost fidelity and is a faithful reproduction of the play. The only changes that have been made, he said, are those necessary to portray on the screen what is expressed in dialogue in the spoken drama and such changes, he contended, cannot be construed as additions or alterations.

"The motion picture is a new art," declared Mr. Burkan. "It differs somewhat from the stage drama, and when a stage play is converted into a motion picture, the translation must be made in a manner to conform to the scope and limitations of this new art. You can't make a Chinese copy of the stage play and thereby hope to make an effective motion picture."

Says Changes Are Necessary.

To produce a screen version of a play, Mr. Burkan said, it is necessary to introduce scenes to portray to the audience what is conveyed in dialogue form on the stage, and he contended that the introduction of such scenes cannot be regarded as additional scenes, but merely as another medium of expression of the same episodes.

"Obviously scenes so portrayed, which are related to the dramatic action, cannot be said to be additional scenes," asserted Mr. Burkan. "They are as integral a part of the drama as their narration and description would be in the spoken drama."

Prevention of Release Means Loss.

If the release of the photoplay should be stayed pending the decision of the Supreme Court in the Manners-Morosco suit, Mr. Burkan contended that the film company would be irreparably injured, as the value of the production would be impaired if it is withdrawn after arrangements have been completed for its release. On the other hand, he urged, the author will not be affected by its early release as he will be able to recover damages in the event that he finally establishes his contention that under the Manners-Morosco contract he reserved the motion picture rights.

A representative of the Famous Players-Lasky Corporation extended an invitation to Judge Knox to attend a performance of the photoplay at its studio to determine for himself whether or not there is any basis for the contention advanced by the author that his play has not been accurately reproduced in the screen adaptation, and Judge Knox promised to do so if he deems it necessary in order to pass on the application.

Curfew Tells No Knell of Parting Day for "Nugget Nell."
The only toll demanded by this latest Dorothy Gish Paramount picture is a peal of laughter. Play on, wild belle!

L. S. Stone Makes Screen Debut in "Man's Desire"

MAN'S DESIRE," the Robertson-Cole feature distributed by Exhibitors' Mutual, marks the screen debut of Lewis S. Stone, long an actor on the legitimate stage. In this picture of the great Northwest he plays the role of Denton, a big lumberman who marries a girl after her husband is supposed to have been killed, but who returns to mar the happiness of the couple, stealing the wife after he has wounded Denton. Upon recovery Denton tracks him down into the Southland, where he meets a deserved fate and again Denton and his wife are reunited.

When this country entered the war, Lewis Stone deserted the stage and entered the first officers' training camp and won a commission as captain of infantry. He served throughout the war and at its conclusion turned to the camera field.

Mr. Stone wrote the story "Man's Desire." It is about a lumber camp. Its locale, however, is not confined to the lumber regions, for the pursuit of Larkin, the supposedly dead husband leads to the sun-baked desert town where he has established "The Lost Chance" saloon.

The film was directed by Lloyd Ingraham. L. V. Jefferson wrote the continuity. Besides Lewis S. Stone the cast includes Jane Novak, Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Lewis.

Late H. A. Strong May Be Succeeded by Eastman

IT is predicted with considerable confidence that George Eastman will succeed Henry Alvah Strong, who died last week, as president of the Eastman Kodak Company of New York. Mr. Eastman is president of the Eastman Kodak Company of New Jersey, of which Mr. Strong was vice-president.

So far no meeting of the directors of the company has been called and the matter has not been officially discussed. Mr. Eastman will leave Rochester for a trip to the West this month, and it is thought that the matter will be deferred until his return. Mr. Strong furnished the original capital with which he and Mr. Eastman formed a partnership out of which the industry grew.

For a long time Mr. Strong held a controlling interest, but financial losses through western investments caused him to sell some of his stock and the control passed to Mr. Eastman. The two men had been warm friends during the years they were engaged in business together.

How the Simplex Made Projection History at Methodist Centenary

When a Regular Stock Projector Threw a Picture Measuring Seventy-five by One Hundred Feet to the Heretofore Unbelievable Distance of Three Hundred and Fifty Feet

By William G. Francke

A NEW chapter in motion picture projection has just been written, the world's record for size of picture and the length of throw shattered and a new world's record involving almost unbelievable figures has been established.

In hundreds of communities, after the "good-night" slide has been shown and the machine and main switches pulled in the numerous projection rooms, men whose duty it is to attend to the projection of motion pictures gather nightly in the various all-night lunch-rooms, the union meeting hall, or convenient street corners, discussing the merits of the various pieces of projection room equipment, both mechanical and electrical, engaging in discussions involving optical and technical questions, in fact talking "shop" from all of its various angles

The Question of Distance.

The question which has oftimes been discussed is the extreme distance at which a commercial projecting machine may successfully project a clearly defined picture and to what size that picture may be extended. In all of these discussions heretofore it has been necessary to resort largely to conjecture and imagination, but the real answer to this question has been recorded through an achievement that is well worth a position in the columns of the trade and technical press.

Since the day that Maybridge, in 1872, at the suggestion of Governor Leland Stanford placed twenty cameras along the Governor's Race Track at Oakland, Cal., in order to catch the various movements of a trotting horse in action, this to prove whether or not a fast trotter has at all times one foot on the ground while trotting, up to the present time, various radical changes have been incorporated in the motion picture projector, each of these changes providing discussion aplenty for those intimately connected with the operation of these projectors as well as those engaged in their manufacture.

That the latest projection achievement should have been staged upon a race track in much the same environment as the motion picture was born is truly a remarkable coincidence, but a far different gathering witnessed this projection feat than had gathered for the sporting event in 1872.

Leaders Visited the Simplex.

In the early part of April there appeared at the Simplex factory two leaders of the Methodist Church in New York—Dr. Christian F. Reisner and Dr. Chester C. Marshall. Both of these gentlemen stand high in the councils of their church and being keen and progressive, they are both advocates of the use of motion pictures for Scriptural teaching. Dr. Reisner is best known on account of his connection with the famous Grace Church on lower Broadway, while Marshall, whose church activities are well known to local New Yorkers, is the pastor of the St. James Methodist Episcopal Church.

For years the Methodist Church has been planning for a centenary which would bring together the leaders and workers of that church from all parts of the world. A huge sum had been appropriated and Columbus, Ohio, was selected as the place to stage this enormous exposition which would include exhibits of all sorts showing missionary and church activities in all quarters of the globe. Two hundred thousand delegates were elected to attend this Centenary which was scheduled to run from June 20 to July 13.

Edwin S. Porter
Vice-President Precision Machine Company.

Leaders of the Industry Co-operated.

It is estimated that there are approximately forty thousand Methodist churches in the United States alone, and with quick perception to see the vast possibilities through entering the church field with their product, the leaders of the motion picture industry co-operated with the Methodist leaders in an endeavor to bring to the Centenary all that was best in the motion picture manufacturing line. Trade paper editors co-operated with the Centenary Committee and the directors of the largest film producing companies agreed to make special pictures for use at the Exposition exclusively. These men of the motion picture industry gradually awakened to the tremendous possibilities offered at this Exposition, and although accustomed to seeing big things done in their own industry they marveled at the magnitude of the Columbus plans.

Both Drs. Reisner and Marshall spent considerable time in the selection of the large and varied program of pictures, many of them being screened and edited at the little Simplex Theatre on Thirty-fourth Street. And then came the selection of the projectors. On account of the many Simplex machines already used in Methodist circles this was the machine chosen as the official projector for the Centenary. Nine regular commercial Simplexes were chosen and shipped to Columbus where they were installed at the Coliseum, Auditorium and Race Track, respectively, under the personal supervision of Leo E. Dwyer.

Regular Type "S" Was Used.

The machines at the Coliseum were the regular Type "S" lamp equipments. The distance here from the machine to screen was 225 feet with a picture 26 feet in width, using 125 amperes of current. This in itself was quite a feat, but the results were not as startingly apparent on account of the 80 feet proscenium arch which caused the 26 feet picture to look proportionately small. An unusually good picture resulted however, in spite of the fact that the picture was projected upon a plain white screen with noon-day projection, it being impossible to shut out entirely the daylight which penetrated the auditorium, which seated between nine and ten thousand.

In the Motion Picture Auditorium seating two thousand the new Simplex Mazda Equipments were used at a distance of 90 feet, the service being supplied from a low voltage outfit. Here a beautiful picture 12 by 16 feet was produced upon a reflective screen. This exhibit was visited by thousands of delegates to the Centenary, their attention being centered upon the performance of this new Simplex equipment, which is especially adaptable for church use on account of its simplicity of operation and wonderful results due to the optical system employed in its construction.

Meanwhile, at the race track, opposite the grand stand with its normal seating capacity increased to 75,000, a large crew of carpenters had constructed a gigantic frame work which attracted the attention of all who attended the Exposition and many conjectures were offered concerning the

ultimate use to which this giant structure was to be put. It is here that new projection history was to be made, although at the beginning no one dreamed that the results finally obtained were possible or even contemplated. Gradually this frame work took the form of a titanic billboard which was thought by thousands would be used for bearing some scriptural legend, but finally a white surface was painted upon it with the familiar round-cornered oblong. The secret was out—it was a motion picture screen as shown on page 646 of the Moving Picture World of Aug. 2, the largest ever attempted and curiosity was still further aroused concerning the machine which would attempt to project a picture upon it that would fill this tremendous surface.

Testing Ability of the Simplex.

The main purpose of the screen had been to use it in connection with stereopticon slide projection. Upon its vast surface these slides would depict to the multitudes the work performed in foreign lands by the Methodist missionaries. Special slides 12 inches square had been prepared for this purpose and a specially built Beseler Stereopticon Machine had been constructed for this purpose.

While the construction of the screen was in progress, two well known motion picture projector men had been consulting with one another concerning the probabilities of testing the ability of the Simplex to project the world's largest picture upon this, the world's largest screen. In order to give the reader an idea of the task which they had laid out for themselves, it might be well to say that one hundred thousand square feet of lumber was used in the construction of this screen, which when finished towered 165 feet above the earth with a lengthwise spread of 135 feet. The picture surface, 115 feet square, was covered with several coats of plain flat white lead. The cost of this enormous structure was estimated at $8,000.

Leo E. Dwyer, president of the Dwyer Brothers & Company, of Cincinnati, Simplex Distributors, and Edwin S. Porter, the well known vice-president of the Precision Machine Company, builders of the Simplex Projector, were the two men who conceived the idea of utilizing this large screen for motion picture purposes. After the close of the various motion picture exhibitions at night these men experimented with lenses and combinations. Starting at a 200 feet distance with a 56 feet picture they gradually increased these figures until the final results were obtained. After the first few nights' results were observed, they were confident that even though they were working with a machine that was not specially constructed for these extreme conditions they would succeed in breaking the world's record.

Local Projectionists Were Interested.

The local projectionists were also very much interested in these experiments and the big screen at the race track was the nightly gathering place of these men. Finally after carefully checking up the closely watched results, Mr. Dwyer announced to those in charge of the Exposition that he was ready to show the world's largest picture. Unfortunately, Mr. Porter had been called back to New York but he left Columbus with the firm knowledge that the machine which he had so much to do with in regard to designing and building was to hang up an unheard-of world's record. And so, on July 4, while thousands were gathered at Toledo watching the world's prize fight championship change hands, one hundred and ten thousand others were gathered at the Columbus race track watching for the first beam of light upon the world's largest motion picture screen.

Among the audience were the leaders of the motion picture industry, many of whom were sceptical of the results. Some there were who believed it possible to fill the large space with a sort of a picture but could not believe that a perfectly clear, sharp definition could be obtained. But when the signal was given and the title appeared upon the screen, clear, sharp and perfectly defined, their doubts faded away, and when the picture followed as steady, brilliant and sharp as any theatre picture could be they realized that the impossible had been accomplished, for they were gazing at a picture 100 by 75 feet in diameter, projected at the unbelievable distance of 350 feet.

A Remarkable Example.

And to those who realized what this meant there came the thought that here indeed was a remarkable example of precision machine work, for the actual picture on the film is ¾ by 1 inch

Leo E. Dwyer
President Dwyer Brothers & Company.

in size and this was being magnified one million four hundred and forty thousand times upon the screen before them without showing the slightest mechanical movement. It should be remembered that the slightest mechanical movement created by the projector itself would correspondingly be magnified these millions of times, resulting in anything but good effect upon the screen. To such a test no other machine has yet been submitted and the scores of experts gathered for this event agreed that the results obtained speak volumes for the manner in which the Simplex is built.

After the first exhibition there was a rush to congratulate Mr. Dwyer for accomplishing this remarkable feat and hundreds of questions of a technical nature were asked him. For the benefit of the many projectionists interested in this performance, it would be well to state that a 2¾ inch projector lens was used for obtaining this large size picture. For illumination a 90 and a 50 ampere rheostat in the multiple series were employed, using 1⅛ inch carbon for the top and 7-16 inch silver tip lower. An 8½ and 7½ inch condensor combination was employed. On an ammeter test it showed that 180 amperes were being sent through the Type "S" Lamp all the time that the machines were running; and it might be of interest to note that at the end of the weeks' performance the carbon holders were clear from burns or arcing bruises.

A Simplex Extralite Shutter was also used and it is estimated that fully 45 per cent additional illumination resulted through its use in this instance.

Columbus Local Aided.

Two members of the Columbus I. A. T. S. E., No. 386, operated the machines. These men, Charles Reed and Carl Offenderfer, helped considerably in obtaining with Mr. Dwyer the final results, and much credit is due these men for the untiring manner in which they worked until the early morning hours in their attempt to obtain for the Simplex the world's championship in projection. And the Columbus Local Union through its business agent, S. A. Westall, has congratulated the Precision Machine Company highly upon these performances of the Simplexes.

It is safe to say that thousands of Methodist church men who had never attended a motion picture performance were impressed by what they saw at Columbus, and this feat by the Simplex machine has done much toward opening for the entire industry the church field which is greater today by number of churches than is the motion picture field itself by number of theatres. And Mr. Dwyer, too, has received hundreds of congratulatory messages for the splendid part which he played in establishing this world's record; while at the Simplex factory numerous inquiries have been received concerning the new figures involved in this history-making performance from people who had heard of it and were anxious for details.

Greatest Projection Feat Attempted.

While this feat has been conceded as being the biggest thing in projection ever attempted, there is one element in the opinion of projection experts which makes it still more remarkable, and that is that the machines which were employed for this record breaking achievement were ordinary stock machines taken out of the regular factory production, and were built in the same manner as are thousand of other Simplexes turned out yearly.

And during the various tests, and even during the making of the remarkable record itself, nothing of a special nature was used to help combat the abnormal prevailing conditions, such as moonlight shining directly upon the screen and the numerous other definition-destroying elements accompanying outdoor projection.

So while the motion picture itself found its birth upon an American race track, it should always be a source of gratification to every man in our industry to know that an American machine broke a world's record before an American record-breaking audience in an American city, again substantiating our oft-boasted claims of American ingenuity and progressiveness.

ROWLAND ON WAY HOME FROM EUROPE

Metro's President Completes Survey of Foreign Field—Treasurer Engel Coming East with "The Brat"

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., is homeward bound aboard the Holland liner Nieuw Amsterdam after a first hand survey of the foreign motion picture field that took him through Great Britain, France, Belgium and Italy, and covered a period of two months and a half.

W. E. Atkinson, Metro general manager, received a wireless message from Mr. Rowland from mid-ocean, saying that all was well aboard the Nieuw Amsterdam and that the Metro president expected to land early in the coming week. The radio dispatch followed Mr. Rowland's cable from England announcing his departure for New York.

At the same time Mr. Atkinson received a wire from the Pacific Coast announcing that Joseph W. Engel treasurer of Metro Pictures Corporation, was leaving for New York with a completed print of "The Brat," the newest Nazimova production, which Metro has announced for release September 1. A special showing of "The Brat" in the Metro projection room has been arranged for Mr. Rowland.

Conferences Planned by Cable.

Already Mr. Rowland has arranged by cable for a series of conferences with Messrs. Atkinson and Engel and other Metro officials to be held at the first available moment after his arrival, when they will perfect the details of Metro's 1919-1920 policy of "fewer, bigger and better" pictures. The results of Mr. Rowland's European survey will have a significant bearing on these conferences.

In a series of letters and cablegrams beginning shortly after his arrival in Europe, Mr. Rowland informed Mr. Atkinson that Metro's outlook abroad was promising in the extreme. He has been highly optimistic—so much so that his messages have imparted a spirit of unrestrained enthusiasm to the entire Metro personnel, which is prepared for an era of Metro advancement such as has never been the portion of this organization.

Omaha Theatre Changes to Policy of Weekly Run

ON August 3, Manager Ballantyne launched a new policy at the Muse, Omaha, Neb., running each picture for a full week's run. The first was the Pathe release, "Oh, Boy!" Robert Cuscaden's orchestra, which formerly played only for the evening shows, was engaged for the matinees as well. A song and dance sketch, taken from the stage success, was presented by six clever and attractive girls under the personal direction of Madame Rodstrom and Alice Britton. A special stage was erected for the chorus. The girls also danced and sang in the aisles of the theatre.

"The wisdom of longer runs has been proved time and again to my satisfaction," said Manager Ballantyne, who is the first Omaha exhibitor to adopt this policy. "I can spend more in advertising the individual production; I can concentrate more on making it a success by lending atmosphere with interior fixtures and decorations; I can benefit by the word-of-mouth advertising, and I know that Omaha is plenty large enough to supply people to fill my house for every show. I am starting in August, and by September the plan will be in full swing in my house."

Maxwell Karger Reports Progress on Three Stage Plays Now Being Prepared for Screen

PROGRESS in the production of the first three of the thirty-six plays and novels which Screen Classics, Inc., is at present filming at its spacious studios in Hollywood, is reported in advices from Maxwell Karger, director general of Screen Classics, Inc., received at the Metro offices in New York.

May Allison appears in the scenes of the internationally famous Avery Hopwood's "Fair and Warmer." It combines absurdity of situation with probability and naturalness of characters. After making a record run in New York the play was taken to London for a two years' engagement.

From Avery Hopwood's Story.

The plot is by Avery Hopwood, who wrote "Seven Days," "Nobody's Widow," "Our Little Wife," "Sadie Love" and other successful comedies produced in New York.

June Mathis and A. P. Younger, collaborated in turning out the script. The direction is in the hands of Henry Otto, and the photography by Arthur Martinelli. The cast includes Pell Trenton, Eugene Pallette, Christine Mayo, William Buckley, and Effie Conley.

Bert Lytell in "Lombardi, Ltd." has a part entirely different from anything in which he hitherto has appeared on the screen, that of Tito Lombardi, a temperamental and more than capable Italian dressmaker.

Bevy of Girls in Cast.

For the supporting cast in the new Lytell feature a bevy of beautiful girls has been gathered. This applies not only to the principals, but also to the swarm of girls taking the smaller roles, such as those of manikins or models. Alice Lake is again Lytell's leading woman. Juanita Hansen plays the character of Phyllis Manning, whom Tito thinks he loves; and Thea Talbot, Ann May and Jean Mendoza has responsible roles.

Joseph Kilgour has the character of Rickey, or Ricardo, one which gave the producers considerable difficulty.

The scenario has been done by June Mathis. Robert Kurrle is in charge of the photographic work.

New Opportunities for Viola Dana.

In "Please Get Married," a screen version of a recent New York theatrical hit, as the persecuted little bride of Ferdinand Oliver Walton, who one minute is sure she is married and the next is convinced she's not, Viola Dana has some new opportunities.

When presented in New York with Edith Taliaferro and Ernest Truex in the two principal parts, "Please Get Married" was proclaimed by critics and the public to be one of the most surprising, delightful and spicy of comedies, although at no time did it become risque.

Playing opposite the star is Antrim Short, while Margaret Campbell has the role of the bride's mother. Her father is played by Harry Todd.

The script for the feature has been prepared by Finis Fox, of the Screen Classics, Inc., scenario staff.

John E. Ince is the director of the production and John Arnold the photographer.

Ellen Terry, Greatest of Great, Appears in "Her Greatest Performance"
The noted actress is seen here in a tragic moment from the production which Triangle is marketing.

LAWRENCE WEBER IS WITH WORLD FILMS

In Association with Bobby North, Successful New York Producer Will Have New Distributor

WORLD PICTURES announces the signing of contracts whereby it will secure the distribution of photoplays made by the Lawrence Weber Picture Production Company. Mr. Weber has associated with him Bobby North.

Lawrence Weber is New York theatrical manager, who, it is claimed, has been identified with a higher ratio of successes to the number of productions he has made or been connected with than any other manager in the world. He has to his credit, as a result of his judgment of theatrical values, such international hits as "Fine Feathers," "A Pair of Sixes," "Nothing But The Truth," "Nothing But Lies," "A Full House," "A Pair of Queens," "The Only Girl," "The Climax," "Yes or No," "The Very Idea," and others equally successful. In the above productions he was a partner with Joe Weber, Harry Frazee and William Anderson. He was one of the moving spirits in the creation of the Columbia Amusement Company, which organized a wheel controlling forty theatres in the prominent cities throughout the United States.

Produced Many Successes.

His moving picture experience as a producer began with the formation of Popular Plays and Players. This was one of the original companies that composed a group of producers whose pictures were distributed by Metro. It was Mr. Weber's company that introduced Mme. Petrova to the screen and scored with her in "The Heart of a Painted Woman," "The Tigress," "What Will People Say" and "My Madonna." Popular Plays and Players first put the stories of Robert W. Service, the Klondike poet, on the silver sheet, when they picturized "The Shooting of Dan Magrue," with Edmund Breese as the star. Popular Plays and Players starred John Barrymore in "Raffles," Hornung's greatest play, after it had been an international success on the spoken stage. All in all, Popular Plays and Players produced for the screen over twenty first class features that have succeeded.

Mr. Weber's constant associate in his picture career was Bobby North, whose theatrical experiences cover a wide range from Ziegfeld's Follies to David Belasco's dramatic productions. He has also won some fame as a director of spoken productions. When Mr. Weber began to produce pictures, he secured the services of Mr. North, who became his production manager, with the four years' experience in this line.

Pathe to Conduct Extensive Advertising and Exploitation Campaign on "The Thirteenth Chair"

WHEN Pathe's photoplay version of "The Thirteenth Chair," probably the greatest stage success of recent years, is released on August 31, it will be accompanied by a very large exploitation and advertising campaign.

Every effort will be stressed by Pathe to establish "The Thirteenth Chair" as great a success in screen form as it was in the "legitimate," and according to reports from the William B. Harris offices, which staged the Bayard Veiller triumph, it did more than $1,000,000 net business.

Because of the wide publicity accorded the play as a spoken drama, Pathe regards the screen version as one of the best prospects from the exhibitor's standpoint that it has ever issued. There is no large city in the country in which the piece has not played, and in the smaller cities many stock companies have presented the play time and again.

Special Promotion Book Prepared.

Leonce Perret, who directed the production for the Acme Pictures Corporation, took every advantage of the many enthralling situations afforded by the Veiller mystery play, and has evolved one of the interest sustaining, suspenseful dramas of the motion picture year.

Pathe has prepared a special exploitation book on "The Thirteenth Chair" which contains many novel features calculated to help the exhibitor to put over the play.

A particularly novel "stunt" has been framed by the Pathe exploitation department, in the form of a slip cover, made to fit any ordinary kitchen chair. It is made of strong cloth with the advertising design stenciled in three places, twice on the front and once on the back. There are many ways in which exhibitors can obtain publicity by the use of these covers. Two or three of them placed in the lobby a week before playing date would arouse much attention. Pathe's exploitation department also suggests that these covers be placed on chairs in hotel foyers, department stores, music stores, furniture show rooms, and other places where they will be likely to be seen by big crowds.

A nation-wide billboard campaign is being conducted on the production by Pathe. A most impressive series of posters, ranging from the twenty-four sheet down to the one sheet has been created for the feature, and each has been so designed as to make an exceptional cut-out if so desired.

We'd Heard of a Three-Ring Circus and Ring-Around-the-Rosy—
But this situation plays rings about our imagination. There's even a ring on Louise Fazenda's forehead in "Treating 'Em Rough," Paramount-Sennett Comedy.

Not a Single Exterior View Seen in "Fair and Warmer"

FAIR AND WARMER," the international farce success by Avery Hopwood which has been fashioned by June Mathis and A. P. Younger into a screen vehicle in which May Allison will make her debut in Screen Classics, Inc., productions under Metro's "fewer and better" pictures policy, has the distinction of being a motion picture in which not a single scene is laid in the out-of-doors.

"From the first, motion pictures have been able to show with the utmost fidelity incidents taking place in the open, which on the stage would be depicted with painted scenery or merely described by the characters," said Maxwell Karger, director general of Screen Classics, Inc. "It may be said that in the days when the cinema art was still groping half-heartedly toward the light, it was this capacity to show vividly the outside life that kept it alive until its art was really assured.

"But in Mr. Hopwood's farce, the entire action takes place in one room during one evening," Mr. Karger continued. "In making the play into a picture, Miss Mathis and Mr. Younger extended the action to two entire floors of an apartment house, but retained the unity of time."

"Fair and Warmer" is being directed by Henry Otto, and photographed by Arthur Martinelli.

VITAGRAPH BUYS BRITISH EXCHANGE

Ruffell's System, Now Prominent in Northern England, Will Change Ownership on October 1

ALBERT E. SMITH, president of the Vitagraph Company, announced on August 5 the outright purchase of Ruffell's system of exchanges in the north of England. The purchase represents a revolution in the process of distribution for a vital portion of western Europe. The system will be taken over on October 1.

As a result of the deal, which was negotiated by George H. Smith, head of Vitagraph's English branch and brother of Albert E. Smith, Vitagraph again becomes a figure in the establishment of exchanges in Great Britain. Vitagraph's European and American interests thus will be thrown into new competition.

One of Oldest Exchanges.

Ruffell's, one of the oldest exchange units in Europe, up to now has virtually controlled the film business of northern England. Through this clearing house, all American films had to make their way. It served as a general exchange for the various companies, giving priority to none. It has one of the finest buildings of its kind in Great Britain. It was built especially as a film exchange, and is strategically located at the St. Martin's end of Longacre.

Ruffel's has operated under a routine peculiar to itself. The method has stood for years as a testimonial to the canny traits of the Scotch and Welsh exhibitors. Those film men have the quality of Missourians; they have to be shown every picture they buy.

Films Had to Be on Time.

The system provided regular trade showings of all American films, without fear or favor or regard for shipping exigencies, at its various exchanges. The trade showings occurred on certain days and at no other time. Exhibitors were invited to attend these showings, and make their bookings on the spot for blocks of films covering the whole range of American offerings. Films that arrived too late from the American side missed their chance of exhibition for a month.

In acquiring the Ruffell's system, Vitagraph has established contact with more than 800 theatres. This market completes a distribution field that includes all the principal cities of the British Isles. It brings in the following new territory:

Affects 800 Theatres.

Northumberland, Durham, Westmoreland and Cumberland, with headquarters at Newcastle-on-Tyne; Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire, with headquarters at Leeds; Lancashire, Cheshire and North Wales, with headquarters at Manchester; Staffordshire, Shropshire, Warwickshire, Worcestershire and Leicestershire, with headquarters at Cardiff, and Scotland, with headquarters at Glasgow.

Is London Pioneer.

Vitagraph was the pioneer among companies from this side to plant its agency in London. This occurred when Mr. Smith made a special trip for the purpose in 1905. He next made personal trips to Paris, and laid the foundation for an agency that came into being there in 1906. Ronald A. Reader was placed in charge.

In 1908, with the aid of J. Bernard French, a laboratory was established at the little suburb of Paris called Gennevillier. A few months later a larger plant was established at Courbavois.

Develops Entente Cordiale.

August Wenz, special mechanic for Vitagraph, directed the installation of complete facilities for developing and printing films. The plant now covers eight acres of ground, and is one of the most ambitious film laboratories in Europe. It is believed largely due to the good influence procured by Vitagraph through its employment of French workmen and craftsmen in this foreign laboratory, that the company has been able to transact business through the war.

Is Showy Plant.

Vitagraph's plant is one of the show places around Paris. Its chief executive building was once the dwelling of a mayor of Paris. During the war the Vitagraph laboratory at Courbavois was turned over to the French Government, engendering a cordial relation between the company and the officials of the nation.

Export business for producers of America suffered almost a total lapse during the progress of the war. The cessation was so complete that Mr. Smith recalled Vitagraph's Paris representative, Mr. Reader, in 1915, and appointed him studio manager at Brooklyn. Mr. Reader returned to Europe recently, establishing new offices at Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon, and other French cities, in addition to reopening offices at several important trade centers.

Universal Will Start Military Comedies Soon

IT was announced by Universal, Aug. 3, that the production of a special series of comedies will be begun at Universal's Coytesville studio within the following ten days. George Cochrane, former director of comedies and Western productions at Universal City, has been elected to direct the new comedies. Mr. Cochrane served with the Marines in France and returned to this country last June.

They will picture the humorous side of the soldier's life. The incidents and scenes will be taken from stories submitted by ex-soldiers. Universal some time ago asked that soldier's submit humorous articles regarding their experiences, and many have been received already by Mr. Cochrane. The first production, not yet titled, will feature George Brown, an Irish comedian, formerly with the marines in France, who was a popular marine entertainer while overseas.

To Employ Service Men.

According to Mr. Cochrane a number of ex-soldiers and marines will be used in the casts of the new comedies. This series of comedies will depict humorous events in a soldier's life from the time he enlists to his return from battles overseas.

It is reported that a special comedy will be produced at the Coytesville studio before the "soldier comedies" are commenced. An announcement of this production will probably be made next week.

Four Individual Pieces of Character Picked from "La Belle Russe," Theda Bara's First Picture Under Her New Fox Contract.
The range of moods from left to right shows the compass of the star in the celebrated Belasco stage drama. The view at the right is a "Whistler."

SOMBORN OF EQUITY GOES TO COAST

Garson Plant, Where "Eyes of Youth" Is Being Filmed, Is Replica of San Gabriel Mission

H. K. SOMBORN, president of the newly formed Equity Pictures Corporation, left for the Coast, August 1, to consult with Clara Kimball Young in regard to the first production, "Eyes of Youth," on which Miss Young has been at work for the past three weeks, and at the same time to inspect the new Garson Studios, where Miss Young will make all her future productions which are to be released by Equity.

The Garson Studio is one of the most complete plants in the West, and has built its home on a four acre tract in the heart of the Edendale district in Los Angeles. The grounds, building and construction of every sort have been carried out along the beautiful old mission lines that have made the early architecture of Southern California famous. The entrance gate and its high stone walls form an exact reproduction of the walls of the San Gabriel Mission which was established by the Franciscan fathers only a short distance from Los Angeles, about the time of the Revolutionary War. The belfry of this gate and of the adjoining buildings are all adorned with the replica of the old mission chimes. The walls of the grounds are twenty feet in thickness in places and house a large number of the dressing rooms.

Stage Built of Stucco.

One of the striking features of the plant is the great stage which is entirely enclosed and built of stucco, conforming to the general scheme of old architecture, and yet embodying every new idea, convenience and principle of the very latest requirements of motion picture stages. The stage stands well over 60 feet in height and its floor space is 145 feet square, giving considerably over 20,000 square feet of stage room. Extending across one end of this big stage is the scene dock with capacity to handle the flat equipment of a dozen or more productions. Adjoining the stage on the south are the carpenter shops, while the scenic, property and plaster departments are grouped in such a way as to permit of contact with the stage, beneath an old Spanish arcade, affording protection and convenience in any sort of weather.

Camera Department Well Equipped.

The camera department is one of the most completely equipped buildings of its kind in the business. It houses projection rooms, a department for the output of stills, experimental offices and an elaborate portrait gallery, together with cutting rooms and various other departments.

The executive building and building of operations complete the studio equipment with the exception of the bungalow dressing rooms for Clara Kimball Young. This little home is of mission architecture and design, with the famous red tile roof used by the early fathers and mission Indians. It opens upon a grass court, with a small grove of stately date palms and an open air swimming pool. Within, this bungalow is of the most modern type, including every possible necessity, both as a dressing room and as rest quarters.

California Flora Used.

In carrying out the landscape designs, the prevailing forms of California flowers and shrubbery have been used. The date palm, probably the most beautiful of all California tropical plant life, has been used extensively, while a score or more variety of roses have been used both in obtaining a border effect and in sheltering the porches and pergolas.

Executive Staff.

The studios were built by Edward W. Butcher, studio manager for Garson Studios, Inc., under the supervision of Harry Garson. The plans were created by John Voshell, the technical director. The Garson Studios, Inc., has begun operations with the following executive staff: Harry Garson, president and director general; Edward W. Butcher, studio manager; Claude B. Edington, audit department; John M. Voshell, art director; Jack Boland, purchasing agent; Arthur Edeson, photography; Harry Collins, electrical department; Jack Bennett, construction; Frank Pondalac, drapery department; Cash Shockey, scenic artist; and Charles Sewall, properties.

Clara Kimball Young.
Now making "Eyes of Youth," first of her productions to be released by Equity Pictures.

"Eyes of Youth" is the first of four big productions to be released by Equity. The release date is set for October.

Film Theatre Features Hodkinsons for Fortnight

THE screen of the Fun Theatre, Detroit, was Hodkinsonian for almost a fortnight in early July, nine Hodkinson releases being featured within ten days. Louise Glaum opened the nine-day engagement in "Shackles" on July 5. The following day Manager B. H. Switzer presented Bessie Barriscale in "Patriotism," an appropriate attraction for Fourth of July week. Then followed "Come Again Smith," starring J. Warren Kerrigan.

Bessie Barriscale came back in "Within the Cup" on the ninth, and the next day the Fun had its S. R. O. signs working with Katherine Clifford in "The Angel Child." "Whatever the Cost," with Anita King, proved satisfactory on July 11, and the following day found Lillian Walker in "The Love Hunger." "Two Gun Betty," Bessie Barriscale's third production, was received on the 13th, and the event was concluded with Katherine Clifford in "The Law That Divides" on July 14.

Film and Spoken Drama in Competing Theatres

ROBERT W. PRIEST, president of Film Market, Inc., handling the Argus production, "The House Without Children," on the state right market, announces that this picture will be presented with full orchestral accompaniment and theatrical effects at the Klaw and Erlanger Opera House, Cleveland, August 10, and that at the same time a spoken version of the same story with the same title will be produced at the Shubert Colonial Theatre in Cleveland.

This is said to mark the first time that a play has been presented simultaneously as a picture and a spoken drama in Cleveland, if not the first time anywhere in the United States.

Mr. Priest has just returned from a flying trip to Cleveland where an extensive exploitation campaign was mapped out on this production with the producers Argus Enterprises, Inc., and the author Robert H. McLaughlin, and that Mr. McLaughlin has signed a long-term contract with the Argus company for the exclusive production in this country of his successful stage plays and original compositions written especially for the screen.

Foreign Rights Sold.

Foreign rights to this picture already have been sold by Mr. Priest to International Photoplay Distributors, Inc., 1493 Broadway, New York, and George Smith, of that firm, has taken a print to London, where he proposes to hold a trade showing.

"The House Without Children" is the first Argus production. It was directed by Samuel Brodsky and is described as a big human interest story. Great interest is being manifested in Cleveland over the double presentation, especially as Mr. McLaughlin has produced many of his most successful plays in Cleveland for the first time.

Selznick Signs Wesley H. Ruggles.

Myron Selznick announces that he has signed Wesley H. Ruggles to direct Owen Moore in the first of his series of Selznick Pictures.

Mr. Ruggles has directed a number of screen successes, the most pretentious being "For France." Another success which he has just completed is "The Winchester Woman" in which Vitagraph stars Alice Joyce.

Mr. Ruggles will start work at the Selznick studio immediately. The name of Owen Moore's first Selznick Picture will be announced within a few days.

THOMAS ONCE MORE PROVES HIS THEORY

Demonstrates That Business Methods Used in Big Town Are Also Feasible in Smaller Communities

THIS is how H. M. Thomas, manager of the Rialto Theatre at Omaha, Neb., called the bluff of the manager of the Strand Theatre at Council Bluffs, just across the river, and gave that city of twenty-five thousand inhabitants a taste of exhibitor confidence and showmanship which it liked so well that local theatre patrons gave the operators of the five houses there the surprise of their lives.

Thomas is known in Omaha as the "Do You Believe in Me?" exhibitor. The success of his apt use of the question has made him famous. Small town exhibitors—some of them, at least—think the fellow in the big city has all the best of it with larger population, bigger theatres, twenty-piece orchestras, and greater capacity at better prices.

One Manager Declines.

"They're wrong," Thomas declares, and submits facts and figures to prove it. The corroborating evidence is taken from the records of his application of big city methods to a small town.

First in the record is the comment of the manager of the Strand Theatre at Council Bluffs when he was told by C. E. Holah, manager of the First National exchange in Omaha, the price he would have to pay for three days' of "Daddy Long Legs," Mary Pickford's initial release through the circuit.

"Impossible," replied the manager. "At that price, for three days, I'd lose my profits for the last month. Hot weather, people disinterested, a big ad campaign to finance on top of the knockout rental, and probably stiff opposition is a combination I won't tackle."

Holah confided the conversation to Thomas. "Find out how much his daily operating expenses are," the "Do You Believe in Me" exponent answered. "Make the total exclusive of film rental. Then add a fair profit, and offer him the aggregate for a season of four days. I'll go over to Council Bluffs and handle the thing myself."

"I'm satisfied with that arrangement," the Strand manager agreed after Holah had named the price. "But you're wishing a lot of hard luck on yourself with a four days' run in a town that has never supported anything before for longer than three days. Thomas may be a wonder in Omaha, but not in the Bluffs."

The campaign was started from the same premise that Thomas uses in putting personality into the Rialto. He made announcements from the stage every day for a week preceding the opening performance of the film, which in substance were worded like this:

Makes Personal Announcements.

"We are going to show you a great production next week. We pledge you, on our word as a showman and a person who likes entertainment just as much as you do, that it is the greatest picture Mary Pickford has ever made. You'll laugh a lot, you'll perhaps cry a bit, but you'll leave this theatre satisfied that every word I am saying to you now was truth. You've all got friends who are not here now. Tell them what I am saying. Give them your promise that it will be exceptional. We have rented this theatre for four days. That is longer than any picture ever has played in Council Bluffs. We wouldn't pay the big price it is costing unless we were absolutely certain that you will be mighty enthusiastic. Do you believe in me? My name's Thomas!"

The personal statements also touched briefly on the fact that the film had so satisfied Omaha theatre patrons that it had broken the Rialto's attendance record for any week preceding. In the Council Bluffs newspaper advertising, where the weight of fact was deemed essential, Thomas made much of this.

The result was that business was so great on the fourth day that the picture was immediately held over for a fifth day. This was given display ad space in the local newspapers.

"What did this teach me?" Thomas repeated. "Just this—that hundreds of small town managers are losing thousands of dollars a year because they haven't the nerve to take a chance on a good picture for an extended run."

Manager Blotcky Arranges Lobby with Real Tent, Smoking Fireplace, and Growing Grass

THE lobby of the St. Paul Alhambra Theatre, transformed by Manager Ben Blotcky into a realistic imitation of an Indian camp in the wilds, the floor carpeted with growing grass and the ceiling hung with foliage, was the center of attraction for St. Paul film fans this summer in a week's heat.

The moving picture attraction at the Alhambra was "Just Squaw," a Robertson-Cole picture starring Beatrice Michelena. It had been booked to show four days, but the originality of Mr. Blotcky's exploitation proved such a sensation that the film was held over for the full week to meet the demand.

Real Smoke in Fireplace.

One-half of the lobby was set apart for display. The foliage suspended from the ceiling blended admirably with a tree erected in the corner of the lobby. Beside the tree an Indian teepee was pitched, overlooking the mountainous scenery that decorated the walls. To one side of the tent a fireplace constructed of logs, with red electric lights and red ribbon strips, put in motion by a concealed fan, was built. The smoke, winding up from the fire, was made from lime and water, giving the fire a realistic appearance. A large steak (painted) was suspended above the fire on forks.

Live Grass Used.

The floor was covered with real grass, which was carefully watered during the week. Instead of dying, this grass actually grew to a marked extent before the close of the engagement, according to Mr. Blotcky. The lobby walls were decorated with many kinds of Indian relics, clothing and weapons, bow and arrows, old rifles, tomahawks, peace pipes, moccasins and flint stones.

The whole display was inclosed by large logs forking a protecting fence around the decorations. As a result of the stunt the picture went over well, and Manager Blotcky did business.

You Can Just Sense the Speed, the Zip, Dash Paprika, and Sporting Flavor of Fox's "Checkers.
Tom Carrigan and Jean Acker add a little joy to life, center; left is the big wreck scene that entertained half New Jersey the day the Fox forces filmed the smash. Right, some good "turf" stuff.

Holders of Film Manufacturing Secrets May Change Positions

THAT the Eastman Kodak Company, of Rochester, cannot restrain Harry A. Warren from working for the Powers Film Products, Inc., if he so chooses, and that the Powers concern has a right to solicit employes from other concerns by lawful means is the gist of a decision handed down in Supreme Court by Justice Adolph J. Rodenbeck. The court orders, however, that Warren must not reveal any trade secrets of the Eastman Company to the Powers company.

Warren was under contract with the Eastman company as an assistant film coater, receiving $26 a week, under which he agreed in case of leaving the company's employ not to enter the employ of any other manufacturer of photographic supplies. The Eastman company sought to enforce the provisions of the contract and obtained a temporary injunction without notice restraining the Powers company and the defendant Warren.

A motion was made to vacate this injunction and the decision filed by Justice Rodenbeck is made on that motion.

Upholds Freedom of Employes.

It would be a serious check upon the freedom of employes to change their positions, the court says, if another employer could not offer lawful inducements to such employes to work for him. In addition, the court said that Warren was not under contract for any definite period, and so was at liberty to quit at any time, particularly as it is shown that the Eastman company can readily supply his place. The enforcement of provisions of this kind, according to the court, depend upon the necessity for protecting the employer and the reasonableness and equity of the situation.

Upon the subject of the acts of the Powers company in soliciting employes of the Eastman company, Justice Rodenbeck says it is at liberty to solicit such employes by any lawful means, such as the offer of higher wages, better working conditions or improved opportunities for advancement, and that it did not appear that any fraudulent or otherwise unlawful means were employed in the case of Warren.

Stern Brothers Announce Policy on Comedy Making

A. AND J. STERN, producers of the Century and Rainbow comedies, have announced the policy of producing one comedy a week for the coming year.

The productions will be divided as follows:

Thirteen Lion Comedies. Thirteen dog and domestic animal comedies. Thirteen Charley of the Orient features. Thirteen rough and ready comedies.

This series of comedies does not include the monkey comedies which are to be featured by Messrs. Stern. The two producers, whose comedies are released by Universal, have succeeded in obtaining the services of some of the best known comedians and comic character portrayers in the country. Mr. and Mrs. Dan Russell, former vaudeville stars, Chai Hong, the Chinese comedian, Vera Steadman, Dot Farley, Sam Kaufman and Bill Bevan, are among the more prominent stars featured in the Rainbow and Century comedies.

Capitol Theatre, New York, Books War Relief Picture

ANNOUNCEMENT is made of the first of the series of the Stage Women's War Relief productions. The release date has been set as September 1 with one picture being released each month following.

The Capitol Theatre, New York, which is to be opened soon, has booked the picture. The following theatres have booked the series for an early showing. They are Shea's Hippodrome, Buffalo; Regent, Rochester; Strand, Syracuse; Majestic, Tulsa, Okla.; Majestic, Elmira, N. Y.; Palace, Orleans, N. Y.; Lumberg, Niagara Falls; the entire Stanley Circuit of Philadelphia; Imperial, Montreal; Rialto, Washington, D. C.; Olympic, Pittsburgh, Liberty, Youngstown, Ohio; Parkway, Baltimore; Alhambra, Toledo; Victoria, Wilmington, Del.; and the Madison, Detroit.

105 Pounds of Director Land 125 Pounds of Tuna

THE distinction of having caught the largest tuna of the season in Pacific waters goes to the smallest director of the Universal staff of megaphone wielders.

James W. Horne, who directed James J. Corbett in his first big Universal serial, "The Midnight Man," broke all records at Catalina Island recently when he captured a giant fish weighing 124½ pounds after a fight lasting two hours and thirty-five minutes. The weight was taken by J. Willacy, the official weigher of the Tuna Club of the Pacific Coast, which includes the master anglers of the world. By contrast the Universal director weighs only 105 pounds.

You Don't Believe It?
Then write to Jim Horne, Universal director, at the left, and tell him so.

Manager Hill Arranges Tropical Lobby Display

AN excellent demonstration of the exploitation possibilities of Martin Johnson's "South Sea Island Cannibal" stories, released by Robertson-Cole through Exhibitors' Mutual is afforded by the excellent work of T. S. Hill in the lobby of the Majestic Theare, Austin, Texas.

The lobby was turned into a section of a cannibal village, the entrance, exit and ticket booth being covered with grasses and palms to represent South Sea Island huts. Palms and grasses covered the floor and dim lobby lights enhanced the effect of weirdness. Cutouts of large cannibal heads peering from behind palm leaves and various sizes of silhouettes of full figures of warriors and the women gave an atmosphere of depth and realism.

Mr. Hull states that he had to turn people away at the different performances. Special children's matinees were held at 11 a. m., and it was impossible to handle the crowd.

"Daddy Long Legs" Tours Tennessee.

"Daddy Long Legs" is performing another mission in addition to that of spreading smiles and making hearts softer as he goes through the country. He is converting the small town picture theatres from one night to two night policies, with advanced prices.

Tennessee has been a rich field for "Daddy" to work in. The Palace Theatre, at Covington, the Belle, at Springfield, the Patriot, at Dickson, and the Dixie, at Paris, are theatres that played the film for two nights.

At Gallatin, Tenn., the Palace Theatre had formidable Chautauqua opposition, but played the film two nights.

Barrows Opens Chemical Firm.

George L. Barrows, well known among the motion pictures laboratories as the former agent for "Agfa" Products, developers and film dyes, has decided to go into the manufacture of these products. His company will be known as the Sagamore Chemical Company, Inc., of 120-122 West Thirty-first street, New York.

Thomas Meighan in Pittsburgh.

Thomas Meighan is in Pittsburgh, visiting for a couple of weeks with his mother, who is in poor health. On his return to California he will play an important lead in some forthcoming Famous Players-Lasky picture, although it has not been announced whether it will be with Cecil B. DeMille or some other company in the organization.

Appoint Fox Calgary Manager.

Fox Film Corporation announces that Mitchell Rose has been appointed manager of the Fox exchanges at Calgary, Alberta, Canada, by Sam Dembow, home office representative for the Fox company. This is one of the exchanges just opened in western Canada, and is located in the Princess Theatre building, center of Calgary's business district.

AMERICAN ACCESSORIES GAIN GROUND

Even in Those Territories Nearest Germany Yankee Products Preferred to Those of Hun

ACCESSORIES experts of Inter-Ocean Film are now able to show definitely that American film accessories continue to hold their position in the foreign markets, despite the revival of German-made articles predicted with letting-down of war restrictions. The pessimists told of the storing up of carbons, lamps, projectors and miscellaneous devices during hostilities, all to be loosed on the foreign markets at prices anywhere from a half to a third of American rates.

But if there has been such a "storing up" it has not affected the world market. American accessories of all makes are still supreme, the Inter-Ocean men find. They base this conclusion on reports from the entire export field.

Spain Likes American Product.

Every Speer carbon contract, due for renewal, has been renewed. Particularly in Spain was this the case, although the Spanish agents of German carbons had been offering them at prices much under the Speer figure.

Increase in quantity is reported in the Speer orders from Japan, Chile, the Dutch East Indies, and the Far East.

The Fulco accessories, manufactured in Chicago, are now established, through Inter-Ocean's efforts, in England, France, Holland and Peru—where they never had been known before. In Holland they have had a keen fight with German accessories, because of the accessibility of Berlin to the Hague, but the Fulco line is well ahead.

German Competition Offset.

American Wohl Studio Lamps have been ordered for France, Scandinavia, England and Italy, although studio lighting is a field in which the Germans were considered to lead in Europe. Copenhagen, Denmark, a city accustomed to giving preference to German goods, sent in the largest Wohl lamp order, for one dozen.

Gardiner (Detroit, Mich.) screens have been installed in England, France and Italy. One of the Italian installations is in the best cinema in Milan.

"The foreign accessory purchasers," concludes Accessories Manager Kaufman, of Inter-Ocean, "know that the kind of American article that is turned out to-day is just a step ahead of other brands. While that is their belief, we do not fear campaigns by competing manufacturers in other countries."

Design Attractive Displays for Robertson-Cole Films

THE San Francisco office of Exhibitors Mutual has been receiving the congratulations of even rival exchange offices on the manner in which its broad windows have been utilized to exploit current attractions. W. A. Crank, branch manager, and Ed. Loy, are the gentlemen who have been putting it over.

"The Man Who Turned White," featuring H. B. Warner, was the first Robertson-Cole picture to attract their attention. A life size cut-out of H. B. Warner, in Arab costume and mounted on horse-back was arranged in the window. The floor was covered with fine white sand and a cut-out from a desert scene, twenty-four sheet formed the background. Electric lights which could not be seen from the front, shed the radiance of the desert sun on the shining sand and further accentuated the desert effect.

In developing the same idea and applying it to the Robertson-Cole feature, "Better Times," a cut-out of the old Ford car used in making the picture, was placed in the window. A rustic fence formed the back-ground and the Ford was shown tearing along at terrific "speed." A few dogs and chickens of pasteboard and made to appear as if hurrying from in front of the car helped to further the country road idea.

Pike's Peak, Famous Mountain Top, Is Used as Locale of "The Ranger of Pike's Peak',

FIVE directors are busily engaged at Universal City in the making of two-reel Western dramas, under William Pigott, who is acting as supervising director of productions.

Robert E. Wells has taken a company headed by Fritzie Ridgway, former Triangle star, to Colorado Springs to make "The Ranger of Pike's Peak," using the famous mountain top as the location for the scenes. Herbert Hayes and Harry Schumm have the leading masculine roles.

Before going to Colorado Springs the Wells company spent a week at Cheyenne, Wyo., filming the Frontier Days celebration staged there, in which the death-defying feats of the cowboys participating were recorded for the screen. These are being used for the two-reel Western feature, "Winning a Bride."

George Holt is producing "Tempest Cody, Sheriff," one of the Tempest Cody series in which daring Marie Walcamp is seen as the chief peace officer of a wild western town.

Kull Making Two-Reel Westerns.

Edward Kull is producing two-reel westerns with Pete Morrison and Josephine Hill as the stars. His latest picture to be finished is "The Return of Striped Shirt Ransom." Reeves Eason has just completed "The Jack of Hearts," starring Jack Perrin and Josephine Hill. Jack Wells is now shooting "The Crow," the first of the two-reelers starting "Hoot" Gibson and Mildred Moore, former leading woman with Lyons and Moran, Universal comedians. "The Crow" will be followed by "Shameless Saunderson."

Harry Mann has been engaged to direct and star in a series of one-reel comedies, the first of which is entitled "Some Job."

Florence Turner is starring in and directing her own comedy company at Universal City with Phillip Hubbard as her leading man. She has just finished "Oh, It's E. Z.," and is now starting on a comedy called "The Reward."

Making a Comedy a Week."

With a staff of writers headed by Clyde Bruckman, Saturday Evening Post scribe, turning out funny stories and subtitles, Eddie Lyons and Lee Moran, the Big U's twin team of funsters, are making a comedy a week. Their latest picture to be completed is "The Bunged Up Bungalow." Charlotte Merriam has been engaged as their leading feminine star to replace Mildred Moore, who is starring in two-reel western productions with "Hoot" Gibson.

This Mike Is Some Marriage Broker
Bessie Barriscale in one of the big water scenes of "The Woman Michael Married," a Robertson-Cole feature, distributed by Exhibitors Mutual.

Ouida Bergere Prepares Scenario.

Ouida Bergere is now at work on the screen version of "On With the Dance," Michael Morton's drama, which will be released shortly as a Paramount-Artcraft Special. In its motion picture form, the drama will have Mae Murray as the featured player.

In addition to her work "On with the Dance," Miss Bergere is completing the adaptation of Elsie Ferguson's latest production, "Counterfeit," from an original story by Robert Baker. This will be followed in the near future by Miss Bergere's version of A. E. W. Mason's play, "The Witness for the Defense," in which Miss Ferguson will play Stella Derrick. "A Society Exile" also was arranged by Miss Bergere.

Making Exteriors at Nantucket Island.

When Alice Brady and her supporting players in "Sinners," the first production in which she will appear for Realart, learned that exteriors would be made at Nantucket Island they were much pleased.

The long period of rainy weather made it necessary to suspend production work on "Sinners" for the time being. But, the days are clear again at Nantucket and the work of filming the exteriors goes on. Provided St. Swithin does not play a return engagement, the company will return to New York very shortly.

Manager Nolan Tells How Small House Depends on Lobby Display

WHAT will be the fate of small theatres, known in many cities as motion picture landmarks, whose owners devoted the best years of their lives to the advancement of the silent art and who now seem unable to bear the pressure of a merciless capital, that has turned "holes-in-the-walls," into sparkling dream palaces? How long can the small show house endure?

Of intense interest to the world of showmen, irrespective of prominence, is the answer to the foregoing question.

It is the actual, cold-blooded, dollars-and-cents answer of J. R. Nolan, manager of the Bijou Dream Theatre, Cleveland, seating exactly 350 persons and located in the heart of that city's business district—a theatre which some exhibitors have been dooming to failure but which has always kept its head with the aid of the fifty or more persons who usually stand in the rear, just ahead of the "S. R. O." sign.

How It Is Done.

His answer is: The small theatre can hold on indefinitely, as long as it is under the direction of a live-wire exhibitor ever awake to good attractions at the right prices, watchful of the progressive march of exploitation and careful to keep his house inviting. But how?

The use of handbills, once thought to be a helpful method of exploitation for an uptown theatre, is practically impossible. Many times the distribution is deemed offensive to pedestrians.

Newspaper advertising for the small uptown theatre is another bugaboo. The rates are almost prohibitive in the light of what returns could be expected from a house which only seats 350 persons Big space in the newspapers would mean arousing of interest but it would not be good business on the part of the Bijou Dream.

Billboards are wonderful advertising for a theatre that can justify the expenditure. But a theatre seating 350 people could hardly be expected to do much billboard advertising. Consequently the Bijou Dream does not.

There is one method of exploitation which is the "life" of the small theatre and that is the lobby display.

Lobby Is Opportunity.

Thousands of persons daily pass the Bijou Dream. The lobby arouses their interest in a manner far more effective than either newspaper or billbord exploitation. Big displays that extend across the entire width of the lobby characterize the presentation of the Bijou Dream. Tasty, attractive artistically correct, this method of exploitation enables the Bijou Dream to compete with any other Cleveland theatre in the matter of arousing the attention of pedestrians.

"We find that by building up attractive lobby displays we have the edge on theatres which rely on other methods of drawing patrons," said Mr. Nolan. "In the matter of newspapers we are of course eclipsed by the bigger houses. In fact we depend upon our lobby displays.

A Successful Display.

"One of the best pulling lobby displays I ever constructed was the one I used recently in exploitation of 'Daddy Long Legs,' starring Mary Pickford, and released by First National. To get up this lobby I used cut-outs of the blackboard from six-sheet posters. I had these framed to give a school effect to the lobby. I also used a number of slates with drawings which children might be expected to make. The proverbial dunce cap and switch and other school room traditions were carefully observed. All contributed toward a very novel arrangement.

How to Beat Competition.

"The picture had a phenomenal run, staying here for two weeks. And I can't remember a time when the little theatre wasn't crowded to capacity.

"The small theatre is a money-maker when it's managed right. If the exhibitor forgets about the thousand and one disadvantages he must work under, and keep his mind strictly upon getting good attractions, presenting them at the right prices and boosted by good lobby display, if he takes as much pride in his small theatre as he would in a million-dollar house, and if he holds down expense, there's not much else to it. There's nothing else to do then but count your wealth."

Many Big Theatres Book Pathe Feature, "Oh, Boy!"

KUNZ BROTHERS, directors of the Princess Theatre in Springfield, have contracted for a week's run on Capellani's "Oh Boy," at the highest price they ever paid for any feature motion picture. They are also giving the Capellani feature the longest run ever accorded a picture in their theatre. They contracted for "Oh Boy" after screening, and booked it for a week, regardless of their twice weekly change policy.

Among the theatres which booked "Oh Boy" for extended stays while the hot wave was at its height, are the following: Adams, Detroit, 7 days; Queen, San Antonio, 7 days; Strand, Boise, Idaho, 6 days; Goodwin, Newark, 7 days; Pershing-Kinds, St. Louis, 7 days; Alcazar, Chicago, 7 days; Opera House, Cleveland, 7 days; Temple, Toledo, 7 days; Strand, Lusk, Wyo., 5 days; Empress Peoria, 5 days; Colonial, Richmond, 6 days; Strand, Cleveland, 7 days; Liberty, Kansas City, 7 days; Rialto, Lincoln, 7 days; Majestic, Hartford, 7 days; Colonial, Indianapolis, 7 days; Rivoli, Denver, 7 days; Princess, Sioux Falls, 7 days; Rialto, Des Moines, 7 days; and the American, Terre Haute, for 7 days.

"Will You Have Lemon in Your Tea?"
William Farnum, indeed, does not look as if he were afternoon-tealng in his Fox, "Wolves of the Night."

Eileen Percy Deserts Screen for Some Time

EILEEN PERCY, who recently married Ulrich Busch, does not expect to appear before the camera for some time. Her latest screen appearance is in support of Sessue Hayakawa in his Robertson-Cole feature, "The Gray Horizon," which is to be released within the next few weeks through Exhibitors Mutual.

In "The Gray Horizon" she has the role of Doris Furthman, the wife of the man whom Yano Masata, Sessue Hayakawa, kills and for whose sake he destroys the evidence which would justify his act. Sessue Hayakawa has the role of a Japanese artist, who lives in the solitude of the mountains.

The film is not only a dramatic production, but it is also one of the most artistic pictures that has been seen on the screen. The views laid in the mountains showing the rising sun and the snow-capped peaks, the rippling mountain torrent and the wooded slopes are camera paintings of scenic grandeur.

Philadelphians Feature Song.

The song entitled "Dear Old Daddy Long Legs," inspired by the title and theme of Jean Webster's story and play, "Daddy Long Legs," a film version of which is now being distributed through the First National Exhibitors' Circuit with Mary Pickford in the role of Jerusha Abbott, the little orphan girl, is being used to advantage by Philadelphia exhibitors to exploit the showing of the picture at their theatres.

Many managers in the Quaker City have made arrangements with singers to appear at their theatre a few days in advance of the showing of the feature and have them sing the song at each performance. As the chorus is flashed on the screen, the audiences are quick to take their cue and they join in the singing of the chorus.

Foreign Sales of Bech, Van Siclen.

Mr. Wortham, of Bech, Van Siclen & Company, Inc., announces the sale of "Wild Honey" and "Caliber 38" for England, and "A House Divided" for England, France, Belgium, Switzerland, Holland, Germany, Austria, Hungary, Poland, Roumania, Bulgaria, Greece and Turkey.

"Wild Honey," "Caliber 38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night," "Marriage for Convenience" for Spain and Portugal.

DOROTHY PHILLIPS IN TRAGIC ROLE

In "The Right to Happiness," She Has Part of Russian Idealist Who Gives Life for Sister

GREATER love hath no man than this, that he lay down his life for his friend" is the keynote of the character of Sonia, the little Russian anarchist and mob leader in "The Right to Happiness." Both unchecked passions and extreme pathos are claimed to be vividly portrayed in this photodrama. Timely, yet hearkening to the dramatic requirement, love, the film is a product of the knowledge and skill of Allen Holubar, the director of the production, and of Dorothy Phillips, the star. This Universal-Jewel production, which was recently completed, is scheduled for release in the near future.

Dorothy Phillips Has Dual Role.

Allen Holubar is the author of the story as well as the director, and is co-author with Olga Linek School on the scenario. It is claimed by the producers that Dorothy Phillips gives to the world, in this production, some of the most delicate and dramatic acting of screen history.

Recently published articles have suggested that the dual role is not to the liking of the audiences of photodramas. As a wild Russian girl and a pampered daughter of the rich, it is claimed that Miss Phillips contradicts statements of that sort.

Has Russian Locales.

The locales of the story are laid in Russia at the time of the chaotic wartime turmoil and the City of New York during the reconstruction period following the great war. Elaborate scenes of Russia during periods recent and of nineteen years ago are shown, as well as scenes of the lower East Side and wealthy homes of the American metropolis.

The story itself tells of an American manufacturer in Russia, who, as a widower, leaves his twin daughters in the care of a trustworthy governess. While away from his home, the Russian soldier element, crazed with drink, attacks the homes of prominent persons and the Jews. Upon his return, one of the daughters is missing. He returns to America with the one daughter, where he becomes a king of finance and a worshipper of the dollar, with no regard for the men he employs.

Picture Is Tragedy.

Nineteen years later, the two girls, not knowing they are sisters, meet at the moment when the wealthy girl's life is threatened by an angry mob which storms the home of her father. It is then that Sonia, the courageous girl who lives up to her ideals, receives the bullet of the assassin which was meant for the rich girl.

Screen personages supporting Miss Phillips in "The Right to Happiness" are Robert Anderson, who is to be starred by Universal, as the faithful lover of Sonia; William Stowell, who was opposite Miss Phillips in "The Heart of Humanity" and in "Destiny"; Henry Barrows, Winter Hall, Margaret Mann, Stanhope Wheatcroft, and Alma Bennett.

London Film Man Closes for Studio Equipment

A. H. SOWERBUTTS, managing director of United Kingdom Photoplays, London, is in New York and has signed for the complete line of studio equipment controlled in foreign fields by the Inter-Ocean Film Corporation. Mr. Sowerbutts is headquartering at Inter-Ocean Building and residing at the Astor.

"England feels no bitterness whatever against American producers now working there, despite the ravings of a small section of our own industry of which you may have read," said the visitor. "The mass of us have not lost our sanity enough to believe that no possible good can come of such an invasion. If America is at the pinnacle in film producing, England can only benefit by the work on her shores of American producing talent. She will benefit as you folk did when the French studio wizards came to your country.

"Along other good things American, we want your best studio accessories. For England is frankly tired of her old place in the producing field. We are going to turn out the best. We are going to use the best tools. British Charlie Chaplin and Canadian Mary Pickford are evidence that we have the acting talent: we must simply develop this, also the directorial and technical. On the all-important story side we need fear no one—the release lists of the biggest American producing firms show where the work of the British author stands."

Gray Days Loom Up Ahead, Threatening Black Nights for "The Dark Star"
Marion Davies is seen here in a scene from the Paramount-Artcraft picturization of the Robert W. Chambers story.

Dailies Decide to Give Bigger Space to Pictures

THE moving picture industry in Minneapolis has won a victory in the decision of the three daily newspapers to give more space in the future to photoplay news.

The Minneapolis Tribune has opened an enlarged moving picture section in its Sunday issue this summer. The section now covers four pages whereas in the past it only comprised one page.

Publishers of the Minneapolis Journal and the Daily News, whose weekly movie sections have been limited to one page, have announced that they, too, will carry four page sections beginning early in the fall.

A new policy of liberal publicity will be carried out, regardless of paid advertising, according to the announcements made to local exhibitors.

This radical departure from policy constitutes recognition by the editors of the Minneapolis dailies of the important strides which moving pictures have made in the last few years and the popularity they have won from the general public. The editors have decided to co-operate to the fullest extent in the movement for "better pictures," realizing that the photoplay will in a large measure provide clean-cut, wholesome entertainment for many who in the past looked only to the saloon for diversion.

Joyce Feature Near Completion.

Alice Joyce is putting the finishing touches on "The Winchester Woman" at Vitagraph's Eastern studio at Brooklyn. A considerable portion of the action of this new feature by Charles Stokes Wayne is laid out of doors and this work has been completed. Wesley Ruggles is directing Miss Joyce. A week more probably will finish the studio scenes.

The supporting company includes Percy Marmont, Robert Middlemass, Jean Armour, Helen Dixon and Joe Burke.

First National to Distribute Productions Starring Katherine MacDonald—First Two Pictures Completed

KATHERINE MacDONALD, screen star, whose portrayal of the leading part in "The Woman Thou Gavest Me," a Famous Players-Lasky production, recently caused a storm of nation-wide approval and resulted in a number of critics terming her the most beautiful woman on the screen, has signed a two-year contract with the First National Exhibitors' Circuit, Inc.

Announcement of this step was made by B. P. Fineman, president of the Attractions Distributing Corporation, following a series of conferences between executives of First National, Mr. Fineman and Sam E. Rork, of the Katherine MacDonald Pictures Corporation.

The entire output from the Katherine MacDonald company, comprising twelve pictures within the next two years will be released through the Attractions Distributing Company and distributed by First National.

Terms of Miss MacDonald's contract were not revealed. It is stated upon authoritative information that funds placed at her disposal for the production of each of her twelve pictures will enable her to bring forth a series of attractions in which the youth, beauty, personality and talent of the star will be artistically enhanced through the added advantage of the most appropriate and distinctive backgrounds obtainable.

Completes First Two Pictures.

"Miss MacDonald has completed the first two of her twelve productions for First National," Mr. Fineman said. "The consensus of opinion among those who have been invited to the screening of her first two efforts has been that Miss MacDonald's productions are destined to result in a most popular form of motion picture—the combining of a beautiful star of dramatic ability with the best stories obtainable, the finest direction and capable supporting casts.

"It will be the intention of Miss MacDonald to keep entirely away from the trite triangle drama," said Mr. Fineman. "Producing pictures that the exhibitor may feel satisfied are the most pleasing and finest that money can buy will be the chief aim of Miss McDonald."

Exhibitors Show Big Interest in New Mix Film

WITH the approach of the release date, August 24, for the William Fox star series production "Rough Riding Romance," with Tom Mix in the stellar role, exhibitors all over the country are clamoring for last-minute bookings on this sensational feature.

During the making of this picture announcements distributed by the Fox Company concerning the type of picture and the opportunities offered to the star to surpass his greatest successes caused live exhibitors in the larger cities to get in early on their contracts, with the result that most of the larger theatres throughout the country have been taken care of by the Fox exchange managers.

These exchanges now report that they are being swamped with telegrams and letters regarding the availability of prints of this big production, and it is believed at the Fox offices that the demand will exceed the supply, basing estimates on present figures.

"Rough Riding Romance" is the first of the eight Mix productions scheduled for the Fox program for the season of 1919-20, and if the demand for this star's pictures in the balance of the program follows the precedent set by the business of "Rough Riding Romance," the quantity of prints called for on the original schedule will have to be materially enlarged.

Iowa Showman Cleans Up with Olive Thomas Picture

TOM ARTHUR, the manager of the Cecil Theatre, at Mason City, Iowa, recently showed Olive Thomas' first Selznick picture at his house and secured such big business with this production that he sent an unsolicited telegram of congratulation to C. W. Taylor, branch manager for Select Pictures Corporation at Omaha, Neb., which is the exchange that serves Mason City.

Until three years ago, the Cecil Theatre was a legitimate house. With a realization of the future of the motion picture, however, Mr. Arthur converted the Cecil into an exclusive picture theatre. He remodeled and redecorated it, making it one of the most attractive picture houses in all northern Iowa.

When Mr. Arthur played "Upstairs and Down," he employed every exhibitors' accessory issued by Select—twenty-four sheet stands, lobby displays, black and white stills, personal portraits of Olive Thomas, other paper on the production, and advertised liberally.

Katherine MacDonald.
As she will be seen in the first of her attractions to be released by First National. She will produce six pictures a year for two years for the Circuit.

New Emmy Wehlen Picture To Be Released August 11

METRO announces that the last of Emmy Wehlen's all-star series program offerings, "A Favor to a Friend," will be released August 11. The production is a five-part comedy drama of the romantic type.

In addition to the plot of the story, which is an original written especially for Miss Wehlen by Lieut. Luther A. Reed, the star is given the fullest opportunities to display her athletic prowess during the action of the play.

In casting this picture, Metro exerted every care to equip Emmy Wehlen with strong support, and among the principals, who are Jack Mulhall, Miss Wehlen's leading man, Hugh Fay, Joseph Kilgour, Effie Conley Jack Miller, Jr., Harry Todd and Fred H. Warren.

The art interiors, of which there are many of various atmosphere, are said to be on a par with the best of the season's most elaborate pictures, and include the complete interior (from backstage to the box-office) of a Broadway theatre, many handsome drawing room and boudoir "shots" and a massive and richly appointed hunting lodge hall and staircase.

Luther A. Reed, besides writing the story, adapted it to the screen. Arthur Martinelli was the cameraman.

Massive Sets Are Used in Farrar Russian Feature

MASSIVE sets, true in every particular to Russian architecture, as it is found today in the revolution-torn country, are a conspicuous feature of the latest Geraldine Farrar picture, "The World and Its Woman," directed by Frank Lloyd.

Hugo Ballin, the Goldwyn art director, who is a member of the National Academy of Design, was determined that no anachronism should creep into the production, and to make certain that the street scenes and the interiors were in every way accurate, he secured the services of a Russian artist who worked with him and Director Frank Lloyd in staging the production.

In this film the purpose was to secure backgrounds that would be an important factor in carrying out the atmosphere of the intense story, which has a varied locale, many of the most stirring passages of the action calling for street scenes staged on a tremendous scale and utilizing hundreds of extras in some of the most spectacular mob scenes ever screened.

Four Episodes of Duncan Serial Arrive.

The first four of the fifteen episodes that will make up "Smashing Barriers," William Duncan's new chapter play, have just reached Vitagraph's offices here. The chapters already seen are beyond the expectations of the authors, Albert E. Smith and Cyrus Townsend Brady, and according to the company indicate that the new serial will be most interesting and thrilling.

KANSAS FILM SALESMEN PROFIT BY CAR

Exchange Managers Find Automobile Brings Large Town Service Into the Smaller Ones

SAM GOLDFLAMM, representative of the A. H. Blank Enterprises, Kansas City, is the latest film salesman to be equipped with a motor car for covering his territory. The company has bought him a Ford, and Mr. Balsly, manager of the Kansas City office, is confident that the territory can be covered by this means.

It is becoming common in that territory, for distributing organizations to work territory with motor cars. One accessory company serving the motor trade has a record of two routes extending to the extreme western end of the state, covered continuously for two years by motor car, without the salesman missing a call. The system seems to be well adapted to the film industry.

Small Towns Benefited.

The advantage of the motor car is that it will take the salesman to the smallest towns, as well as the big ones. This is a big advantage to the exhibitor—as well as to the salesman and the company. Many exhibitors cannot get into the exchanges often; some of them never come, transacting all their business by mail. Railroad connections are such that salesmen would have to spend a week making three or four small towns while on big-town trips. With the motor car, he can make his big towns—and all the small towns between them.

Helps the Good Picture.

"It's been the practice for exchanges to encourage the salesmen in the skipping of small towns, because of the expense—chiefly in time," said Mr. Balsly. "This means that the small town exhibitor has been deprived of a service, which the salesman, getting acquainted with his town, its moving picture needs and opportunities, can give him. The smaller towns are of course entitled to the good pictures, too—and they are demanding them. The salesman in a motor car can get this business—and he can help the exhibitor to cash in well on it."

There are various practices, among wholesale organizations in Kansas City, with reference to paying expenses of salesmen traveling in motor cars. The tendency seems to be to supply the car, and pay, say, $25 a week, from which the salesman must pay his expenses of hotel and upkeep of car. Some salesmen are on mileage; others on the usual expense account, and either get mileage on cars, or a flat sum for upkeep.

Roads Fairly Good.

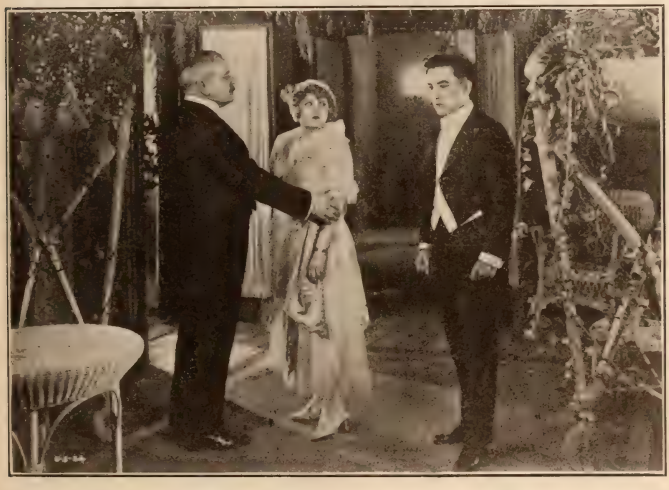
Kansas is good automobiling. While there are few paved roads, and the dust gets deep in the summer in some sections, roads are usually passable. Most of the state has a semi-sandy soil into which rain sinks quickly. In every county the roads are dragged after rains. On the average, there is a total of about 30 days out of the year when a motor car cannot easily get over the roads—these days coming in bunches of two or three. Last winter, there was a period of three months when roads were almost impassable over the whole state, because of snow and mud; but many salesmen got through with their motor cars, even under those harassing circumstances.

Beck Signs Wilfred Lytell.

Arthur F. Beck, president of the Arthur Beck Serial Productions, Inc., announces another long time contract with a well known screen and stage actor, Wilfred Lytell.

Wilfred Lytell was destined for a career as an electrical engineer and although a New York boy, he dutifully pursued his studies at Toronto up to the age of nineteen, when the hereditary call proved too strong and he entered the profession of his family. Young Lytell served his apprenticeship in one of the stock companies of his brother, Bert Lytell. From this, he struck out on his own and filled various engagements as juvenile lead with prominent stock companies throughout the country.

Last season, Mr. Lytell played the juvenile lead in A. H. Wood's, "Business Before Pleasure."



"Gray Days Are Your Gray Eyes"—Solos Sessue Hayakawa in "The Gray Horizon"
His horizon at present is over-shot with the gray of lost hope in this Robertson-Cole feature, distributed by Exhibitors Mutual.

R. C. Bruce Will Film British Columbia Scenes

ROBERT C. BRUCE, the Minneapolis man who is competing with Burton Holmes, Lyman H. Howe and C. L. Chester, as a moving picture photographer of nature, has been heard from for the first time since he started out in April on a ten months' tour in search of new material.

The letter received in Minneapolis reveals that the pack horses and steep mountain trails that have been associated for so long with Bruce scenics are to be replaced by a new background. His letter was written on the deck of the thirty-five ton schooner, La Viajera, somewhere in the Gulf of Georgia, British Columbia, bound from Seattle to Skagway, via the "inside channel."

"'La Viajera,' which means in Spanish, 'The Lady Wanderer,'" writes Mr. Bruce, "is seventy-five feet long and was built in 1907 to compete in a race to Honolulu. It carries 3,600 feet of canvas, and has an auxiliary engine of 25 horse power—ideal equipment for a 'scenic shooting' party."

Scores of camera men have made pictures of Alaskan scenery. Without exception they have made Skagway their first stop, passing by a great section that has far more scenic beauty than the territory farther north, according to Mr. Bruce. In the past four years Mr. Bruce roamed through every mountain range from Mexico to the Canadian border. This season he plans to film the beauty spots of the Canadian Northwest, and will travel by water rather than by land.

Several months have been allowed for the voyage along the British Columbian coast, after which the scenic shooters will start for a more remote section.

Orphans Are Given Treat.

The happiest exhibitor in the world was J. F. Dittman recently when he stood in the lobby of his Strand Theatre, Freeport, Ill., and heard the baby voices of more than one hundred children from St. Vincent's Orphanage cheering him, their chubby fists tightly closed around ice-cream spoons.

Dittman had enlisted the co-operation of W. G. Angelos, proprietor of a café next door to the theatre, in an effort to have the orphans as guests at a showing of "Daddy Long Legs." Angelos was delighted to serve the children refreshments during the intermission.

The manner in which the children appreciated the film, which is, in fact, "the love story of an orphan," provided interesting material for Freeport newspapers.

Prospective Buyers of Theatres Warned by Minneapolis Film Board of Trade

THE Minneapolis Film Board of Trade has issued a warning urging that persons considering the purchase of theatres in the Minneapolis territory take great pains to see that the credit standing of the theatre they are about to purchase is good.

Those With Poor Credit Sell.

An invitation has been extended to prospective purchasers to write the Minneapolis Film Board of Trade, 611 Plymouth building, Minneapolis, to obtain credit information.

"It has been brought to the attention of the Film Board of Trade," said Charles Stombaugh, publicity chairman, "that in numerous instances where exhibitors have violated Board of Trade rules, and their credit has been placed in bad standing, that they endeavor to sell their theatres to other parties.

"No individual or group of persons should at any time purchase a theatre or take over its contracts without getting full information as to the standing of that theatre, and according to the terms of all film contracts, these facts are not transferable without the written consent of the exchange.

No Violations Tolerated.

"In a number of cases exhibitors who have bought theatres have written the exchanges that they would take over the contracts of the former owner, and then later refuse to live up to the contracts. The exchange will not permit any violation of contracts when they have given written consent to transfer."

Rolfe to Make Specials for Fischer Features, Inc.

SPECIAL features only will be made by B. A. Rolfe for A. H. Fischer Features, Inc., according to a statement outlining the policy of the new company issued recently. The corporation is occupying the Thanhouser studios in New Rochelle, N. Y., obtained by outright purchase by Mr. Fischer several weeks ago as the home of B. A. Rolfe Productions.

"B. A. Rolfe will devote his efforts exclusively to the production of special features for A. H. Fischer Features, Inc.," says the statement. "That each picture will be a special in every sense of the term, only concededly big and popular stories by celebrated authors will be used. This applies to books of large circulation and to plays of strong box-office value and entertainment merit. In such instances where original scripts of exceptional story strength and rare advertising possibilities can be obtained, a deflection will be made.

"Prominent personalities only will be engaged to make up the casts. As a consequence there will be instances where a half dozen or more players can be featured."

Record Bookings on "Splendid Sin."

As announced from the Fox Film Corporation offices, bookings on "The Splendid Sin" up to date give most satisfactory assurances not only of a large and widely distributed indorsement of the work of Miss Traverse, but of the whole expanded Excel program. These bookings, it is argued, are proof of the success of the efforts of William Fox to make of these pictures a perfectly rounded and balanced combination that supplies heart stories, lighter dramas and "happy comedies," all of them full of box office possibilities.

Judging from the reports of these bookings there is no lukewarmness in exhibitors' interest in Madlaine Traverse and her first Excel release of the new season.

Production Started on Beach's "Silver Horde"

PRODUCTION has started on the next Rex Beach Picture based on his novel "The Silver Horde," according to a wire received from the Goldwyn studios at Culver City. Twenty-five motion picture artists have arrived at Lummi Island, Bellingham, Washington, to film the salmon fishing scenes which lend color to the dramatic spectacle and struggle on which the plot centers.

Betty Blythe plays the part of the wealthy society girl from Chicago and her rival Cherry Malotte will be represented by Myrtle Stedman.

The leading man and central figure of the struggle for control of the silver horde of salmon in a fight for love and financial power will be Curtis Cooksey.

It is probable that Robert McKim will also be engaged by Rex Beach and that Fred Stanton will figure prominently. The big scenes that are staged interiorally will be taken in August during Rex Beach's stay at the Culver City studios.

Ford Shows Boy Scouts.

The newest Ford Educational Weekly announced for release by Goldwyn is "Days of Real Sport," in which the work and the aim of the boy scout movement is depicted in a series of stirring incidents.

How the boys live up to their slogan of "One Good Turn a Day," how they are taught not to let just one good turn hinder them from doing others; how they go out of their way to be helpful, courteous and kind are some of the lessons which the boy scouts on the screen have to teach their elders.

Stage Truex Comedy in Century Theatre

Some of the most amusing scenes in "The Night of the Dub," the first two reel comedy starring Ernest Truex, under the management of Amedee J. Van Beuren, were staged at the Century Theatre in New York.

The story which was adapted by Mrs. Sidney Drew from Albert Payson Terhune's Saturday Evening Post story required an elaborate theatre entrance, lobby, and bar. When Mr. Truex told his old friend Morris Gest, of Comstock and Gest the managers of the Century, what the scenes called for, he was offered the use of the big playhouse at Sixty-second street and Central Park West.

Gladys Leslie Starts New Play.

Gladys Leslie has begun work on "Fate in the Balance," from the novelette by Seward W. Hopkins, published in the All Story Magazine. The picture is being made at Vitagraph's Eastern studio in Brooklyn, under the direction of John W. Noble, who recently joined Vitagraph's staff of directors.

"Fate in the Balance" is a mystery play. Miss Leslie has the role of June Wheeler, a young girl earning her own living in Chicago, when a rich uncle dies and leaves her a large and valuable ranch in the far West.

Ginger Ale at a Film Christening! Oh, Time! Oh, Death! Oh, Prohibition!

Mrs. Sidney Drew christens her bathing fish "Minnie" at Sea Gate. Ernest Truex at her left lends "support," while back of them Director Harvey and Amedee J. Van Beuren, president of the company making Drew and Truex comedies, second the idea of giving "Minnie" the well-known "Ha Ha."

EXHIBITORS PUT BAN ON CASH DUES

Cleveland and Pittsburgh Decide to Depend for Revenue Solely on Advertising Slides

By Sam Bullock

IN following up the practical truth that the "power of the screen" can never be demonstrated by an exhibitor unless he runs our official emblem slide or film, Cleveland and Pittsburgh have decided to accept no more cash dues members. That puts the exhibitor in the "slacker" class who thinks his show too "classy" to run just one slide each program showing.

The truth is the so-called "classy" show owners has held himself loftily aloof from any method of attack or defense against the common enemy of the peoples popular pastime. Personally, I have long thought that we should have two exhibitor organizations, viz., the "Highsteppers," as Jake Wells calls them, and the "Doughboys" as I call the "80 per centers," for the "Thoid lahgest industry" does get its velvet from the "Doughboys," as we all know.

The few "highsteppers" who have persistently and consecutively attended our conventions deserve credit for their patience and exercise of good business sense in trying, by their attendance on these occasions, to help make the movie world safe for dime-ocracy, and, naturally, for two-bit-ocracy also.

Dime-ocracy and Two-bit-ocracy.

However, we have proved that the movie aristocrat will not mix with the movie proletarian, and so it is up to the "doughboys" to go it alone and demonstrate the "power of the screen," instead of talking about it. The "highsteppers" could then form the N. C. C. C. (National Chin Chin Club).

Their slogan could very fittingly be, "What the Hell Do We Care," and at every annual convention they could still exercise their high-born prerogative and advise the "doughboys" how to organize and utilize the "tree-men-jous power of the screen."

Introducing the N. C. C. C.

To most members of the N. C. C. C. the thought of running one modest little, don't-tread-on-me slide will cause them to throw several fits, but none of them offer to duplicate it on fifteen feet of film. The "atmosphere" of their temple of art must not be "disturbed." "If the plot of the drahma is oriental," as one highstepper explained to me. "I want my patrons to carry the oriental atmosphere home with them!"

Yes sir, he is so atmospherically temperamental that he cannot find a place at the end of his program, even, wherewith he can do his bit toward reminding all and sundry of "the power of the screen" and so he is a "slacker" with all his aristocratic oriental alibis for exemption claims. He won't fight nor even hint that he is "prepared." He won't work nor subscribe to pay others to do so. He is an o-ri-en-tal-eyed member of the N. C. C. C., and Cleveland and Pittsburgh don't want him. That's all. SAM BULLOCK.

Shows Views of Siam.

The wonders of a progressive Oriental city, about which little is known by the average American, are revealed in the current Paramount-Burton Holmes Travel Picture entitled "Bangkok, the Royal City of Siam."

Bangkok, it is shown, is as a metropolis more different from other cities than Siam itself is different from other countries.

Kansas House Has Model Airplane.

"Some mechanical device outside the theatre catches the eye, and the eye can then calmly and easily read the announcements of our pictures—likewise be impressed with the name 'Doric'." That is the principle upon which A. M. Eisner, manager of the Doric Theatre, Kansas City, is working, to get people thinking about the Doric, and remember it.

The attraction was a miniature airplane that circled swiftly in a small radius above the Doric's classic front. It was an aerofan, the first one brought to Kansas City, a fan that could be used for a fan inside, or used as this was, to puzzle people.

Empire State Exhibitors' Committee Holds Three Day Session at Rochester

Rochester, N. Y., Aug. 6.

THE executive committee of the New York State Motion Picture Exhibitiors' League opened a three-day conference at the Hotel Seneca in Rochester yesterday. Big things were in the air, but a cloak of secrecy veiled the meeting of the commitee, and on Wednesday it was announced that no statement would be forthcoming until the matters before the committee had been thashed out more completely.

Outside of the meeting many rumors were floating around but none of them were confirmed or denied by the members of the committee who were seen. It was freely talked about in the lobby of the hotel that one of the reasons for the meeting was the desire of the committee to work out some feasible plan for the financing of the league. According to the stories the committee was also much concerned over the matter of building of theatres by the producers and their plans to build on an even larger scale.

Talk of New National Body.

It was generally understood that one of the important things before the committee was the recent break with the national exhibitors body and the desire to get in motion the machinery for a new national organization that would, as its members believed, be representative of the exhibitors of the country and entirely free from the influence or domination of the producers or interests other than those of the bona fide exhibitors.

B. A. Lucas
Manager of Omaha Realart branch.

Extend Group Interests Farther in New England

BY wire from Boston as we go to press comes information that Olympia Theatres, Inc., of Massachusetts, has acquired the interests of the Maine and New Hampshire Theatre Company, just organized, and formed a combination of companies controlling more than twenty-five theatres in the states of Maine and New Hampshire.

William P. Gray, of Lewiston, is president of the Maine and New Hampshire organization. President Nathan H. Gordon and other officers remain with their $7,000,000 Olympia corporation, which has a chain of Massachusetts theatres.

Marsden Directing "The Black Gate."

Earle Williams will have a strong mystery play in his next picture, "The Black Gate," which is now being made at Vitagraph's Hollywood studio. While the mystery concerns the identity of the murderer, Hilliard Booth, in writing the original story for a popular magazine, found many new twists and turns on which to deepen the mystery. It is not a crook play. "The Black Gate" is the electric chair, but this implement of death is not shown in the picture. Theodore Marsden, who has not been active of late, owing to a serious accident, is directing the picture.

Pays $108,000 for Rental of Sign.

It must be conceded by everyone that the photoplay is making rapid strides forward when a producing company will spend the sum of $108,000 for the rental of a single sign in New York. It is just this that the Realart Pictures Corporation did last week when it closed the contract for the electric sign on the roof of the Hotel Hermitage. The term is three years and the yearly rental $36,000.

It is expected that the sign will be ready the third or last week in August.

District Leaders of Connecticut Exhibitors League Send Congressmen Tax Repeal Telegrams

THE manner in which State Director William E. Spragg, of Connecticut, president of the Motion Picture Exhibitors' League of that state, conducted his tax repeal campaign resulted in every congressman from his state and each of the two senators knowing what the exhibitors and their patrons want.

A letter sent out by Mr. Spragg to his district leaders, Walter Murphy, of New London; C. L. Martin, of Waterbury; A. J. Morrison, of Hartford; M. A. Henue, of Bridgeport; and L. M. Sagal, of New Haven, reads:

First of all, have you attended to the matter of pledges concerning which you have my letter of yesterday? If not, won't you please do it at once and let us register 100 per cent.?

Now, for your information, which I likewise trust you will pass on to each exhibitor in your district, the following are facts:

With the exception of Congressman Lonergan, all the Connecticut congressmen are Republicans and will attend a Republican caucus of the House, probably next Wednesday, July 23. This caucus will decide whether the tax repeal is to be put through at this session.

To get the exhibitors' position before that caucus, I wish that you would have each exhibitor beside yourself in your district at once send the four telegrams to the four congressmen. I am enclosing an outline of the telegrams. I do not mean that all wires should conform to this copy, but they should all contain the same meaning. I prefer that they would not all conform. Understand that each exhibitor is to send four telegrams, one to each congressman, as night letters, paid, and you hereby have authority, if any exhibitor so desires, to have the bill forwarded to this office for payment of the telegrams.

On the first dotted line in each telegram have the exhibitor include the name of his city.

The principal concern, may I repeat to you, is that the above be complied with and at once. Please advise me of your progress on both of these matters.

The form of telegram used was as follows:

Congressman.....

Motion Picture Exhibitors of..... ask that you insist at caucus on including the motion picture taxes among those to be repealed at this session.

These telegrams reached Congressmen John Tilson, who is a member of the Ways and Means Committee, Schuyler Merritt, Richard F. Freeman and James P. Glynn.

Sample Petition Made for Tax Repeal Effort

HERE is the form of petition prepared by the committee on legislation and tax, Motion Picture Exhibitors of America, Inc., for tax repeal petitions, the force of which is recognized by every congressman and senator. The committee recommends they be kept in convenient places where patrons can sign without difficulty. Their attention to them should be called on the screen. When signed by a sufficient number petitions should be forwarded to the congressmen in whose districts the signers reside.

To the House of Representatives,
Washington, D. C.

We, the undersigned residents of..... ....., urgently appeal to your Honorable Body to repeal Sections 800, 906 and 1001 of the Revenue Bill of 1918, which sections we consider an inequitable, discriminatory and unnecessary burden imposed upon motion picture theatre patrons and the owners of motion picture theatres. We urge your Honorable Body to repeal these sections at present Session of Congress.

Woods Issues Statement on His Goldwyn Affiliation

A. H. WOODS has issued the following statement in connection with his recent alliance with the Goldwyn Picture Corporation:

"The time has come, as I knew it surely would come, when the great motion picture concerns would have to come to the legitimate producer for the bulk of their material. The theatrical manager has become the manufacturer, so to speak, for the screen company. The better material comes to him first and he reaches the public more directly with that material. He is able to establish an intimate relation between the play and the audience which can later be capitalized when the play enters upon its screen career.

"In my own career, I have tried to bring into the legitimate theatre, in the plays I have produced, the 'punch' and action of the cinema, and for that reason I believe that my plays are particularly adapted for motion picture reproduction. I chose the Goldwyn Corporation because of its splendid record and splendid facilities."

Fox Program for Fall Is Now Complete; with Advertising Accessories Now on View

WILLIAM FOX announces that the first of the great screen productions promised for the season of 1919-20 are now ready for inspection by exhibitors at all Fox exchanges in every section of the country. In making this announcement Fox Film Corporation begins its active fall campaign with the definite assurance that it has set a new record in offering to the exhibitor, not promises merely, but accomplished facts.

With the vanguard of Fox productions announced for 1919-20 all ready for distribution, the effects of the advertising campaign in the trade press and the nation-wide publicity forecast under way are already apparent. The Fox policy of enabling the exhibitor to inspect the picture before release has resulted in hundreds of new bookings with others constantly coming in.

List of Subjects.

The list of these coming attractions includes "Checkers," a Fox special; "Wolves of the Night," starring William Farnum, from the pen of E. Lloyd Sheldon; "La Belle Russe," a Theda Bara super-production; "Rough Riding Romance," a Tom Mix thriller; "The Splendid Sin," a dramatic production with Madlaine Traverse; "The Winning Stroke," a boat-racing romance with George Walsh; the Mutt and Jeff Animated Cartoon series by Captain Bud Fisher, and the new series of Fox Sunshine Comedies.

Exhibitors who visit a Fox exchange may now be shown any of the Fox productions mentioned above. They may also see the posters, advertising material and accessories. These include the press sheet furnished with each subject, containing complete newspaper advertising and publicity campaigns, and the new Fine Art slides now furnished with Fox productions. Many exhibitors, according to Fox Film Corporation, have already availed themselves of the chance to see the coming Fox pictures and their advertising matter.

Woof! Woof! The Wolf!
Earle Williams, the trapper, in his Vitagraph, "The Wolf," tells how he will meet the man's animal-like villainy.

Universal Enlarges Its Exploitation Personnel

UNIVERSAL now claims that it has the largest and most complete field department of any company. Twenty-six representatives are now in the field.

Universal has now extended its service department to Canada, a publicity and exploitation manager having been appointed to co-operate with the Montreal and Toronto exchanges. Some idea of the excellent service given exhibitors is evidenced in the fact that in more than one case an exhibitor has called upon a Universal exploitation man to take complete charge of a picture in its presentation.

The exploitation men have not been chosen at random. Every Universal representative acting in this capacity has not only had newspaper training but has at one time or another been connected in some way with the motion picture industry. Many have been motion picture editors of newspapers and others have been trade paper correspondents.

Hart Reads Script for New Pictures.

William S. Hart is devoting much time to reading scripts preparatory to beginning on his new contract with Famous Players-Lasky Corporation.

E. H. Allen, who is manager of productions and studio matters, is arranging for adding studio facilities.

Property of Fireproof Film Company Is Purchased by Powers Film Products

SALE of the land and buildings of the Fireproof Film Company, on Ridgeway avenue, Rochester, to the Powers Film Products, Inc., was announced by Patrick A. Powers in Rochster the other day. The Fireproof company went into bankruptcy several years ago and the transaction involves an expenditure of $350,000 on the part of the company of which Mr. Powers is president.

Included in the purchase are several acres of land, a main building 250 feet by 600 feet, and a power house now occupied by the Powers company. The latter company some time ago leased the buildings and land from Walter R. Medart, who bought the property at a foreclosure sale. For a year and a half the company has occupied these quarters.

To Increase Film Output.

Mr. Powers said that his company was planning to expand and that within a short time the output of film would be considerably increased. Plans are being drawn now for a building the same size as the present main structure. Mr. Powers said that he could not exactly estimate the cost of the new building until the plans had been completed.

It has been noticeable in Rochester that for months past the Powers company has been working at top speed and utilizing its premises to the fullest extent. Rush orders have compelled forced production to the extent of adding a night shift and the entire plant hums with an air of activity that smacks of prosperous business.

"Splendid Sin" Is Story of London High Life

THE SPLENDID SIN," the first William Fox release on his expanded and improved Excel picture program, promised for the coming season, will be released by September 14. Madlaine Traverse is the star.

It is a story of mother love and longing, and of a woman's capacity for self-sacrifice. It tells the tale of a good wife's deception of her good husband in a righteous cause—a deception which, after due suspense and some heart-burnings, the husband comes to accept and approve, blessing his wife's "splendid sin."

A story of English high life, it was filmed at the Fox studio at Hollywood, and is rich in gorgeous interior settings, and in the beauty of the gowning of Madlaine Travers. The cast includes Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwin Booth Tilton.

"The Westerners" Is Well Liked at New York Strand

BENJAMIN B. HAMPTON'S first Great Authors production, "The Westerners," from the novel by Stewart Edward White and distributed by W. W. Hodkinson, received a doubly enthusiastic welcome at its New York Strand opening last week. The theatre played to turnaway business with packed lobbies and a line out to the edge of the Broadway sidewalk, and the critics of the New York dailies gave unusual attention to the first author-supervised picture to reach the metropolitan market.

Jack Eaton, managing director of the Strand, and Carl Edouarde, the musical director, gave the film a most distinctive scenic and vocal setting, building an atmosphere that led the audience into the tensest attention to a sincerely told story. Mr. Eaton also departed from the customary stereotyped New York method of advertising a production with what is merely "label" announcements.

Mr. Eaton personally wrote his own advertising and sold the story to the varied metropolitan minds with different copy in each of the fourteen newspapers of Greater New York carrying Strand copy.

Eileen Percy Is Married to Ulrich Busch, St. Louis

EILEEN PERCY, who plays the role of "Shower of Gold" in Benjamin B. Hampton and Eltinge F. Warner's picturization of Zane Grey's "Desert Gold," distributed by W. W. Hodkinson, is receiving congratulations following the announcement of her marriage in Los Angeles to Ulrich Busch, grandson of the late Adolphus Busch, founder of the St. Louis brewery.

Mr. Busch first saw the actress last November while riding on the Busch estate, near which some of the earlier "Desert Gold" scenes were photographed. The wealthy St. Louisan found little trouble in obtaining an introduction, and the pair were seen together while Miss Percy was at work on location, so much so that, though their wedding announcement came as a surprise to the bridegroom's many friends, the courtship of the actress and the young millionaire was an open secret to members of the "Desert Gold" organization.

Following the wedding ceremony the couple announced they will shortly start on a tour of the world. Los Angeles newspaperdom, who interviewed the bride regarding her plans for the future, are still in the dark as to whether Miss Percy's beauty and talents have been lost to the screen and stage.

Eileen Percy (Mrs. Ulrich Busch).
As she appears in "Desert Gold," a Zane Grey picture released by Hodkinson.

Wharton Names Supporting Cast for "Crooked Dagger"

THE complete cast for the forthcoming Wharton serial for the Pathe program, "The Crooked Danger," starring Jack Norworth, has been announced by Theodore Wharton, the producer.

The leading woman will be Helen Ferguson, a promising young actress who has been featured in a number of recent screen successes. She has played leads with Bryant Washburn, Jack Gardner, Taylor Holmes, Harry Morey, Creighton Hale and Mitchell Lewis. The "heavy" woman is Jeanette Adair.

Bertram Marburgh, the leading male "heavy," has had a long stage career, having supported John Drew, William Faversham and Robert Hilliard.

Frank Goldsmith, a character actor, is also in the cast. His stage career was under the managements of Charles Frohman, the Shuberts, William A. Brady and Winthrop Ames, and he has appeared in pictures for the Whartons, Peerless, Paragon, World, Mutual and Artcraft.

May Hopkins, who appeared in the Wharton serial, "Beatrice Fairfax" and William Cavanaugh, who appeared in "The Eagle's Eye" and the Western Photoplays serial, "The Great Gamble," complete the cast.

Cast Is Announced for "A White Man's Chance"

J. WARREN KERRIGAN gave attention to the selection of a cast for "A White Man's Chance," the first in his series of ten Robert Brunton productions to be distributed by the W. W. Hodkinson Corporation. Heading the cast is Lillian Walker, the featured feminine player in "Indiscretion," "Kitty MacKay," "Princess of Park Row," "Lust of the Ages," and "The Grain of Dust."

Howard Davies, prominent on the stage through his performances with Wilson Barrett in "Lights of London" and in the title role of Lewis Morrison's "Faust," appears as the heavy Hugh Hawkins. Davies has been seen on the screen in "Davy Crockett," "His Birthright" and "American Beauty." His first appearance on the silver sheet was as leading man for Florence Roberts in "Sappho."

Davies' partner in crime is George Field, who plays the role of Juan Lopez, a Mexican ranch hand who singles out the star for many a furious combat. Joseph J. Dowling, Andrew Arbuckle, brother of Maclyn, Joseph Hazelton, Joseph Ray and Richard Loreno, complete the cast.

"Destiny" Pleases Cincinnati.

"Destiny," the Universal-Jewel production, caused the S. R. O. sign to be displayed at the Grand Opera House at Cincinnati recently. The production was shown at the Grand Opera House for an entire week.

Paramount Announces Publicity Song and Advertising Reel for the Briggs Comedies

ACCOMPANIED by what is declared to be one of the most extensive exploitation campaigns ever prepared for a musical selection, a ballad entitled "When a Feller Needs a Friend," is being published by Joseph W. Stern & Co., as an advertising and publicity accessory for exhibitors who book the Paramount-Briggs Comedies.

One of the novel features of the exploitation campaign already launched is the production of a special motion picture which will advertise the song and the Briggs Comedies. This picture will run about 200 feet, and besides telling a brief story regarding the incidents in the publication of the number, will give the words and music of the ballad.

Stern Supplies Singers.

A number of prints of this picture will be available at each of the corporation's exchanges throughout this country and Canada. They will be distributed free to exhibitors, to be shown in advance of the exhibition of the comedies. With the song-picture there will be available one of the staff of singers connected with the Stern organization. Special singers will be attached to each of the exchanges, and will work under the direct control of the exploitation manager in the exchange. As a result of this arrangement, an exhibitor booking the comedies may secure a print and singer of the song-picture for the week in advance of his showing.

Slides Are Available.

In addition to these direct aids to exhibitors, it is announced, the Stern company and Famous Players have made other arrangements. Slides are being made, and will be available for all exhibitors. In addition the Stern company is instructing its branch offices all over the country to urge their customers to co-operate with exhibitors in advertising the song. Phonograph records, music rolls, and hundreds of thousands of orchestrations also will be distributed broadcast.

On Vaudeville Stage.

A number of vaudeville artists already have bid for rights to sing the song in their acts. A large amount of publicity is expected from the publication of stories about the song in almost 500 newspapers, which comprise the New York Tribune Syndicate.

Louis Sherwin, ex-Critic, Becomes Goldwyn Scenarist

LOUIS SHERWIN, who for eight years held the post of dramatic critic on the New York Globe, has written his first photoplay for Goldwyn. His story, "The Bonds of Love," will be among the first group of Goldwyn's new season's releases, and will present Pauline Frederick in the role of a second wife whose life becomes a torture through the nagging of her predecessor's relatives.

For the past year, Mr. Sherwin has been a member of the Goldwyn scenario staff in Culver City, but his activities have been limited in the past, to work of a critical nature. With "Bonds of Love," however, the critic enters the field of creative authorship.

The story is adapted to Pauline Frederick's talents, as the heroine is called upon to go through life smilling while suffering under the constant hostility of a vicious-tongued family.

Locklear Does His Well-Known Quick Change Between Airplanes for Universal

LIEUT. ORMER L. LOCKLEAR was changing planes in midair. The performance was the climax to "The Winged Trail," which Universal is producing. Jacques Jaccard is Locklear's director. It is also the climax to probably the first actual screen-aviation drama produced.

Locklear is the hero of the piece. The villain steals the beautiful maiden—Francelia Billington—who is Locklear's leading woman. The hero has an equally trustworthy machine in which he starts in pursuit to foil the machinations of the despicable character.

The whole thing centered in Locklear's feat of changing planes in the air. There was no fake, no camera trickery, or "doubling for the hero" about it.

Swings to Upper Plane.

As the planes drew together for the hero's coup d'amour, Locklear climbed out on the lower plane of his ship and walked nonchalantly while 2,000 feet up in the air. He swung himself to the top of the upper plane and strolled back and forth with that complete detachment from his surroundings which men have who stand on bridges at midnight.

His pilot edged up closer under the villain's machine from which a rope ladder ten feet long hung down. As the ladder came within reach Locklear grabbed the lower rung and ascended to the landing gear while the plane he had just left dived steeply to get out of the way. The hero then climbed up from the underneath and pulled his bit of gun play.

Much Footage Used in Making Stewart Film

SOME idea of the magnitude of Anita Stewart's next release, "Her Kingdom of Dreams," may be gleaned from the fact that 180,000 feet of negative were used in its making. Several weeks were required to cut this footage to the seven reel form in which the production will be shown by exhibitors.

Two cameramen were kept busy shooting scenes over a period of eleven weeks, and Director Marshall Neilan insisted that most of the scenes be taken over and over again to avoid the possibility of a re-take after the all-star cast has been disbanded. For once scattered it would have been practically useless to try to re-assemble such people as Anna Q. Nilsson, who has already formed her own company; Kathlyn Williams, who is doing the same; Mahlon Hamilton, Thomas Santschi, Thomas Jefferson, Tully Marshall, Edwin Stevens, Wesley Barry, and the other featured players who made up the cast.

Producer Louis B. Mayer has not yet given out the cost of production, but it is rumored that it will run close to a quarter of a million dollars. A small fortune was paid for the picture rights of the story.

Billie Rhodes puts on a white cap for her Hodkinson feature, "The Blue Bonnet."

"Wolves of Night" Sheldon's Best.

E. Lloyd Sheldon, the author of "Wolves of the Night," has written a number of big features for William Fox during the last two years. In this picture the first of the expanded Fox program for 1919-20, he devoted himself to the creation of a role with a wide field of expression which would be peculiarly fitted to William Farnum. Both Mr. Farnum and Director J. Gordon Edwards declare that, as a result, "Wolves of the Night" reaches the highest standard of the noted Fox star's work.

Crandall at Atlantic City.

Harry M. Crandall, of Washington, D. C., with his family, has been spending some time in Atlantic City. While at that seaside resort, he combined business with pleasure, as a number of film kings were there.

Twelve Tax Truths for the Exhibitor

Prepared by the Committee on Legislation and Tax, 1587 Broadway, New York City.
Motion Picture Exhibitors of America, Inc.,

TO EXHIBITORS:

Your fight, and your patrons' fight, against the unjust tax laws on admissions, film rentals and seats is on.

If you want to crown this fight with victory you must join in it. Lend your screen—the most powerful weapon you have—to your committee's publicity plans. Congress must be shown that the whole country wants the three unfair taxes repealed.

Here are twelve tax repeal legends. Flash them on your screen at every performance. Print them in your programs. Get them into your local newspapers. Impress them upon your employees. Engrave them on the minds of your public. Let them be on the tip of every tongue.

TAX TRUTH NUMBER ONE

Why continue the admission tax? The war is over and WE WON!

Write your Congressman NOW to repeal it.

TAX TRUTH NUMBER TWO

The larger the family the more the admission tax. It's un-American.

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER THREE

The tax rate on a 10, 15 or 25-cent movie seat is the same, and often greater, than the tax rate on a $5 or $10 opera seat. Is that just?

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER FOUR

The 1918 Income surtax starts at 1 per cent on an income of $5,000 and increases to 65 per cent on an income of $1,000,000. The tax rate on admissions to the theatre is the same as that on a $60 seat at the Willard-Dempsey prize fight.

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER FIVE

The luxury tax exempts lower priced commodities. Why shouldn't the 10, 15 and 25-cent movie admissions be exempted under the same theory?

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER SIX

The so-called luxury tax is imposed on articles costing in excess of the following:

Ladies' waists over $15. Men's hats over $5. Ladies' hats over $15. Men's shirts over $3. Shoes over $10.

The lower priced articles are not taxed. Why should the 10, 15 and 25-cent movie admissions be taxed? They should be exempt, too.

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER SEVEN

Motion pictures are not luxuries. They are necessities and, above all, educational. Why place a premium on education by charging an admission tax?

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER EIGHT

The motion picture industry is staggering under heavy, unjust taxes, which tend to continually increase the cost of your movies.

Write your Congressman NOW to Repeal Sections 800, 906 and 1001 of the Revenue Bill of 1918.

TAX TRUTH NUMBER NINE

When the Government enforced coal-less days why did they exempt the movies then? Because they were not luxuries. The people needed them.

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER TEN

If movies are a luxury so is your right eye. You might get along without going to the movies and you might get along with one eye. But who wants to?

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER ELEVEN

Congressman Little of Kansas says:

"Why pester people of ordinary means every time they attempt to take a little pleasure at a nickel show, by taxing them?" Congressman Little is right in a BIG way.

Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER TWELVE

The owner of this theatre pays a tax on the seat you occupy. He ALSO pays a tax on every film shown besides many other taxes, including income, city and state taxes and various license fees. He is paying more than his share.

Write your Congressman NOW to repeal the motion picture taxes.

Realart Branch Manager Reports Exhibitors Are Doing Big Business in Cleveland District

THE best motion picture territory and the livest exhibitors in the United States"—that is a summary of the Cleveland district situation given by James B. Reilly, recently appointed branch manager for that section by Arthur S. Kane, president of Realart Pictures Corporation. Mr. Reilly was in New York this week for a conference with Mr. Kane regarding the closing of first-run contracts with exhibitors for Realart productions.

Since his appointment, Mr. Reilly has spent nearly all of his time on the road, carrying to exhibitors personally the news of his connection with Realart. "My trip," he says, "has served to confirm my judgment of this territory and its exhibitors. Cleveland, you know, is growing every minute. It has a population of 1,000,000 and people are flocking to the motion picture theatres in droves. In Akron, there will be four new first-run theatres ready by the first of September. This is a sample of conditions everywhere throughout our district.

Exhibitors Do Big Business.

"All of the exhibitors tell me they are making money and my own observation more than confirms this. I anticipate that there will be considerable building during the coming year. It does not seem possible, at the present rate of increase in population, that the Cleveland territory is likely soon to be provided with too many theatres. Intense interest is being manifested in the Realart plans. All of the stars are popular in our section."

Mr. Reilly's experience in the amusement business has covered most of the country, and he therefore speaks with authority regarding the relative rank of the Cleveland territory. He went to that section somewhat more than a year ago as branch manager for Metro, previous to that having been with Trinagle and Metro forces in Chicago. He learned the motion picture business from the standpoint of the exhibitor through theatre ownership and the management of theatres for others. He was for some time general manager of the Colonial Theatre Company, operating fourteen houses in the central part of the country, and also owned and managed two theatres in Illinois.

Mr. Reilly has opened a Realart office in the Bangor Building at 942 Prospect avenue, East. He has more than 3,000 square feet of space on the second floor.

Odd Publicity Angle for "The Grain of Dust" Film

ACTING for John H. Kunsky Enterprises, of Detroit, George W. Trendle has bought "The Grain of Dust," in which Lillian Walker is the star, for the State of Michigan. Robert W. Priest, through whom the sale was made, reports that the photoplay will be given its initial showing at the Madison Theatre, Detroit, the second week in August. Mr. Kunsky is planning a state-wide newspaper and billboard campaign to boom the picture.

It is not generally known that David Graham Phillips, the author, was shot and killed before he finished the story, by a man who believed Phillips was using his sister as the heroine or principal in the story. Phillips had neither met nor heard of the girl in question.

"The Grain of Dust," at the time, was running in the Saturday Evening Post, and, of course, had to be finished; hence an author of repute had to be induced to finish it. Robert W. Chambers consented to do the work, with the result that the story had a sensational success both in serial form through the Saturday Evening Post and as a book before it was made into a photoplay.

Alice Joyce to Take Vacation.

Alice Joyce is soon to take a well-merited vacation. She has practically completed "The Winchester Woman," which will be her next Vitagraph release, and there remains but a week's work on "The Vengeance of Durand." The latter play, which was written by Rex Beach, will follow "The Winchester Woman." It was begun several weeks ago, but work on it was stopped for the time being that outside locations might be taken for the other play while the foliage was to be seen to the best advantage. The completion of these two features places Miss Joyce well ahead of her schedule and permits a well earned rest.

Exhibitors Report Their Approval of the Paramount-Artcraft Film Advertising Week

WITH September 1 drawing near and Paramount-Artcraft Week not far distant, exhibitors everywhere throughout the country are preparing for record-breaking business according to wires, letters and messages received at the Famous Players-Lasky Corporation, particularly during the past week, from managers.

The advertising and publicity campaign in which exhibitors will be given $10,000 worth of free accessories, has made the coming Paramount-Artcraft week a bigger business opportunity for exhibitors than last year's week. In over a hundred cities, full-page advertisements will be taken. This advertising will carry to the public the dominant note in the campaign, will illutsrate the trade mark of the week (part of the date calendar already seen in trade-paper copy) which is to be carried in the big Saturday Evening Post advertisement as well as in other advertising during the week, and will provide space for the listing of all theatres in the territory, which join in this demonstration.

Exhibitors Show Enthusiasm.

The Paramount-Artcraft Week of 1919 will be more acceptable to the exhibitors in the smaller towns than last year, in that special arrangements have been made to see that he is given the same co-operation and free advertising as the larger theatres.

Reports are being received at the Famous Players home office in New York from all parts of the country telling of the unusual enthusiasm shown by exhibitors in connection with Paramount-Artcraft Week. At Decatur, Ill., for instance, A. Ziegfried, manager of the Bijou Theatre, instead of confining his efforts to the exploitation of Paramount-Artcraft picture for the Big Week, started on July 1 and booked up his time solidly from this date to and including July 1. Mr. Ziegfried has already started to advertise the week in September, during which time he will run each day a Paramount-Artcraft success.

Advertising material on the Paramount-Artcraft Girl (Who is she?) is now being spread broadcast. The identity of the girl, whose likeness is reproduced by Henry Hutt, is known only to a few of the executives in the Famous Players' offices. Slides and other material is available to exhibitors who can work up this stunt as a booster for the week, the details of which will be explained by Paramount-Artcraft exchange men.

She Cannot Resist the Call.
Ellen Terry, famous stage actress, in a scene from her Triangle, "Her Greatest Performance."

Entire Vaudeville Show Seen in "The Spite Bride"

WHILE producing Selznick's "The Spite Bride" the Majestic Theatre in Los Angeles was hired, and after the regular performance one night, a small army of Selznick artists and mechanical experts took possession of the stage and auditorium. Sets partially constructed in advance were hastily finished and erected. The outlines of the auditorium was changed to meet the requirements of the camera.

A specially selected audience was brought in. More than a thousand men, women and children piled into the seats, when ordinarily they would have been in bed. So that there might be no chance of a slip in securing clear pictures, a group of electricians from the city electric company were borrowed for the occasion and manned the switches and lights.

When everyone was in place, a company of musicians from the Selznick Studio crawled into the orchestra pit and struck up the overture to the accompaniment of flooding lights. A complete vaudeville bill followed.

Additional Theatres Planned Costing $100,000 or Over

AND still they continue! Following immediately upon the heels of the list of seven theatres announced on page 828 of our last issue, we are publishing below another bunch which will cost well into six figures. These nine houses represent an aggregate expenditure of $2,400,000. What better indication of a prosperous outlook could be desired?

Tampa—Victory Theatre Company will erect a three-story theatre, 105 by 123 feet, with seating capacity of 2,000, to cost $100,000.

Chicago—J. M. Browarsky & Co., 4520 South Michigan avenue, will erect eight-story theatre, store and apartment building at Milwaukee, Irving Park and Cicero avenue, with seating capacity 3,000, to cost $400,000.

Hutchinson, Kan.—R. E. Johnson has plans by W. E. Hulse Company for one-story picture theatre, 60 by 150 feet, to cost $100,000.

Kansas City—Electric Theatre Company will erect a $250,000 theatre.

St. Louis—Missouri Theatre Company will erect two-story theatre and store building with seating capacity of 4,000, to cost $600,000.

New York—Moore & Landseidel, 148th street and Third avenue, are preparing plans for theatre, store and office building 100 by 210 feet, to cost $300,000.

Akron—Moving picture and vaudeville theatre will be erected by Deitz Lumber Company at 40 South Case avenue, to cost $100,000.

Cleveland—Hoffman Brothers, 10,210 Euclid avenue, have plans by Lehman & Schmidt, 210 Electric Building, for brick theatre 101 by 74 feet, to cost $250,000.

Toledo—Sun and James Amusement Company of New York has acquired site and will erect theatre at St. Clair and Jackson streets, to cost $300,000.

Brady Makes Statement Referring To Pending Differences With Players and Managers of Stage Attractions

AT the close of the meeting between representatives of the motion picture industry and of producing managers of the dramatic stage, vaudeville and burlesque theatres, held the afternoon of August 6 at the headquarters of the National Association of the Motion Picture Industry, President William A. Brady gave out a statement.

The occasion of the meeting was an agitation among men and women of the stage who are represented by the Actors Equity Association, in conflict with managers of the "legitimate" branch of theatricals. This disagreement, long continued, promises now to develop into a strike.

The actors have affiliated with the A. F. of L. through a charter held by Harry Mountford and William Fitzpatrick on behalf of the White Rats, a vaudeville labor organization.

Mr. Brady says:

"Since I am, in a sense, on both sides of the fence in this matter of conflict [with dramatic players], I wish to make absolutely clear and unequivocal my position and the causes which led me to call the meeting.

"Upon my return from the annual meeting of the National Association at Rochester I received a 'phone call at 10:30 Wednesday morning from Mr. Zukor, president of Famous Players-Lasky. He asked me point-blank what my attitude in the 'actors-producers' trouble was and I answered nothing. Mr. Zukor went on to say that Mountford and Fitzpatrick had made use of the statement that 'After they had finished with the stage they would show the motion picture people what's what.'

"Shortly after my conversation with Mr. Zukor, at 11:00 o'clock in the morning, to be exact, I was called up by Mr. Fox, who said that it was imperative to get together at an interview for the discussion of means to protect the motion picture industry.

"From the offices of the National Association I called up every important producer and distributor in the business and urged them to be present at a meeting set for 3:45 Wednesday afternoon, at which time discussion would be held upon the points at issue.

"I was especially disappointed that I could get no one of the executives of the Universal Film Company, although I asked specifically for either Mr. Powers, Mr. Laemmle or Mr. Cochrane, and told their office that owing to the importance of the matter I felt I should use the word 'insist' in urging their presence at the meeting.

"In the same manner I spoke to the office of the World Film Corporation, mentioning Mr. Gradwell or Mr. Busch as those whom I urged to be present at the meeting.

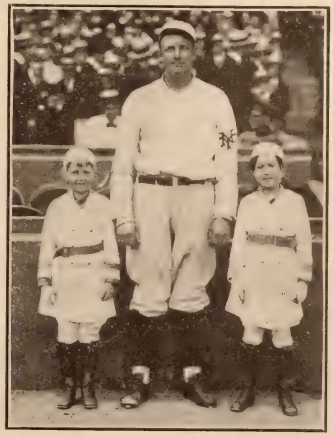
"In addition to the moving picture heads, I invited Mr. Albee as the representative of the legitimate stage, vaudeville and burlesque; George M. Cohan, Mr. Harris, Mr. Savage and others. These men made addresses to the executives assembled, in which they put forth the point of view of their business. There was a three-cornered discussion in which most of the representatives participated.

"At this point I requested all interests except the motion picture representatives to leave the room while we thrashed the matter out. Also since my interests were identified with both pictures and the stage I relinquished the chair to P. L. Waters during the ensuing argument.

"At the close of the discussion the following resolution, proposed by Mr. Fox and seconded by Mr. Zukor, was put by Mr. Waters and was unanimously carried—Mr. Brady not voting:

"'RESOLVED, that it is the sense of this meeting that the National Association of the Motion Picture Industry (producers and distributors branches) is prepared to affiliate with a national organization of producing managers of the legitimate theatres, vaudeville theatres and burlesque theatres to the end that such an association will aid in protecting the actors of the screen and stage from inequitable and unfair contracts and assure to the employers thereof a continuance of the privilege to deal with them individually.'

"My purpose in making the above personal statement is because I wish to go on record in a matter so complex and important as the present as having acted from the motives and in accordance with the facts as I have set them forth."



"We're Gona Get the Umpire,"
Say Christy Mathewson and the Lee kids, who off the Polo Grounds make two-reel playlets for Rogers.

United Elects Directors.

A new board of directors has been elected by the United Motion Picture Industries of Northern California at a meeting held recently at Fotoplayer Hall, San Francisco.

The members of the board are Eugene H. Roth, Jack Partington, E. Bruce Johnson, Samuel H. Levin, Louis R. Greenfield, Abe Karski, Joseph Bauer, C. W. Midgley, Charles Godard, James Beatty, Herman Wobber, Louis Reichert, G. C. Parsons, William Crank, M. L. Markowitz and W. O. Edmonds.

"His Majesty, the American," Douglas Fairbanks First United Artists Picture, Abounds in Novelties

THERE is evidence that Douglas Fairbanks has gone at the making of "His Majesty, the American," United Artists Corporation's initial release, scheduled for September 1, after the manner of a man who is going to "show the world" something.

The picture, which is now in the final stages, has been in the making since April. Still pictures bespeak a production of magnitude and costliness, and the many prominent exhibitors who have visited the Fairbanks studios while the picture was in course of production have stated without reservation that Fairbanks will have to his credit the biggest film of his career.

It is a picture that abounds in novelties and sensations. As the story opens, Fairbanks is shown in the midst of a nightmare and the variety of stunts, and the novelties in set construction and photography that are introduced in this part of the picture, represent a vast outlay.

Doug Does Hair-Raising Stunts.

The action of the story begins in New York, and some remarkable fire scenes are shown in which Fairbanks does some hair-raising stunts with the ladder, the hose and the life line. Another feature of the New York episode of the story is a big police raid, for which a cross-section of an underworld dive was constructed.

The action of the story is then carried to the Mexican Border, where Fairbanks "mixes it" freely with the bandits. Then the story jumps across the Atlantic to a mythical kingdom in Europe and Doug takes a hand at upsetting a revolution.

Big sets, many of them of unusual beauty, are employed; one alone cost in excess of $40,000. There are mob scenes, fights and a riot of action throughout the film.

Worker Eight Weeks on Scenario.

The scenario was prepared by Director Joseph Henaberry with the assistance of Elton Banks. Mr. Henaberry devoted eight weeks to this work and also was in charge of the direction of the production.

The feminine lead was played by Marjory Daw and the supporting cast included Frank Campeau, Albert McQuarrie, Sam Sothern, a younger brother of the famous E. H. Sothern, Lillian Langdon, Jay Dwiggins, "Bull" Montana, Will Gillis, Phil Gastrox and other notables.

Rumored Pantages Will Build in Kansas City

PLANS are being prepared for another theatre in Kansas City, which probably will be operated as a vaudeville and moving picture house. The Pantages vaudeville circuit is said to be behind the new enterprise. The site announced tentatively is that held by Richards & Flynn, at Twelfth and McGee streets. This firm operates the Wonderland, at Twelfth and Grand avenue, and the Twelfth Street Theatre, a block east—both moving picture theatres of large seating capacity, usually crowded.

While the proposed site of the new theatre adjoins the present Twelfth Street Theatre, it is said that the new project would not interfere with the operation of the present house. The Pantages formerly operated the Empress, now known as Loew's Empress, a vaudeville and moving picture theatre opposite the proposed site of the new theatre. Loew interests also own the Garden Theatre, one block south of Loew's Empress, which is now being remodeled. The Garden will be reopened this fall, probably with a high class moving picture program.

Two Ince Pictures Are Released on August 10

BOTH releases from the Famous Players-Lasky Corporation the week of August 10 are Thomas H. Ince productions. Charles Ray in "Bill Henry," by Lois Zellner and directed by Jerome Storm under Mr. Ince's supervision, is one of the attractions. Julien Josephson adapted the story to the screen. Jerome Storm directed. Chester Lyons handled the photography.

As Bill Henry Jenkins, Mr. Ray appears as a gritty, self-reliant, persistent, bellicose young chap who fights his way to victory. Supporting the star is an excellent cast, including Edith Roberts, William Carroll, Bert Woodruff, Mrs. Jennie Lee Courtright, Walter Perkins and Walter Hiers.

The other Thomas H. Ince production for August 10 release is "The Virtuous Thief," in which Enid Bennett is starred. This is a dramatic subject by C. Gardner Sullivan.

Miss Bennett appears as a stenographer who agrees to work out a dishonest debt contracted by her brother and who is involved in a web of romance, tragedy and love. Supporting her are Niles Welch, leading man, Lloyd Hughes, Willis Marks, William Conklin, Borcas Mathews, Lucille Young and Andrew Robson.

Fred Niblo, who directed many of Miss Bennett's pictures, staged the film. George Barnes, one of Mr. Ince's most capable cameramen, handled the photography. Both the Charles Ray film and the Enid Bennett production are released as Paramount pictures.

"Who Said I'm Not the Class of Film Alley?"

"I'm Joe Martin, monkey shiner for Universal, and believe me, I'm gona get my salary raised for letting the World print this picture!"

Gove Joins Realart's Publicity Department

REALART announces that Jay A. Gove has joined the exploitation, advertising and publicity department of the company. This department is under the supervision of John Pond Fritts.

Mr. Gove has been engaged in newspaper, advertising, publicity and sales promotion work in various parts of the country ever since his graduation from the Tacoma High School at the age of sixteen. He has been connected with newspapers in practically every city of any size in the United States and has held every position of a newsnature ranging from reporter to publisher. While gaining newspaper experience, Mr. Gove qualified as a dramatic critic and editor. He also was advertising manager for a Chicago pharmaceutical concern.

Prior to joining Realart, Mr. Gove was director of publicity for two years for the Fox Film Corporation. In this position he handled, in addition to the publicity, the trade paper advertising and an exhibitors' helps bureau and conducted direct advertising campaigns in which broadsides, letters, post cards and other mediums were used in co-operation with the sales organization.

Fox to Make Eight Farnum Films for the Coming Year

EIGHT William Farnum productions are included in the William Fox program for the coming year. They cover a wide range of characterization. The pictures in this group already announced by the Fox management are "Wolves of the Night," which will be released on August 10, "The Last of the Duanes" and "Wings of the Morning."

These give an indication of the standard which will be maintained. They show how all the possibilities have been scanned to secure fitting roles for Mr. Farnum.

Most of these Farnum productions will be adaptations of popular books and stage successes. "The Last of the Duanes," for instance, is another of the Zane Grey romances centering about the Texas Rangers. "Wings of the Morning" is Louis Tracy's popular novel. The others to be announced later will be equally notable contributions to the screen.

Hayden Joins a Selznick Editor.

Myron Selznick announces that he has engaged Joseph Hayden to work in conjunction with George Arthur in editing Selznick Pictures. Mr. Hayden has had many years of practical experience along these lines. When Lewis J. Selznick first started operations as an independent producer, Mr. Hayden was chosen by him to be the editor of the earliest Selznick pictures. Mr. Hayden is making his headquarters at the Selznick studio with George Arthur.

"The Blue Bonnet" Will Be Released in Los Angeles Before Distributors See It

BILLIE RHODES in "The Blue Bonnet," National Film Corporation's first release for Hodkinson distribution, will have her American premiere presentation at the Kinema Theatre, Los Angeles, beginning August 10, the week during which the Pacific Fleet touches San Pedro, releasing 30,000 men into the Southern California city.

Emil Kehrlein, manager of the Kinema, has deferred his presentation of a picture by the biggest woman star of the screen and booked "The Blue Bonnet" as the production which he judges will have the largest appeal for the fleet and the several hundred thousand persons from the Southwest who will come to town to see America's naval heroes.

A Much-Advanced Booking.

The negative and its working print have not yet been received in New York by the Hodkinson organization. Before any member of the Hodkinson staff saw the picture in its finished form, Los Angeles exhibitor interest was so great that Manager Kehrlein visited the National Film Corporation studio in Hollywood, saw the picture there and made his booking on the spot through telegraphic communication with the Hodkinson home office.

It is an all-American story, with its scenes laid in America, but with a peculiar and appealing angle on the Salvation Army and its influence. The story is by E. Magnus Ingleton and has been directed by Louis William Chaudet.

In the cast supporting Miss Rhodes are Ben Wilson, Stanhope Wheatcroft, Allene Hale, Irene Rich and other screen favorites.

No Accessories Available.

Another sidelight on the booking is that neither the lithographs nor accessories for the film had been delivered, pending the arrival of the picture itself in New York to permit the preparation of accessories in exact keeping with the picture. This Los Angeles pre-release, suddenly made because of Manager Kehrlein's confidence in the production necessitated the making of complete accessories for the Kinema Theatre alone as a part of its showmanship campaign.

The film is scheduled for its formal release between the first and middle of September. Manager Kehrlein, telegraphing from Los Angeles, informs the Hodkinson organization that he will exceed by fifty per cent. any newspaper and billboard advertising campaign he has made on any picture at the Kinema.

Ancient Babylon Shown in "Male and Female"

BABYLON in all its ancient pagan magnificence forms the background for the appearance of a group of popular film players in Cecil B. DeMille's feature production, "Male and Female." Thomas Meighan, Gloria Swanson, Bebe Daniels, Tully Marshall, Monte Blue, Clarence Geldardt, Lucien Littlefield and T. E. Duncan are included in the cast of this episode of the story.

"Male and Female" is from the pen of Jeannie Macpherson, founded on Sir J. M. Barrie's "The Admirable Crichton." Miss Macpherson enlarged upon Barrie's use of the poetic line, "When I was a king in Babylon and you were a Christian slave," picturizing this idea in a colorful vision.

Thomas Meighan plays the role of the pagan king and Gloria Swanson is the Christian slave in the dramatization of this phrase. Gorgeous scenery and costumes form the setting for Miss Swanson's descent into the pit inhabited by eight lions, upon her refusal to abandon her religion for a life of luxury as the favorite of the king.

Samuel Goldwyn Points Out the Great Improvements Made in His Organization

DISCUSSING the enlargement of the Goldwyn corporation, announced last week, by the inclusion of the Shubert, Woods and Selwyn interests and the increase of the capitalization from three million to twenty million dollars, Samuel Goldwyn, president, said:

"By reason of the recently negotiated alliance, Goldwyn pictures will enter upon their fourth year with an unparalleled organization. As a matter of record it is interesting to note where Goldwyn stood at the opening of the fall season, even before the great theatrical interests became a part of the organization.

Started Artistic Innovation.

"In securing the Culver City studios we acquired what experts admit to be one of the finest studio properties in the country. Its appointments include every known scientific device that will contribute to securing the best results.

"In establishing the Eminent Authors —Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rinehart, Gouverneur Morris, Leroy Scott and Basil King—as an integral part of the producing organization, we instituted an innovation in the artistic side of the industry, which admittedly has long felt the need of the active co-operation of the foremost fiction writers. These eminent authors are not merely disposing of their works and allowing their names to be used, as has been common in the past, they are devoting their brains, energy and time to carrying their fiction successes through in picture form.

"The reputation of Geraldine Farrar, Madge Kennedy, Mabel Normand, Tom Moore and Will Rogers as Goldwyn stars is firmly established and most of the players under contract to support them are favorites with the great body of film fans.

"The Goldwyn exchange system has been expanded until the country is thoroughly covered by twenty-two exchanges in each of which there is an exploitation expert to look after the needs of the exhibitor. In a general way, this gives an idea of the organization prior to the entrance of the Shuberts, A. H. Woods and the Selwyns with their vast supply of plays and theatre holdings."

Myers Joins Metro Studio Staff.

Amos Myers, technical director for Daniel Frohman and other well-known producers for many years, has been engaged by Maxwell Karger as technical director for Viola Dana in the Screen Classics, Inc., production of "Please Get Married," the Oliver Morosco comedy success, by James Cullen and Lewis Allen Browne.

Once More Charles Ray Steps to the Front, Needing His Hair Trimmed, but with Nothing Wrong with His Heart.
This time Charlie comes in the title role of "Bill Henry," his newest for Paramount.

Release of "Desert Gold" Will Be Held Up Until September; Challenge Issued

WHEN Benjamin B. Hampton and Eltinge F. Warner delivered "Desert Gold," their first Zane Grey picture from California to the W. W. Hodkinson Corporation for distribution, new plans immediately took form in New York for the national distribution of this production.

The film was considered to be so much bigger than any Zane Grey picture that either the Hodkinson executives or its producers had ever seen that, although first planned for release in early August, it was held back for September release.

Issues Challenge.

"I rank 'Desert Gold' as such a revolutionary picture," says Mr. Hodkinson, "that my organization announces it for early September release as an attraction equaling or excelling any other big picture that any other producer has or thinks he has. I want to see any first run exhibitor whose competitor has announced that he has the biggest picture of the season to book and have him present this film. I deliberately make the statement, based upon my experience and my knowledge of pictures, that I do not believe there is an unreleased and in-reserve picture anywhere in the picture market that will equal 'Desert Gold' for power and audience attraction. In all my experience I have not made such a statement as this.

"Contrary to prevailing policies in many directions, this production will not be used to punish or whip the exhibitors of the country. I say frankly it will be offered at high prices in keeping with its proved value, but it will not be used as a weapon for gaining mastery over exhibitors. On the contrary, it will be at the disposal of the exhibitors of the country as a means of escaping domination of producer and distributor interests."

Niles to Show Films at Labor Meet.

David K. Niles, general manager of the non-theatrical distribution department of the Famous Players-Lasky Corporation, will show a series of special motion pictures Friday, September 5, at the sixth annual Babson Statistical Organization in Wellesley Hills, Mass. At the conference various questions pertaining to industry and its relation with labor will be taken up and discussed.

Richard Stanton Directs Production of "Checkers"

CHECKERS," the Fox special feature to be released August 31, was made by Richard Stanton. It ranks as his supreme achievement.

Born and educated in Philadelphia, Mr. Stanton, now one of the foremost of motion picture directors, began his stage career with the team of Kolb and Dill. After several years of successful work on the stage, Mr. Stanton deserted for the screen along with many other well-known actors who felt the call of the motion picture.

Mr. Stanton has appeared in many screen productions, beginning with the old Melies pictures. Because of his ability in stagecraft and ingenuity he steadily forged to the front as a valuable addition to the directorial staff of Fox Film Corporation.

The most recent and biggest Stanton endeavor is the pictorial adaptation of Henry Blossom's stage success, "Checkers."

Managers Take Holiday.

Three Twin City theatre managers left last week with their families on a week's vacation for Silver Lake, in the northern Minnesota woods country, where they expected to do some good fishing. They were Charles Perry, of the Minneapolis Strand; William Koch, of the Astor, Grand and New Garden; and Bert Goldman of the St. Paul New Princess and New Majestic.

Use Over 10,000 Square Feet of Stage.

Over 10,000 square feet of stage is being used at the Garson Studios, Inc., Los Angeles, in erecting the sets for Clara Kimball Young's next big picture, "Eyes of Youth."

Miss Young will create the role for the screen in this production in which Marjorie Rambeau appeared in the New York stage run.

The first scenes of "Eyes of Youth" are now being taken in San Francisco, Berkeley and vicinity. Miss Young and the entire company are in the north at present and will remain at least a week until a number of ocean and dock scenes have been completed, when the remainder of the production will be taken at the Garson Studios in Los Angeles.

Miss Young will release four big productions a year through the newly formed Equity Pictures Corporation.

Builds South Sea Village on Shores at Oyster Bay

TRANSFORMING a small section of Long Island into a South Sea Island with a native village and dense tropical jungle as the background is one of the tasks Director Perry Vekroff, of the Arthur F. Beck Productions, has undertaken in the making of the serial, "The Isle of Jewels," for the Pathe program.

Work on the native village, which is located on the shores at Oyster Bay, has already been started. This will complete the first episode of the serial which, according to the Pathe schedule, is to be released on October 5, making a time record in serial production.

The co-stars in the serial, which is by Charles Turner Dazey, author of the stage success, "In Old Kentucky," are Stuart Holmes and Frances Mann. The supporting cast includes John Webb Dillion, Wilfred Lytell, John P. Wade and Sam Kim.

Ten Episodes of Duncan Serial Ready.

"Smashing Barriers," the forthcoming William Duncan serial, is progressing rapidly under the direction of the star himself. Already ten episodes of the play of the vast open spaces have been completed and the remaining five are being made rapidly.

Albert F. Smith, president of Vitagraph, and Cyrus Townsend Brady, wrote "Smashing Barriers" with every intention of making it the best serial the company planned.

Will Rogers, Gum, Lariat and Looks Expert, Is Roping in the Funny Stuff in Goldwyn's "Almost a Husband."
His technique is perfect, both at the left and at the right where he is seen speaking soft nothings at Peggy Wood, the "Maytime" girl.

Norma Talmadge
Buoyant star whose Select pictures are adding to her popularity

CATALOGUE OF EDUCATIONAL FILMS

Released Between April 1 and June 30, 1919.

Compiled by Margaret I. MacDonald.

THIS list of films, released between April 1 and June 30, 1919, contains only the names of films of an educational and semi-educational character. Readers may bear in mind that in addition to the films mentioned herein, the Moving Picture World keeps on file for the benefit of its patrons a list of books, plays and magazine stories that have been produced in film.

AGRICULTURE.

Beans—(Putting Nature Under Glass)—Paramount-Bray Pictograph—June 15.
Fable of the Olive and the Orange—Goldwyn-Ford.

ART.

Interior Decoration—Paramount-Bray Pictograph—June 21.
Model Girls—(Making Wax Models)—World-Prizma.

BOTANY.

Plant Growth—Paramount-Bray Pictograph—June 29.

GYMNASTICS.

Slow Motion Analysis of Athletics—(Series)—Pathe Review.

HISTORY.

Lost Battalion, The—MacManus Corporation.

INDUSTRIES.

Can the Poor Fish—Goldwyn-Ford—May 11.
Cut It Out—(Making Cut Glass)—Goldwyn-Ford—April 6.
Four Runners of Joy—(Making Ford Wheels)—Goldwyn-Ford.
Pen Points of Progress—(Making a Fountain Pen)—Pathe—(1,000 feet)—June 19.
Tin Can Toys—Paramount-Bray Pictograph—April 6.

MILITARY.

Across France with the Yanks—Paramount-Bray Pictograph—May 18.
With Uncle Sam's Submarine Chasers—Paramount-Holmes—June 1.

MINING.

Coal Mining—Paramount-Bray Pictograph—April 13.

MISCELLANEOUS.

Americans in the Making—Paramount-Bray Pictograph—June 1.
At the Cross Roads—(Scenes at Leavenworth Prison)—Goldwyn-Ford.
Auction of Souls—First National—(Story of "Ravished Armenia")—(Eight Parts).
Bath Towel Beasties—(Toy Making)—Paramount-Bray Pictograph—May 4.
Bird of Commerce—(Aeroplane)—Paramount-Bray Pictograph—June 8.
Blind Soldiers Develop Sense of Touch—Gaumont News—April 5.
Cooking by Long Distance—Paramount-Bray Pictograph—June 28.
Fires of Faith—Famous Players-Lasky—(Salvation Army War Drama).
Fun in Feet—Paramount-Bray Pictograph—April 20.
Giants in Fairyland—Paramount-Bray Pictograph—May 18.
Good Roads—Goldwyn-Ford—April 20.
Open Your Eyes—(Propaganda Drama Against Venereal Disease)—Warner—(Seven Reels).
What Uncle Sam Had Up His Sleeve—Goldwyn-Ford—April 12.

MUSIC.

Last Hour, The—(Based on Massenet's "Elegie")—Rothapfel.

SCENIC AND TRAVEL (Including Peoples and Customs).

Adirondacks, Flapjacking in the—Paramount-Bray Pictographs—April 12.
Alps, Scrambles in the High—Sherry-Burlingham.
Bonnergrat Railway, The—Sherry-Burlingham.
Cameraring Through Africa—(Two Parts)—First National-Outing-Chester.
Cascade Mountains, Climbing the—Paramount-Bray Pictograph—May 24.
Chateau Thierry and Beyond—Paramount-Holmes—June 29.
Columbia, the Gem of the Highways—Exhibitors Mutual-Rothacker.
Eagle and the Fawn, The—(Crow Indians)—Educational Films Corporation.
Eyeful of Egypt, An—Exhibitors Mutual-Rothacker.
Filipino School Days—Paramount-Bray Pictograph—April 27.
First Families of America—(Indians)—Paramount-Bray Pictograph—June 28.
Frocks and Frills of the Philippines—Paramount-Holmes—June 22.
Getting Gay with Neptune—First National-Outing-Chester.
Glimpsing Gondolas—Exhibitors Mutual.
Going Up—(Climbing Mount Hood)—Goldwyn-Ford—May 4.
Guided and Mis Guided—First National-Outing-Chester—April 12.
Havana, Pure—Goldwyn-Ford—June 21.
Hawaii—World-Prizma—May 24.
Here Comes the Groom—(Zulu Comedy)—First National-Outing-Chester.
Itasca Makes Her Bow—First National-Outing-Chester.
Labrador and Newfoundland—Post Pictures Corporation.
Land of the Ukulele—Goldwyn-Ford.
London, Seeing Sights in—Paramount-Holmes—April 6.
Northwest, Camping in the Great—Paramount-Bray Pictograph—May 3.
New Orleans, A Visit to—Goldwyn-Ford—April 27.
Mr. Outing Climbs Aboard—First National-Outing-Chester.
Out-Columbusing Columbus—First National-Outing-Chester.
Palestine Pilgrimage, A—Exhibitors Mutual-Rothacker—May 3.
Peek of Paradise, A—Exhibitors Mutual-Rothacker.
Piking After Pizarro—First National-Outing-Chester—June 21.
Pyramid Land, In—Exhibitors Mutual-Rothacker.
Sahara's Sands, Mid—Exhibitors Mutual-Rothacker.
Some British Bits Well Done—Paramount-Holmes—April 20.
Sunshine and Shadows—Post Pictures Corporation.
Suwako, The Silken Cities of—Paramount-Holmes—June 8.
Tagalog Toilers—Paramount-Holmes—May 11.
Tiber to the Piave, From the—Paramount-Holmes—June 15.
Waswanipae Week-End, A—First National-Outing-Chester—April 12.
Wood of Fair Water—(Belleau Wood)—Rothapfel—May 24.
Where the Screen Tree Grows—First National-Outing-Chester.
Wrangling Dudes—(Western)—First National-Outing-Chester.

SCIENCE.

Action of the Heart—Paramount-Bray Pictograph—May 25.
Comets—Paramount-Bray Pictograph—April 5.
Flying Cannon—Paramount-Bray Pictograph—June 21.
How the Telephone Talks—Paramount-Bray Pictograph—May 3.
Mysteries of Snow—Paramount-Bray Pictograph—June 22.
Through Life's Windows—(Analysis of Human Eye)—Worcester Film Corporation.

SPORTS.

Swordsmanship—Paramount-Bray Pictograph—May 24.
Northern Sports Under Southern Skies—Goldwyn-Ford.

ZOOLOGICAL.

Beaver, The—Pathe Review—June 28.
From Cocoon to Kimona—Paramount-Holmes—May 25.
Trout Raising—Prizma.
Wild Goose Chase—Goldwyn-Ford—May 18.

WHAT THE EDUCATIONAL SCREEN SHOWS

Gem Cutting, Japanese Child Life, Lumber Industry, Birds, Phonographs, Marlin Machine Gun, Athletics

"They Grow Everywhere."

ONE of the recent Outing-Chester pictures released through the First National is named "They Grow Everywhere." And while it refers in a general way to babies, it confines its exhibition to those of the flowery kingdom of Japan. Here the little ones of both sexes are shown at work and at play. The boys of the picture are seen getting rid of superfluous energy walking a swinging log, which seems to afford fine sport. Many of the little girls of Japan mind their baby brothers and sisters, and while so doing, strap them to their backs. The poor little rich girl has an easier time but is bound around with conventionalities. In the picture a pair of little rich girls are seen being served supper by their nurse, after which they are put to bed in the usual Japanese fashion. The details of eating the supper and going to bed are interesting as well as amusing to the American. The picture is both informative and entertaining.

"Gem Cutting and Polishing."

All the details in the preparation of the diamond for the market are shown in B-6126 of the Pictograph. The arrival of the stones in the rough, their examination and sorting according to values after they have been submitted to the cutting and polishing machines is shown. This is an excellent industrial film.

"Little Known New York."

The current issue of Pictograph contains a series of interesting views taken on the "old clothes curb" in New York. Here the old clothes man gathers up all the worn and half worn clothing that he can find, paying for them in cash as little as he can. Russian refugees clean and sort the used garments; and after they are renovated the best of them are re-sold in little uptown shops, and the worst are disposed of as second hand clothes. The scenes are interesting and unusual.

"Our Children."

A two-reel production made by Carlyle Ellis for the Children's Department of the U. S. Department of Labor, covers the subject of "better babies" in an adequate manner. The picture tells the story in narrative form, using Gadsden, Alabama, as an illustration of how, through the influence of the Women's Council of National Defence, health conferences have been held in different towns and cities. At these conferences the health of the children formed the chief topic; and to the nurses visiting the towns for the purpose, mothers brought their children for examination. Each mother was given a report on the health of her child, and was thus enabled to guard against danger.

In Gadsden, as in many other towns, is now established a clinic, where mothers may bring their babies to be weighed, examined and prescribed for. Previous to the health conference a

census of baby mortality for the year was taken, with startling revelations which eventually led to the taking of measures to prevent a recurrence of this condition.

The story of the enlightenment of mothers, and the measures taken to aid them in preserving the health of their children, is told in detail in the picture "Our Children." Its closing scenes, given over to healthful recreation, are pleasingly presented; and, in fact, the entire picture is both entertaining and instructive.

Prints of this picture to be used for propaganda purposes can be obtained free of cost by applying to the Children's Bureau of the U. S. Department of Labor. Prints may also be bought for commercial uses from the same source.

Pathe Review.

The Pathe review continues to be attractive, numbering among its subjects many that are of unusual interest. No. 13 contains tinted scenes from various towns and villages in Britanny, some of which were built in the 15th century. The Marlin machine gun is pictured in a manner that gives an interesting insight into its action in firing and discharging cartridges. Views from the Philadelphia mint and an analysis of athletic work on the horizontal bar are also shown. The last feature is the best that has yet appeared of the ultra-rapid camera series.

No. 14 shows the Indian Peacock with members of its feathered tribe. The making of Chinese embroidered silks, and the manufacture of phonograph records are also interesting features. Close-ups of the South African bushman and views of Yosemite Falls close the Review.

Bray Pictograph Subjects.

Pictographs 6127-8 contain some interesting subjects, including "Llamas of Peru," in which the llama's habits as well as its physical characteristics are dwelt upon. Scenes showing the llama being used as a beast of burden in the Andes are interesting. "New York to London by Air" undertakes to escort the spectator through the interior of the dirigible R-34, and scenes at Lake Mohonk, which, by the way, is set in the crater of an extinct volcano, are presented with an eye to the beauty of that vicinity. "The Indians of the Painted Desert" tells of the Navajo Indians of New Mexico, showing the women grinding meal and baking bread in primitive outdoor ovens. The silversmith at work with hammer and file, as in earlier periods, remind us that they cling to the customs of their forefathers.

"A Haitian Night's Tale."

One of the Outing-Chester pictures recently exhibited at the Strand Theatre recalls some of the traditions of Haiti, and lingers about the ruins of earlier days—days of which tragedy was the key note. It is particularly interesting as an historical record of Haiti, and is abundantly supplied with scenes suggestive of the scenic beauty of the island.

"Put Your Cares on Ice."

Outing-Chester scenics number among them a series of views photographed in the Adirondacks. These views give particularly good illustrations of the sports of the mountains, and scenes in which fancy skating, expert skiing, bob-sledding and tobagganing have the center of the stage, are presented from the most advantageous angle.

"Oahu."

The Prizma, Inc., in a picture recently shown at the Rivoli, tells the story of the pineapple as it is grown on the Hawaiian island of Oahu. The picture is made by the natural color method and shows the gathering of the splendid fruit which this island produces. One of the interesting features of the picture is the setting out of the plants or seed portion of the pineapple. These are set in rows and watched carefully until the fruit forms and matures. Acres upon acres of land in Oahu under the cultivation of the pineapple supply us with much of the fine quality of this variety of fruit. The picture also has some beautiful scenic effects.

Assorted Situations Given Farnum in Fox Feature

As the opening gun of the production program of William Fox for the new season, "Wolves of the Night," with William Farnum, is scheduled for release August 10. In producing the film, the first of eight William Farnum pictures included in the Fox program, Director J. Gordon Edwards was given an entirely free hand.

When the camera work had been completed there was more than 7,500 feet of film. To reduce these feet—all of high excellence from both the artistic and the dramatic point of view—to 4,800 feet, was the task. It was undertaken with regret, but when it had been done the regret was submerged in intense satisfaction over the finished production.

Unusual opportunities are given Mr. Farnum in this de luxe production. The character which he assumes is that of a man beset by human wolves surpassing in cruelty and cunning and treachery the wolves of the wild. It carries him from the supreme heights of passion to the abyss of despair, through the joys of a love realized and the ache of a love stolen but not yielded.

It is the story of Bruce Andrews, a mining engineer, who is not only robbed of the land which promised him fortune, but is penned in a mine by a planned explosion and, supposedly dead, is robbed also of his wife and child.

The Stare-Case Waltz.
Demonstrated by Marion Davies in a dog-goned clever make-up for "April Folly," a Paramount-Artcraft.

Exchangeman's Life May Be Unhappy—Very Unhappy

Pity the poor exchangeman in Kansas City, when an exhibitor—or the express service—falls down, and a film is not forwarded. Many instances are on record where the exchange manager has spent many dollars in wires, found a delayed film on a train, and ordered it detoured, or sent back over the route to an expectant and worried exhibitor. Sometimes the exhibitor never knows what woe the exchange manager has faced in getting the picture to him on time.

There are cases, in Kansas where the exchange manager has found a delayed film on a train, eastward bound, a few hours before it was due at some town in the west, and has sent it across country by motor car. It takes tall hustling—and tall talking over the telephone—to have a package detoured in this way.

Tracing a Film.

The express company has to get the film off the train at some station designated by the exchange manager; then the exchangeman has to arrange with somebody in this town, to pick up the package, and deliver it, perhaps 100 miles, across country, to the exhibitor who wants it. And after all these arrangements are made, the exchangeman must sit in his office—or play golf—and wonder whether the plans are going through as scheduled.

Some of the trouble over delayed films comes from the negligence of exhibitors in notifying exchanges of the disposition of films. If the exchange manager knows where the film is, even if it is delayed, and on a train, he can usually devise some means of getting it to its next destination. But it is nerveracking to have to spend the last day of grace telephoning and telegraphing, the guilty exhibitor remaining silent, in order to find out the position of the missing film.

The Hattons Counted 610 Laughs in "Lombardi, Ltd."

Six hundred and ten laughs was the number counted by Frederic Hatton, author, with Fanny Hatton, of "Lombardi, Ltd.," the Oliver Morosco stage success which Screen Classics, Inc., is producing with Bert Lytell as the star, when the play was produced in New York.

It is a hobby with Mr. Hatton when one of his plays is given to stand in the wings or some other inconspicuous part of the theatre and take an actual score of the number of times the audience laughs. In the Hattons' earliest play there were twenty-one laughs. The record was reached, however, in "Lombardi, Ltd.," when the playwright put down exactly six hundred and ten spots in the play which made the audience laugh aloud.

Francis Ford Expresses His Ideas on Serials Based on Long Experience as Actor and Director

IN his experience as an actor and director Francis Ford has been most conspicuously identified with serials. Through most of every year, since serials were introduced, Mr. Ford has appeared throughout the world as the brave hero in numberless combats; he has defended persecuted beauties, fought countless battles and has come up smiling at the end of the many-chaptered screen story dear to the hearts of those who dote on thrills. What he has to say about serials is, therefore, worthy of consideration. Listen to him:

"Carefully built up dramatic suspense and a plausible plot that outwits the audience (through sudden surprise) has supplanted the thrill of mere physical action in serials," declares Mr. Ford, now engaged with Rosemary Theby and company in producing "The Mystery of '13'," for Burston Films, Inc., in their Hollywood studio.

Can't Wreck Express Any More.

"Falling off the cliff and wrecking the good old train is passe," affirms Mr. Ford. "The sophisticated audience well knows that a dummy is being worked and the boys in the audience are becoming blase. They not only want something new, but they let you know it.

"What they want—and I've studied audiences all over the country to find out—is rattling good melodrama in which each episode ending leaves either the hero or heroine in peril. Then they have seven days for the audience to figure out how they're going to get out of it.

"The audience is never fooled into believing that they are not going to escape and that all will 'be happy ever after.' But they are interested in knowing just how they will foil the heavy man.

Audiences Write Mental Scenarios.

"Audiences are all amateur scenario writers. If something is planted they will instantly visualize the scenes ahead. But the writer and director must beat them to it. It can only be a feint. It must turn out some other way through the force of unexpected circumstances.

"This quality of the unexepected is the life and soul of serials. It brings the pulse-stirring quality of adventure, of sudden quirks, mysteries and twists that keep the audience awake and glad they're seeing the picture—makes them want to see the rest of it—and makes them talk about it.

"I see the serial heroine differently from what she has usually been painted. In too many serials she is a panting, pursued pet, ever in trouble and seemingly without common sense.

"If she had some sense, she would get out of peril and stay out. The hero spends all his time following her around and waiting for her to holler 'help.'

His Heroines Are Temperamental.

"My heroines, as exemplified by Rosemary Theby's characterization in 'The Silent Mystery' and 'The Mystery of '13' ' are women who blow hot and cold, full of initiative and human emotions.

"I find that if she works at odds with myself (as the leading man—not as the director) that the quality of suspense and interest is trebled. She hates, yet loves me, and everybody knows that a woman in that frame of mind is liable to do most any desperate thing.

"If the hero and heroine love each other immediately, the love interest is finished immediately. If they have to fight their common or respective enemies and also scrap merrily between themselves—there's more doing and interest is kept at fever heat."

Big "V" Exchange Heads Hold Meeting.

The Saturday and Sunday meeting in Cleveland, August 2 and 3, might well have been termed a meeting of Universal "optimists." Nine exchange managers besides several Universal officials and field publicity men attended the meeting which was held to discuss the fall productions of Universal and the newest Jewel, "Right to Happiness."

The series of twelve productions of the Special Attraction brand was the main topic of discussion. New sales plans were discussed and the manner of exploitation of this series was heard.

The Universal officials who attended the meeting were Tarkington Baker, P. D. Cochrane, Nat Rothstein, and H. M. Bermann. Art Schmidt, district manager attended with the following exchange managers, I. L. Lesserman, of Chicago; Louis Baum, Chicago; E. J. Smith, Cleveland; W. D. Ward, Detroit; J. D. Roderick, Milwaukee; Herman Stern, Pittsburg; J. D. Bryson, Minneapolis; F. S. Hopkins, Buffalo; and Ralph Abbot of Indianapolis.

Congressional Members and Newspaper Men View "The World Aflame" in Washington

FRANK KEENAN'S photodrama, "The World Aflame," to be released by Pathe August 17, had its first semi-public presentation in Washington July 31, before a notable audience. Projection was made in the cozy little theatre on the first floor of the new building of the Department of the Interior. Educational and national propaganda films have been shown in this well-appointed auditorium, but this was the first time it was ever used for a straight motion picture play.

A Distinguished Audience.

The audience included Secretary of Labor Wilson and his daughter; Assistant Secretary Louis Post and Mrs. Post; Commissioner of Immigration Caminetti; Terrence V. Powderly, famous in the days when the Knights of Labor were at their full strength; Chief Adjustor Rowland B. Mahany; E. S. McGraw, secretary to Mr. Wilson; Frank Morrison, of the A. F. of L., and Mrs. Morrison; Messrs. Warren S. Stone and William G. Lee of the Railway Brotherhood, who have been in Washington conferring with President Wilson on the high cost of living; Samuel Gompers, Jr., Senator Colt of Rhode Island, chairman of the Senate Committee on Immigration; Senators Hiram W. Johnson, Walter Edge, "Pat" Harrison, King and Nugent of the same committee; members of the House Committee on Labor; Homer S. Cummings, chairman of the National Democratic Committee and his assistants; William Cochran and Peter D. Vroom.

Newspaper Men There.

Others in the audience which filled the auditorium were Michael Flynn, managing editor of the Washington Times, and Mrs. Flynn; Grafton S. Wilcox of the Chicago Tribune; George Odell of the New York Morning Telegraph; Lewis Wood of the New York Times; Stewart Godwin of the New York Sun; Miss Maude McDougal, who is the fashion and society correspondent for many Western newspapers; Angus MacSween of the Philadelphia North American; E. V. Harris of "The Stars and Stripes"; Sam Small, Jr., of the Washington Post, and Robert Small of the Public Ledger. The spectators were frequently stirred to applause by the scenes and American sentiment which are closely woven into the fabric of Mr. Keenan's production.

Opinions Given.

"Without question, the most artistically photographed and superbly acted motion picture play I have ever witnessed; a drama which carries the most timely message and presents with irresistible force as finely conceived an argument for the betterment of the human race as any I have ever known," was the way Louis F. Post summed up his impressions at the conclusion of the picture.

"Every moment a delight; we wouldn't have missed it," said Frank Morrison, as he left the theatre.

"Bound to exert a tremendous influence for the good of all employers and employes," briefly commented Warren S. Stone.

"Senator Edge immensely pleased. The author's treatment of the immigration problem involved in the play and the calm but effectual disposal of all alien agitators as shown by Mr. Keenan are quite in accord with Mr. Edge's ideas," was the message brought to the Pathe representative by the Senator's secretary, George Garner, a Washington correspondent for many years before taking an office on Capitol Hill.

Francis Ford
Star of Louis Burston serial, "The Mystery of '13'."

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Shadows of the Past."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Adagietto from Symphonette Suite, Berge.
1—D. At screening. 2:45. Dramatic Narrative, Pement.
2—T. There is one heart in the world. 4:00. Tragic Theme, Vely.
3—T. Then amid the black shadows. 2:00. Theme.
4—T. I'm Mark Stetson, the Big Voice. 2:00. Dramatic Tension, Andino.
5—T. Ladies and gentlemen. 2:30. Theme.
6—T. Joe Brandon, too reaches his moments. 2:15. Flirty Flirts (Intermezzo Rubato), Levy.
7—T. Stetson found me today. 3:45. Dramatic Reproach, Berge.
8—T. At the house of chance. 3:15. Vampire Theme, Levy.
9—T. Open you hand and look wise. 1:30. Theme (Piano according to action).
10—D. When Stetson enters. 3:30. Sinister Theme, Vely.
11—T. If I go to jail again. 2:15. Gruesome Misterioso, Borch.
12—T. It's my duty to you. 1:00. Bleeding Hearts (Andante Sentimento), Levy.
13—T. In honor of the honest. 2:00. Sleeping Rose (Valse Lento), Borch.
14—T. You nobody's friend. 2:05. Camelia (Andante Moderato), Tonning.
15—T. But I know they are doing. 3:00. Clematis (Moderato poco Agitato), Tonning.
16—T. Alright Joe, go to it when ripe. 2:30. Perpetual Motion (Allegro Agitato), Borch.
17—D. When Lucy faints. (Auto and railroad collision effects). 3:45. Hurry, Levy.
18—D. When Lucy arrives at restaurant. :45. Light Agitato, Luz.
19—D. When Joe arrives. 2:30. Norma Waltz, Luz.
20—D. When Lucy and party enter house. 2:30. Dramatic Tension, Andino.
21—T. Stetson got me and my friend. Theme (to end.)

"Shades of Shakespeare."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 2:08. Flirty Flirts (Allegretto), Levy.
2—T. The vice-president and. 1:23. Dramatic Tension No. 67, Berg.
3—D. Flash to band in street. 1:11. Carry On (March), Lake.
4—T. Just as William Shakespeare did. :54. Allegro Agitato No. 1, Berg. Start pp and work to strong agitato at scene of soldiers in alley.
5—D. Fadein to Miss Lake at desk. :35. Mignonette, Op. 59, Frilm.
6—T. Of course, everybody wanted. 2:40. A Dutch Windmill (Allegretto), Zamecnik.
7—T. The final dress rehearsal. 1:08. Dramatic Recitative (Moderato), Levy.
8—T. The night of nights. 1:16. Perpetual Motion (Allegretto), Borch.
9—D. Curtain rises. :48. Flower Song (Burlesques-Moderato), Lang.
10—D. Scenery falls. :38. Perpetual Motion, Borch.
11—D. Curtain rises. 1:39. Flower Song, Lang.
12—T. The cue: Will no one. :42. Dramatic Agitato, No. 38 (Moderato), Berg.
13—D. Curtain falls on proprietor's head. 1:19. Hunkatin, Levy. (When leader of orchestra is in sight get in time with him.)
14—D. Curtain rises. :44. Battle of Ypres, Borch (play to action.)
15—T. Bent on a foul. 1:01. The Crafty Spy (Moderato), Borch.
16—T. The Germans isn't coming. 2:31. The Vampire, Levy.
17—D. Curtain rises. :15. Furioso No. 11 (Allegro), (Berg Series.)
18—D. Villain pulls fire bell rope. :15. Silence-Fire bell only to action.
19—T. It's Brady's planing mill. 2:32. Hurry No. 4, Lake (pp on scene of theatre proprietor in front of curtain and on flashes to Miss Lake and soldier).
20—T. Sneezing powder. 1:01. In the Jungle (One-step (A trombone sneeze), Fischer.
21—D. Curtain falls. :42. A Wonderful Thing (Waltz), Kummer (to end.)

"The Peace of Roaring River."

Released by Goldwyn Distributing Company.
Prepared by M. Winkler.

Theme—May Dreams (Moderato), Borch.
1—S. At screening. 2:25. Theme.
2—T. The Widow McBinzey plans. 4:05. Romance (Andante), Sibelius.
3—T. Ye rooms are ready. 1:35. Pathe Andante, Vely.
4—T. Silver Ledge, Nev. 4:45. Serenade Op. 10 (6/8 Allegretto), Widor.
5—T. Matrimonial News, N. Y. C. 1:05. Continue pp.
6—T. Weary of the futile search. 1:40. Theme.
7—T. Funniest thing ye ever seen. 4:55. Andante (From "Third Symphony"), Hadley.
8—T. Within a week. 2:00. Love Song (Moderato), Puerner.
9—T. For three weeks. 3:05. Theme.
10—T. The wire that brings excitement. Cavatine and Musette (Allegro), Raff.
11—T. No. 42 west bound. 4:55. Pastorale (Andantine), Barmotine (with ad. lib. railroad effects.)
12—S. Madge enters Hugo's cabin. 2:45. Dramatic Suspense, Winkler.
13—T. Amid the strange noises. 1:55. Sinister Theme (Mysterioso), Levy.
14—T. Dawn brings relief. 2:45. Last Spring (Dramatic), Grieg.
15—T. First I'm going to know. 2:35. Dramatic Recitative, Levy (Watch shots, railroad effects and steam whistle.)
16—T. She didn't say how. 1:30. Perpetual Motion (Dramatic Allegro), Borch.
17—T. Like all small communities. 2:10. Dramatic Agitato No. 38,
18—T. As God fearing Christians. 4:45. Half Reel Hurry, Levy. Minot.
19—T. You woman got it all wrong. 1:15. Turbulence (Melodic Allegro Agitato), Borch.
20—T. You're not going to leave me. 2:15. Dramatic Tension No. 27, Shepherd.
21—T. In trying to make a fool. 1:35. Theme.
22—T. As they stood and. :30. Continue it.

"Rose o' the River."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

Love Theme—Till We Meet Again, Egan.
1—At screening. 1:44. Pastorale (Andante), Langey.
2—T. Lila Lee. 3:36. Love Theme (Moderato).
3—T. All the ardent swains. 4:44. In the Village (Moderato), Godard.
4—T. No birthday party. 1:34. Florinda from "Carnival Venetian" Allegretto), Burgmein. (pp on indoor scene.)
5—D. Flash to Miss Lee and Steve. 2:58. Love Theme.
6—T. This is my city nephew. 2:48. Bees (Allegretto), Jones.
7—T. Prompted by Steve. 1:23. Wedding Blues (One-step), Friml.
8—T. Yellow Mellow autumn days. 1:31. Love Theme.
9—T. And the butterfly of fashion. 1:11. Serenade (Moderato), Drdla.
10—T. The dance of the. 1:12. Howdy (One-step), Ted and Josh.
11—D. Miss Lee starts to dance with Claude. :34. Zenda Waltzes, Witmark.
12—D. Music stops. :24. Silence (Stop abruptly.)
13—D. Miss Lee and Claude in doorway. 4:19. Woodland Inn (Allegretto), Bendix.
14—D. Insert of note. 3:14. Adieu (Moderato), Karganoff. (Moderato), Berg
15—T. There's nothing to be unhappy. 2:07. Withered Flowers (Moderato), Berg Series).
16—T. And soon the gossips. 3:25. Serenade Op. 16, No. 3, Rubinstein.
17—T. Aglow with anticipation. 1:10. In the Garden (Allegretto), Sudds.
18—T. But her dreams of grandeur. 4:13. Admiration (Moderato), Jackson.
19—T. Throughout the winter, Rose. 2:44. Misterioso Agitato No. 66, Berg Series.
20—T. The spring log jam. 1:40. A Dutch Windmill, Zamecnik.
21—D. Miss Lee finds ring. 2:35. Love Theme.
22—D. Miss Lee's grandmother falls in river. 1:00. Allegro Agitato, No. 8, Berg Series.
23—T. Well, I was turrible. 1:22. Dramatic Andante, No. 24, Berg Series.
24—T. This time good news. 1:00. Love Theme.
25—T. A raid on the commissary. 1:20. Misterioso, No. 2, Minot (Play very slow and soft.)
26—D. Steve opens kitchen door. 2:10. Love Theme.

"Coax Me."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse Lento), Zamecnik.
1—D. At screening. 1:45. The Vampire (Dramatic), Levy.
2—T. Mrs. Gertrude Tashman. 1:00. Serenade Rococo (Allegretto Serenade), Helmund.
3—T. The Colonel's pet and torment. 1:30. Theme.
4—T. Dich Richardson, a wealthy. 4.30. The Dainty Shepherdess (Moderato Grazioso), Beaumaire.
5—T. So the master of the hunt. 2:45. Comedy Allegro, Berg.
6—D. When Judge greets Nancy. 1:15. Theme.
7—T. And for heaven's sake get some. 4:30. Lola (Allegretto Graeioso), Johnstone.
8—T. Daddy, don't you love me. 3:00. La Ballerina (Schottische Characteristic), Johnstone.
9—T. Meanwhile at Jim Wildman's. 1:00. Popular One-step (Played on Victrola).
10—T. Now, the Shimmy Sit, it goes. :45. Popular Shimmey Dance (on Victrola).
11—D. When butler leaves. 4:00. In a Garden of Melody (Allegretto Intermezzo), Sudds.
12—T. Thank you for the rescue. 2:30. Theme.
13—D. When scene fades to Dick and maid. 2.45. The Herd Girl Dreams (Andante Idylle), Labitzky.
14—D. When Jimmy joined Nancy. 2:45. Theme.
15—T. That night at the Iroquois Hunt Club. :15. The Naughty Waltz (A la Jazz), Levy.
16—D. When guests stop dancing. 1:15. Bluette (Allegretto Grazioso), Sanford.
17—D. When orchestra commences to play. :45. Hunkatin (Half-tone One-step), Levy.
18—D. When guests stop dancing. 2:15. At Sunrise (Allegretto Idylle), Bratton.
19—T. I suppose the cause of all. o3:45. Theme.
20—T. My dad wants to marry Mrs. Tushman. 3:00. Intermezzo Irelandais (Moderato), Leigh.
21—T. At breakfast next morning. 4:45. Berceuse (Characteristic Moderato), Merkler.
22—T. Jim, are you really going to. 1.00. Theme.
23—T. Go, get busy as the reward. (Letter.) 2:00. Rondo (Excerpts Beethoven Sonata Pathetique), Berge.
24—T. You fools have captured the wrong. 2:30. Clematis (Moderato Poco Agitato), Tonning.
25—T. In the morning the Colonel prepares. 1:00. Pulcinello (Allegretto Intermezzo), A letter.

27—D. When Judge arrives at Pepperal House. 4.15. Serenade (Allegretto Grazoiso), Ern.
28—T. Dear Colonel Lovejoy. Theme (to end).

"A White Man's Chance."

Released by W. W. Hodkinson.
Prepared by M. Winkler.

Theme—Poem Symphonique (Dramatic), Borch.
1—S. At screening. 3:10. Theme.
2—T. The Roberts ranch house. 2:55. Manzeno (Mexican Intermezzo), Brooks.
3—T. Don't worry, you have two. 4:05. Mexican Kisses, Roberts. (watch for shots.)
4—T. Service-Pronto, what. 8:05. Mexicana, Herbert.
5—S. The fight. .35. Dramatic Agitato, Hough.
6—T. Allow me, senor. 2:35. Theme.
7—T. Felipe, the storekeeper. 4:05. Manola (Spanish Serenade), Ellenberg.
8—T. The custom of the country. 2:20. Sinister Theme, Vely.
9—T. With your gracious permission. 4:20. La Poloma (Spanish Serenade), Yradier.
10—T. Don't trust him. 3:40. Moraina (Spanish Caprice), Espinosa
11—T. A certain up to date. 2:05. Mysterious Tone Picture, Borch.
12—S. The fight. Shot is fired. 1:45. Mysterious Agitato, Smith (pp. during interior scenes).
13—T. We'll cut through the canon. 2:05. Gruesome Misterioso, Borch. (watch shots.)
14—T. You keep watch on that. :45. Continue pp.
15—T. Quebrado at last wakes up. 5:15. Half Reel Hurry, Levy.
16—T. You have no proof. :55. Theme (watch shots).
17—T. Just wait until someone. 2:30. Mysterioso Dramatico, Borch.
18—T. I'll stop you making a. 1:30. Comedy Allegro, Berg.
19—T. Why, that's Hughes horse. 1:10. Jovitta (Mexican Serenade), Armand (to action pp or ff).
20—T. Quick, hide among the peon. 4:10. Agitato, Kiefert.
21—T. Give me my half of the. 4:10. Dramatic Tension, Shepard.
22—Interior of room where Dorothy is serving wine. 2:55. Theme.
23—S. Exterior street scene. :30. Furioso (for riot storm scenes), Kiefert (to action pp or ff).
24—S. Close up of Dorothy and Don Jose. 2:35. Dramatic Suspense, Winkler.
25—S. Valentino arrives. 3:25. Half Reel Furoiso, Levy.
26—T. The rurales are here. 2:25. Theme (to end).

"The Belle of the Season."

Released by Metro Picture Corporation.
Prepared by S. M. Berg.

Theme—Budding Spring (Andante Grazioso), Platzman.
1—D. At screening. 1:00. Theme.
2—T. For twenty years a great press. 2:15. In a Garden of Melody (Allegretto Intermezzo), Sudds.
3—T. Oh, Mr. John, please don't let. 2.15. Reverie (From Pathetic Suite).
4—T. What are you trying to do. 4:15. Elegie (From Pathetic Suite).
5—T. Under his mother's name of Warren. 1:45. Theme.
6—T. We're going to Brophy's. 2:45. Pulcinello (Intermezzo Allegretto), Aletter.
7—T. The closed road sent Geraldine Keen. (Auto effects.) 2:00. Theme.
8—T. Stunned by the grim realization. 3:00. The Herd Girl's Dream (Andante Idyl), Labitzky.
9—T. A few days later. 2:00. At Twilight (Andante Romance), Golden.
10—T. The neighborhood Bully. 2:15. Theme.
11—D. When bully leaves. 4:45. Theme.
12—D. When bully stops James. 1.00. Dramatic Tension, No. 36, Andino.
13—T. As time passes, Geraldine. 2:30. Intermezzo Irelandais (Moderato), Leigh.
14—T. Always before her was the thought. 1:15. Theme.
15—D. When Geraldine enters settlement house. 3:30. Dramatic Tension, No. 9, Andino.
16—T. So that skirt was hangin' around. 2:15. Turbulence, Borch.
17—D. When detective gives alarm. 1:30. Agitato No. 6, Kiefert.
18—T. On her twenty-first birthday. 2:15. Serenade (Allegretto), Ern.
19—T. At Saint Mark's Hospital. 3:00. Theme .
20—D. When James reads newspaper. 3:30. Perpetual Motion. Borch.
21—D. When Geraldine enters settlement house. 2.00. Bleeding Hearts (Andante Sentimento), Levy.
22—T. Your father needs you, boy. Theme (to end).

"The Microbe."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Because You Said Goodbye (Ballad Sentimental), Levy.
1—D. At screening. 3:00. Mandarin Dance (Chinese Characteristic), Golden.
2—D. When boys start to fight. 1:45. Hurry (No. 11 A. B. C. Series.)
3—D. When Microbe enters taxi. 2:15. Intermezzo (No. 11 A. B. C. Series.)
4—T. Just a little devil. 3:45. Theme.
5—T. Morning found Spense. 4:15. Florinda (Allegretto), Burgmein.
6—T. The young scamp's gone. 3:45. Elysian Dreams (Moderato Novelette), Reviland.
7—T. Aren't you going to join me? 3:15. Birds and Butterflies, Vely.
8—T. A year passed. 1:45. Drifting Clouds (Schottische), Boehnlein.
9—T. It's all for you Mike, bet you can't guess. 3.15. Theme.
10—T. Please tell me the story. 3:00. Romance D'Amour, Schoenfeld.
11—T. My future will take care of itself. 3:00. Tulips (Moderato Grazioso), Miles.
12—T. Evening. The meddlers subtle poisoning. 3:00. Theme.
13—T. Judith is downstairs. 3:15. Heavy Dramatic (No. 18 A. B. C. Series.)
14—T. You're a woman and you know. 1:45. Heavy Andante (No 18 A. B. C. Series.)
15—T. The hour of sacrifice. 1:45. Theme.
16—T. Mike quit your teasing. 3:30. Dancing Leaves (Mazurka), Miles.
17—T. Bleeding hearts, I should be able. (Watch for whistle.) 4:45. Bleeding hearts (Andante), Levy.
18—T. They are splendid, but have you. 2.30. Theme.
19—T. Yes, I sent for you. 3:45. In the Glade (Allegretto Scherzando), Gruenwald.
20—T. I've a message for you. Light Dramatic Agitato (No. 14 Luz Photoplay series).
21—D. When Spense enters Microbe's. Theme (to end).

"A Sage Brush Hamlet."

Released by Robertson-Cole through Exhibtors Mutual.
Prepared by Joseph O'Sullivan.

1—At screening. 1:45. Southwestern Idyl (Andante Pastorale), Berge.
2—T. Larry Lang, the madcap leader. :45. Razzle Dazzle.
3—D. Cowboys on horseback. 1:15. (horses hoofs.) Western Allegro, Falck.
4—T. Bottle Canyon. unsavory of odor. 3:45. Sinister Theme, Vely.
5—T. Escalon once a sleepy Mexican. 3:15. (Horses hoofs.) Western Scene (Allegro), Berge.
6—T. He's plumb locoed. 2:15. (Watch for shot.) Dramatic Tension No. 1 (Andante Agitato), Reissiger.
7—D. After fadeout—back to sheriff. 3:30. Prelude "Manfred" (Lento Dramatic), Reinecke.
8—D. When Desmond reads note. 1.45. Agitato Misterioso, Langey.
9—D. Two-Gun Dan holds up Desmond. 2:15. (Watch for shots.) Agitato, Reisenfeld.
10—T. And trouble was brewing at the. 3:30. Flirty Flirts, Levy.
11—T. The reason why Larry. 2:00. Sinister Theme, Vely.
12—T. In the meantime spurred on by. :30. Hail! Hail! The Gang's All Here (Play f Allegro).
13—D. Back to Dutton and Tom. :45. Dramatic Tension No. 44, Borch.
14—T. At the ranch, midnight found them. 1:00. Nocturnal Piece, Schumann.
15—D. Cowboys on horseback. 3:45. (Horses hoofs—shots.) Western Allegro, Reisenfeld.
16—D. Cowboys doing snake dance. 1:00. Merrily We Roll Along.
17—T. Morning, with a foggy hangover. 2.45. Humoreske (Allegretto Scherzando), Tschaikowsky.
18—T. Poor, poor Papa. 1:00. Pop Goes the Weasel.
19—T. I am sorry, but you can't stay. :45. Hush, My Babe (Cradle Song), Rosseau.
20—D. Exterior—Dutton and man on Horseback. :30. Tympany rolls.
21—T. An unfair conspiracy. 3:00. Flirty Flirts, Levy.
22—D. Cowboys outside on horseback—sing. :45. Goodnight Ladies (Old song).
23—D. Larry outside house. 2:30. Pastel Minuet, Paradis.
24—T. And, as usual, Fate decreed. 1:15. Misterioso No. 2, Minot.
25—T. Disturbing news. 1:45. Andante Dramatic No. 32, Borch.
26—T. But they saw him coming. :45. Flirty Flirts.
27—T. And while a rosing, wind howled. :30. (Wind storm effects.) Sinister Theme, Vely.
28—D. Larry and Mother Dolan. 1:30. Dramatic Andante No. 32 (Molto Moderato), Berge.
29—D. Cowboys on horseback. 5:00. (Horses hoofs and storm effects.) Bacchanale "Ballet Music from Faust," Gounod.
30—D. Closeup Dora at door with Dutton and Pedro. 2:45. (Windstorm effects.) Dramatic Allegro, Falck.
31—D. Shots. 1:45. Furioso (Allegro Agitato), Levy.
32—T. A happier day. 1:15. Flirty Flirts (Intermezzo Giocoso), Levy (to end).

"The Road Called Straight."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Birds and Butterflies (Intermezzo Capriocioso), Vely.
1—T. Robert Swiftmore, Burton. 3:05. Impassioned Dream (Valse Lente), Brooks.
2—T. I want you to give me. 4:55. Theme.
3—T. The cattle king impressed. 2:30. Camelia (From Boutonniere Suite) (Allegro Cantabile), Tonning.
4—T. Betty's mother. :55. Fairy Phantoms (4/4 Allegretto), Friedlan.
5—T. The government's case against. :35. Continue pp.
6—T. Mother, dear, you can't even. 5:05. Serenade, Widor.
7—S. Interior of Al's office. 1:35. May Dreams, Borch.
8—T. A western lover speeds. 1:55. Theme. (Watch for shots.)
9—T. My name is Al Boyd. 1:25. Hurry No. 2, Simon.
10—S. Close up of railroad station. 3:15. Impish Elves, Borch.
11—T. The cradle robber has invested. :50. Galop No. 7, Minot .
12—T. This chap will need a valet. 4:45. Characteristic Barcarole, Conterno.
13—T. Here's the box that goes. 2:55. Theme.
14—T. I'll attend to everything. 3:00. Sweet Jasmine (Allegretto), Bendix.
15—T. But I haven't time. 1:45. Valse Divine (Valse Moderato), Rosey.
16—T. If you tell them. 1:05. Hurry No. 33, Minot.
17—T. So the honeymoon. 1:35. Theme.
18—T. I always knew I'll hate. 4:55. Adagietto (From Symphonette Suite), Berge.
19—T. And so the honeyless. 2:40. Intermezzo (Moderato), Huerto.
20—T. To his place at Woodcrest. 4:45. Dramatic Recitative, Levy.
21—S. After the fight. 6:50. Half Reel Hurry No. 2, Levy. (With ad. lib. railroad effects.)
22—T. The road called straight. 1:25. Dramatic Agitato, Hough.
23—Theme (to end).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Special Fonts.

RECENTLY "System," the business magazine, lately told as a novelty of a merchant who bought his own display faces when his local paper refused to bring its type dress up to date. This department has been advocating the same thing for half a dozen years. Few newspapers stock much display type, particularly in the smaller sizes. It will pay you to get your own fonts and either keep them in your office or permit the paper to carry the fonts with the understanding that they are not to be used save in your own displays. By making a careful selection of faces you can make your displays almost as individual as drawn designs with the added legibility of type, and you can get a better display because you have type precisely suited to your own needs. In small program work it is almost impossible to get pretty display faces in the eight and ten and twelve point sizes you need, since most offices have so small a demand for faces of this sort. Buying your own gives you both display and distinction, if you pick your type carefully.

Steve Stuff.

After he got married, Steve Farrar took things easy for a time, but a tent show came along and got him all stirred up and the Elks led a goat down the street with "Lead me to Steve Farrar" on his blanket, and Steve found out what that meant, and by that time he was out of love's young dream and so thoroughly awake that he decided to stay up. Steve did not make much of a stab at the tent show the week it played. He strengthened his bill and let the rest run for Sweeney, but the week before he booked in a minstrel tenor and the week afterward a girl revue helped along. He got back what little money he might have lost on the week and some besides. Here is a four sevens and a halfs used for the singer along with a Bill Hart. He

A four sevens and a halfs from Steve Farrar.

ran on a sliding scale. The Hart picture was thirty cents, but the Saturday offering was only twenty, in each case an extra five cents for the soloist above the usual price. Saturdays Steve does not run a feature but trusts to his serial, a comedy and a short Western. The opening day he gave the soloist a space above Hart, but after that he rode below the feature until Saturday, when he again took the top part of the space. For his Saturday space he took a cross page five for his next week's program and a single nine for the day with a double eight for the Monday bill. The Monday show apparently offered only a couple of stock cuts and Steve had to do the best he could with these. In this instance he uses white space to get his two column effect. There was also a two column cut, but Steve was saving that up. Altogether he took sixty column inches on the day against 13½ for the road show. It is easy to imagine who got the best criticism. He spread himself for the

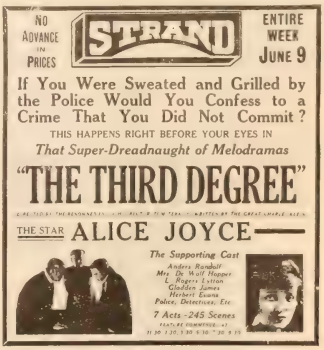
-- double eights and a single nine used in connection with a seven fives on one page for a single house.

A four nines for a girl act.

revue, taking four nines and whooping it up. He ran the price up to fifty cents, and with a change of program nightly and his usual film show as well, he gave plenty for the money. Some houses seem to use these revues almost every week, but a little goes a long ways. Give your patrons good photoplays and they do not need the sort of girl acts that will take to the sticks. Anyhow, Steve is hustling again.

Mostly Type.

Here's another from Clarence Robson, of the Strand, Toronto, and this is mostly type. He isn't trying to sell a pretty girl in a sketchy play, but a well known drama with a known star. He plays up the punch of the story and follows in with the title and star. We think that the



A five twelves for The Third Degree.

upper portion of the display would have been better had it been given more space between the lines and less between the words. The same italic face used for "That Super-Dreadnaught of Melodramas" would have worked better for that three line bank than the type used, but at any rate it is in upper and lower and not in all capitals. That helps a lot. Pulling in the top lines would also have given a better display to Alice Joyce through the provision of more white space. In any event this is something different and will draw attention on that account. It looks better in the reduction than in the original.

Spread Out.

The California theatre, Los Angeles, issues a program of 24 pages and cover, the latter a heavy stock. It is well printed, but too much of the space is taken up by trade advertisements. The actual program runs six or seven items, and each item is in a box on a page by itself to carry the trade advertisements. When they run out of program material they stick in a paragraph about some player, but there is only one column, on page 24, to really speak for the house, and this is given to the coming attraction. With so much space at command, a page or two of smart house talk would help a lot to clinch the tradition that the California is about the best place in town to visit, and it will mean more to the house than the return from the program spaces sold to outsiders. During the war there appears to have been a general slump in programs and the good house talk was the first

stuff to go. This is a mistake. It is as important to advertise your house as to tell the attraction you play. If you get the house firmly established, you won't have to work so hard for the attractions. The house program without its little editorial chat is like an airplane without a rudder. It will go somewhere, but not the way you want it. One good point in the California program is that the program units are set in a special border box which enables the patron to spot the program spaces on any page. This helps a little, but a more orderly program would be better and could carry just as much advertising.

Have You Tried It?

The "of course" slogan seems to be gaining ground rapidly. It is used particularly to announce out of the ordinary films, and following the glowing description comes "at the Blank, of course," to suggest that all good films have to come there. It is worth trying, if you can deliver the goods, but is not of much use in a town without opposition.

From Wichita.

Stanley Chambers, of the Palace, Wichita, sends in a lot of recent examples. The Palace takes plenty of space, but seems to run more to depth than to width, though most advertisers favor the square advertisement, since it generally permits a better make-up. He runs his spaces to fit the local condition. In the first cut shown, the middle is a three fifteen to star Fred Stone in Johnny Get Your Gun. It shows a semi-easel effect

A three fifteens and a pair of two fourteens from Kansas.

much used in the Middle West, though we think that the heavy rule kills the display somewhat. That on the right, a two fourteens, is much better and does not need a cut to get attention. This is really an unusually well laid and set display. There is little all caps, the lines are large and distinct and there is no crowding. The note at the bottom refers to the retention of a local welcome home parade short length for an additional run. Had it not been for this special announcement, a two twelves would have given a display just about as good as the three fifteens, though the cut selection for the larger space is good in that it gives character to the suggestion of the story. On the right the two fourteens are given to Dorothy Dalton. It also announces the start of the special local film. Here the broken rule carries the connection from the top to the bottom portrait, and its use is well done. The comedy might have been given a little better display. In that space there was room for a more prominent announcement. A single sixteens was used to advertise Nazimova in Out of the Fog. They had a single column cut and used that as the basis for the display. The selling talk, some of which is lifted from the press books, is well chosen and is neither too long nor dull. It sells. A double eighteens covered Greased Lightning with a heavy type "Hey! Wichita!! They don't make 'em any better than this one," above the cut. But not all of the displays are deep. That on the left in the second cut is a three twelves, which gives a better balance. The panel gives the essence of the story, the lower bank tells of the production and De Mille, while the lower panel names the stars. It is a very effec-

A three twelves and a double fourteen.

tive display of the chief talking points, all close at hand, but so placed that each point gets its own chance to sink in. At the right is a two fourteens with a

A six sixes for Hart.

very muddy cut, but the cut serves its purpose of getting attention and the talk does the rest. This is about the only display of the series to give a little prominence to the comedy. Just to show that not all of the spaces have to run deep, here is a six sixes for Hart. Here the selling talk is just to the right of the cut, and in eight lines the story is sold. Either Mr. Chambers is exceptionally fortunate in his compositors or he knows how to get what he goes after.

A four tens for Nazimova.

Most of the spaces offer real display and very little of the irritating blundering that mars most of the small town stuff. We rather think it is Mr. Chambers, for the initial layout has to be right to give the compositor a chance. The last sample is a four tens from a sister house. It is not always easy to get this type of display, for Metro is one of the few to get out this style, but it works well even where the presswork is poor. It is pretty hard to spoil the effect with bad printing. This is about the prettiest display of the lot, though we think that more might have been said about this big production. Possibly the brag came in the press stories. If you will compare these four cuts, we think you will find that a square layout offers the most pleasing aspect and therefore is more apt to be carefully read. Where a space drops three fourths of the page, you have to either read in sections or hold the paper open in an awkward position. As a general thing a three nines of a four tens gives the best proportion for looks, but of course, copy must also be considered.

In Contrast.

Here are two displays, one a four eighteens from the New Family, Adrian, Mich., and the other from the Franklin, Saginaw, in the same state. Both are good in their ways, but we like better that on the right. The Pickford announce-

Two large displays showing contrasting types of layouts.

ment tries to tell too much. There is the announcement of the story above the cut. Then comes a personal message from the management, one from the star about the check, and the check itself. These are all good advertising points, but there are too many of them. For the opening announcement that Brinkerhoff cartoon with a strong name and title, and a few lines of description would have been much better, with the check supplying a second advertisement. That Brinkerhoff cartoon stuff, by the way, has been widely used, and we think that in this layout of line stuff, the First National has supplied its exhibitors with the finest advertising material ever put out to actually sell film. But contrast this overstuffed space with that on the right, only one inch longer. There is a good strong house signature, and below the comment "Every girl has felt the pre-natal influence that ruled Mary Regan." We do not believe this, but most girls will respond to the suggestion and read down already sold to the play. Then comes the cut, some well written appeal in seven lines, the star and title and showing times. It is not only a pretty display typographically, but it is an effective selling advertisement from top to bottom.

Each with the drawing power of a Big feature.
The new series of
FOX
SUNSHINE
COMEDIES
HER FIRST KISS
DABBLING IN SOCIETY
HIS NAUGHTY WIFE
WILD WAVES AND WOMEN
THE YELLOW DOG CATCHER
FOOTLIGHT MAIDS
FOX ENTERTAINMENTS

WILLIAM FOX PRESENTS

WILLIAM FARNUM

in

WOLVES *of the* NIGHT

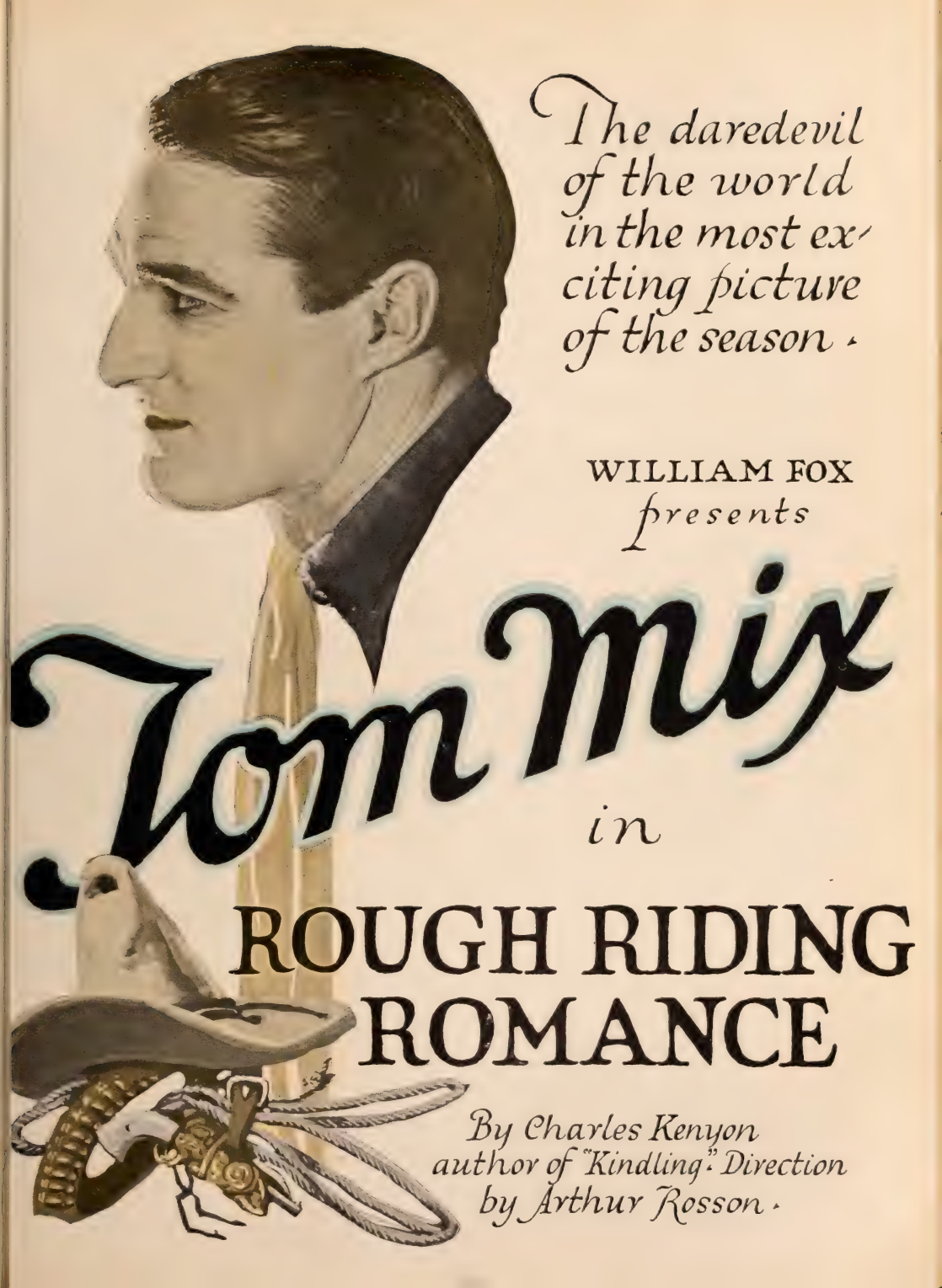
A FOX ENTERTAINMENT

E. Lloyd Sheldon's powerful play of love and high finance.

Direction by J. Gordon Edwards.

The master star in the masterpiece production of the year.

FOX
ENTERTAIMENTS


The daredevil of the world in the most exciting picture of the season.
WILLIAM FOX
presents
Tom Mix
in
ROUGH RIDING ROMANCE
By Charles Kenyon
author of "Kindling." Direction
by Arthur Rosson.

WILLIAM FOX

presents

THEDA BARA

in David Belasco's

La Belle Russe

A Super Bara Production crowning the triumphs of her career.

FOX
ENTERTAINMENTS

A
Production
for
Long Runs

WILLIAM FOX
presents

CHEC

By Henry M. Blossom.

As a play it was a record success. As a screen drama it is tremendous.

The Thoroughbred Production

The greatest racing drama in the world!

Intense suspense, beauty, life and massed action

KERS

Direction by Richard Stanton

You can view, now at your nearest Fox Exchange – *this wonderful*

FOX ENTERTAINMENT

WILLIAM FOX
presents

GEORGE WALSH

in

The WINNING STROKE

Direction by
Edward Dillon

The greatest boat-racing romance in pictures

FOX ENTERTAINMENTS

Presented
by
WILLIAM FOX
in the compelling
drama of mighty
problems
The
SPLENDID
SIN
Directed by
Howard M.
Mitchell.
MADLAINE
TRAVERSE
AN
EXCEL PICTURE
FOX ENTERTAINMENTS

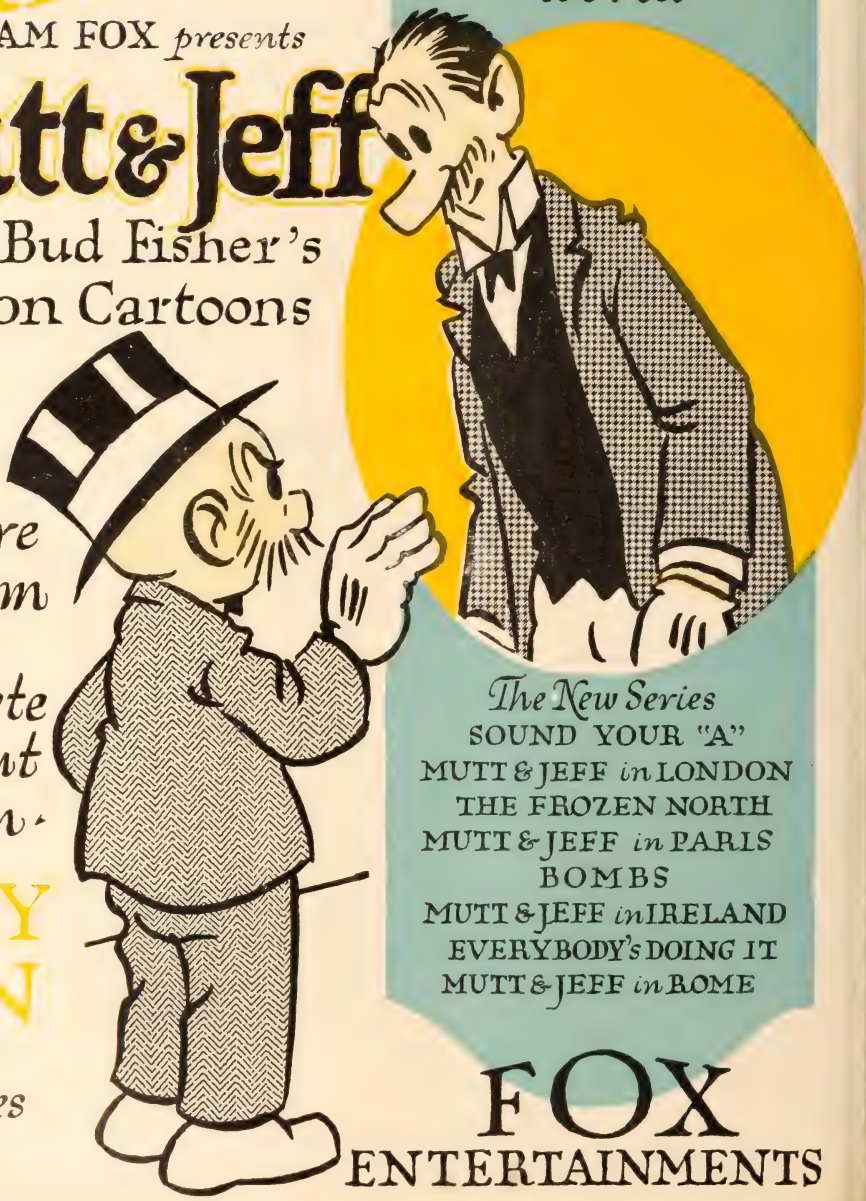
Sold by the laughs

They outvalue the best in the world

WILLIAM FOX *presents*

Mutt & Jeff

Capt. Bud Fisher's Action Cartoons



No theatre program is complete without them.

THEY WIN where features fail

The New Series

SOUND YOUR "A"
MUTT & JEFF *in* LONDON
THE FROZEN NORTH
MUTT & JEFF *in* PARIS
BOMBS
MUTT & JEFF *in* IRELAND
EVERYBODY'S DOING IT
MUTT & JEFF *in* ROME

FOX ENTERTAINMENTS

A Cheap Signature.

The Sexton, Great Falls, Mont., is one of the houses to make its signature from type. This Comstock is used by many houses in various sections of the country, but this looks about as good as any of

A house signature using Comstock type for the chief letter.

them. The Sexton uses a 48 point, but the type comes in various sizes. The space is a five twelves and this gives ample room for the specials in either of the lower corners. The allusion to the "side dishes" and the pointing fists give better prominence to the smaller features than most displays. The average display in Great Falls is large but generally poor. This is about the best from this city that we have seen. The average runs from fair to poor, and mere largeness of space will not replace cleverness of thought.

Small Big Ones.

Most houses through the country took huge spaces for Auction of Souls because they knew they could clean up with it. The Trent Theatre, Trenton, N. J., held to two fours, but between planned display and the big appeal of the story, they got more for their money than some did who took half pages. We show two of a series of displays used, each one taking up one of the points of the story and getting that over so that it took the play with it. It is not always the big space which counts the most, and in this case, by taking up the points one by one, it was possible to drive home the facts one

A pair of two fours with strong selling value.

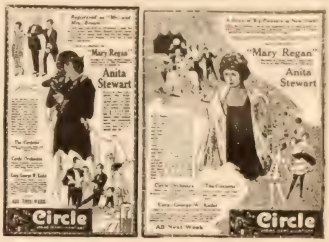
by one. This was part of a five day campaign prior to the opening. Where it is possible, the isolated fact is better than a group of facts all bearing upon the same story, provided that all facts are brought out strongly. This is so true, that it would often pay to use a dozen scattered advertisements in the same issue, rather than a single full page layout, provided that the scatter displays each tells something new and different. This is not always possible, particularly with a drama, but the Auction has no end of strong talking points, and we believe that the Trent brought in just as much business as those houses which took pages and half pages. The big space has a certain moral effect which is useful where the story has few points, but sometimes smaller spaces will work better.

McCormicks.

S. Barret McCormick had the sort of story he works well with in Mary Regan. He knows that stories of wicked New York life please out of town, and most of his drawings gave emphasis to this angle. Take this four nines, for example. The type builds up on the picture, which

A Four Nines in which the Reverly in Mary Regan Is Attractively Played Up.

shows how people from Indianapolis and other centres behave when they get to New York, rather than how the bulk of the New York residents act. But that "Money Mad City! What does it care?" is going to sell a lot of seats. The story angle runs over to the left, where the essence of the story is succinctly told, but the most noise is made over the "Big Business" and "Big Pleasure" angle. This was a Saturday advertisement, as was the four elevens in the double cut. Here the same layout is used, but with a different portrait and a different sketch. That on the left is a Sunday display for the opening, backing up the Saturday work. One little point that many would not think of is the style of sketching. A more exact drawing showing such scenes might give offense to the school which wished the First of July on a suffering world. By making the drawings more fanciful, the curse of this suggestion is lifted—even where the hero is shown with



Two More Displays with the Same Appeal.

twelve empty cocktail glasses in front of him. Twelve cocktails at the prices prevailing just before the Great Drought suggest wealth beyond imagination. The Regan campaign is one of the best Mr. McCormick has offered lately. He did not miss a chance.

Getting It All.

Hunt Stromberg, general publicity man for Goldwyn, sends in a copy of the St. Louis Star in which a little extra advertising carried the entire directory. Not all of the houses had Goldwyns that particular week, but the top and bottom lines

A Motion Picture Directory in Which Three Special Lines Apparently Give the Entire Space to Goldwyn.

suggests that all the houses are playing these releases. At that Goldwyn gets an unusually large percentage of look ins. But the stunt itself is distinctly new and worth loking over.

In a Hurry.

An attempt to fill in on a recent program of the California Theatre, Los Angeles, gives a funny effect. On the inside back page is an advertisement that a certain dealer will pay the highest prices for Liberty bonds. That and the following advertisement were short quarter pages, and to fill in there appears immediately below the bold advertisement the line: "Taxicab Service at the Door—Notify Usher or Footman." It suggests that the Angelians must be in a terrible hurry to get rid of their bonds.

Do It Now.

Don't wait until you get good to send in samples. Send in now and let us help you to do better advertising.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

As to Lenses

F. D. KELLY, Indiana, Pa., who, by procses of deduction I infer to be either Irish, or of Irish descent, inquires:

"Our theatre is eighty-five feet in length from lens to screen and we have a thirteen-foot picture. We are making the room twenty feet longer, so that the distance of projection will be 105 feet. The question is, will our objective lens focus that far? We must have a twelve-foot picture and no more, as there is a beam across the ceiling which would interfere with a larger picture. The projection room is so low now that lowering the projectors much would not be possible. If present lenses will not do, please tell us what lenses to get."

Present Lenses Will Focus.

Yes, your present objective lens will "focus that far," but if it gives a picture thirteen foot wide at eighty-five feet it would give one three feet wider. It is figured this way: A thirteen-foot picture is 156 inches wide; hence the ray spreads (156÷85) one and seventy-one eighty-fifths inches to each foot of distance from lens to screen. It therefore follows that with twenty feet additional distance there would be twenty times one and seventy-one eighty-fifths inches additional width, which is practically three feet. To get a picture twelve feet wide at 105 feet you will require an objective of about eight inches E. F., though for certain reasons it is not possible to figure it with exact accuracy. Give your dealer the exact distance from lens to screen, desired width of picture, and put it up to him to get you the lens to give the result. I would advise an objective with a two and one-half-inch opening, and meniscus bi-convex condenser lenses. For the rest, get a lens chart from the Moving Picture World.

A Bunch of Alsos

W. J. O'Rourke, St. Thomas, Ont., demands a course of study for projectionists and asks certain questions, as follows:

"In a recent issue you spoke harshly to one crank-turner because he knew so little. Now what would you think of a doctor whose only knowledge of his profession consisted in what he had picked up while office boy in a M. D.'s office? Well, that same applies to the cranker of today. What is needed is a course of study, the same as doctors have, so that the embryo projectionist can learn before he starts out to be a cranker.

Candle Power of a Watt.

"And now I would like to be told what the candle power of a watt is; also what the effect of running a D. C. generator with the field rheostat in full would be, or can the field magnets become over-magnetized. Also, I might remark that it would not cause the cranker any worry if exchanges would send out a few new reels occasionally—say once in a decade anyhow. Also the film men might spend time with profit making films less dense than some of them now are. How do they expect the projectionist to put them on the screen decently if he cannot force light enough through them to make them show decently on the screen? The man from British Columbia is entirely right in saying the Simplex folks would do exceedingly well to put an adjustable tension on the gate of their projector, instead of fixed tension, as they have now. Thanks for services rendered to date by the department and its editor."

We Speak Harshly Some More.

In the very first place, Brother O'Rourke, I am going to "speak harshly" to you, for the good of your soul. I don't at all like that "cranker" word. Don't be a cranker and don't think in cranker terms. Don't even believe there is or can be such a thing. Dignify your profession by calling it such, and speak always of the Projectionist, even though he may not deserve the name. "Cranker" sounds undignified and is belittling. When one reads the term "Projectionist" one automatically visualizes a gentleman and a man of some attainment. When one reads "cranker" one automatically visualizes something very different. Is it not so????? Even the term "Operator," being undistinctive, does not cause the mind to visualize anything more than an ordinary workman. Do you get the idea?

To answer your query as to c. p. of a watt, we would have to know how the watt was to be applied. The c. p. of a watt applied to a carbon filament lamp and to a Mazda is quite different. When applied to a nitrogen-filled lamp it is something else again. As applied to arc lamps it would depend on so many factors that no intelligent answer could be given. I do not remember the c. p. per watt of incandescent lamps of various types. Write to National Lamp Works, Nela Park, Cleveland, Ohio; the Edison Lamp Works, Harrison, New Jersey, or to the Westinghouse Lamp Works, Bloomfield, New Jersey, and they will no doubt supply full data, provided you send self-addressed, stamped envelope.

As to Field Magnets.

The effect of throwing in all the field resistance is to reduce the current flowing through the field coils and thus weaken the magnetic field and reduce the output of the generator. As to field magnets becoming over-magnetized, why that would depend on what you mean. In the sense you probably mean it, I would say no. A magnet may be raised to a certain degree of power, when it is said to be "saturated." This point is reached when a considerable increase in the magnetizing force does not increase the magnetic strength appreciably. The point of saturation of any given magnet will vary with the material of which it is composed and the form of construction. Your comments on reels is pertinent, as is also the Simplex matter, but the latter will be attended to in the near future.

Course of Study.

As to your proposal of a course of study, and comment on the similarity between the M. D. office boy and the projectionist, there is no reason why the beginner in projection cannot qualify himself fully if he so desires. The real trouble lies in the lack of any adequate system of apprenticeship and failure to make intelligent use of such avenues of knowledge as are available. In the handbook, lens charts, Hawkins' Electrical Guides, etc., there is right now pretty thorough knowledge available if it be coupled with even so little as one year of real apprenticeship. If the average projectionist is little more than a "cranker" it is his own fault, and no one's else.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Back from the War

Locksley Clark, South Vancouver, British Columbia, has just returned from four years' service as lieutenant in the British navy. He was stationed at the Larne Naval Base, Ireland, where in off-duty time he installed and managed a picture theatre for the naval authorities. He writes:

"We had a Power's Six and a ninety-foot throw, using a five-inch E. F. objective. Used 65 amperes from a 110-volt supply. With the aid of a ship's carpenter and sailmaker we made an excellent screen out of fine white duck, on which we laid one coat of flat white paint and two coats of white distemper. I got your latest handbook, the Moving Picture World and Hallberg's Handbook on Electricity. These avenues of knowledge were invaluable and I think enable me to show these exhibitors of Ireland who saw the naval show what a good picture is, as projection is very poor there.

Projection in Ireland Very Punk

"But what can be expected with projectionist's wages at eight dollars a week? The usual speed of projection is 8,000 to 9,000 feet in one hour and twenty-five minutes. The film is in frightful condi-

tion and is handled very roughly. The exchange does not send the program to the theatre on reels. It is wound up in rolls, the same as when it is received by the exchange from the producer, is shipped in a round tin box which usually is enough larger than the film roll that the roll shakes and slides around therein, to the ultimate ruin of its edges and finally the sprocket holes.

"I used to look forward to getting the Moving Picture World. I showed my Worlds to Mr. J. Y. Moore, Belfast, who is the biggest exhibitor in Ireland. He owns a large circuit of halls. He liked them so well that he at once sent in a year's subscription. One of my naval experiences was being present at the sinking of the troopship Tuscania (that is as near as I can make out the name, which is blotted.—Ed), laden with United States troops. The ships of our patrol picked up 550 men. Another patrol picked up others. Next afternoon I had the pleasure of entertaining them at our naval theatre. It is quite some job settling down to work again, but since the British Columbia examination has started every one seems to be full of pep and things are worth while here now."

Please Take Notice.

Please notice that last sentence, you who fear a real examination. The British Columbia men also feared it until they were forced to go to it, get down and dig, and now things are worth while and the men full of pep. It is too bad that things in the projection line are in such a deplorable state in the land of the Shamrock. Heaven knows we thought films could not possibly be in worse condition than certain of our own exchanges are sending out now, but Ireland seems really to have gone us one better—or worse.

Well, we're glad to have you back, Brother Clark; also that you brought all your legs and arms an' things back with you. Some of the poor chaps didn't, you know.

From New Zealand

Thomas M. Copeland, Auckland, New Zealand, adds to a former communication thusly:

"My last letter was written on short notice to catch the mail steamer "Niagra," but she has been delayed, so I will add thereto. All our films have to pass the censor, which office has, up to this time, been held by one man, Mr. Joliffe. His decisions have been broadminded and appear to give satisfaction. It is said that he sits all the seven hours a day he views photoplays on a hard-seated, stiff-backed chair to avoid falling asleep.

"December 2, 1916, you described a novel projector, the Graphoscope. I installed and ran one of these machines for a time. It gave a clear, steady picture and the loss of light through the reflector seemed not great. The stereopticon device was really cute and I enjoyed working on the outfit. The only difficulty experienced was trying to get spools running again when the film parted at end of reel.

Without Fireproof Spool Boxes.

"I can confirm the Wellington, New Zealand, writer who mentioned having seen a number of projectors running without fireproof spool boxes. Occasionally there is a fire, and then, of course, the poor projectionist gets the blame. Would-be projectionists are not asked to pass any qualifying examination. There are, of course, projectionists and operators—plenty of the latter, but I am glad to say that there are a number of managers who recognize merit, so that the capable man has little to fear from unemployment.

Have Their Bumps Read.

I would suggest that would-be projectionists first have their bumps read, and if their bump of artistic taste be not reasonably well developed, bump them out. For the true projectionist is really an artist.

"What do you think of this? 'No picture theatre shall open before two P. M., or between the hours of five and seven P. M.' Such is the latest act passed by our advanced (?) legislators. Note how it reads: 'Shall not open!' Must keep patrons waiting on the sidewalk until time is up. When this law is put into operation we will not give in without a fight. Half the staffs of every continuous house will be out of employment. 'Take another job,' says the Minister. Very easy, I don't think, with thousands of returning soldiers vainly seeking employment.

Broke the China Egg.

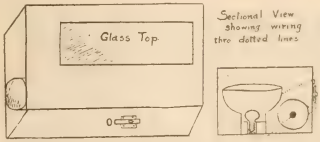
"Can a copy of those light-ray experiments you made in 1915 be obtained. Would like one. Ever since I busted one of mother's china eggs to find out where the hen got her eggs from I've wanted to know the why and wherefore of everything. Enclosed find drawing of portable light box for splicing film. When a lighted table is not available it is extremely useful. Make a suitable box and let into its top two or three old slide cover glass, with white paper between. Get an old electric torch, cut off the reflector part and fasten to bottom of box, as shown, with a screw or tack in back for bulb to screw down on. Pass the battery through hole in side of box, with end projecting, for convenience in changing batteries. Place push-button or switch on side of box as shown. The dotted lines show wire connections. Other variations of this plan will no doubt suggest themselves. Another little hint. If a colored glass is not handy, and it is desired to look at the arc, just smoke an old slide glass."

Graphoscope Used Mostly in Schools.

The Graphoscope has only a very limited sale here in the United States. It is mostly used in schools, etc., according to my understanding. I personally have never been able to see the advantage in reflecting the ray at right angles.

We also have some censors here who use sense. We also have some who would confer a distinct benefit on humanity at large if they did go to sleep. If they failed to wake up, maybe we would manage to control our grief after a few years of mourning—that they were not decent enough to do it sooner.

Your lawmakers seem to have sprung a new one. What is the general idea, anyhow? So long as a place complies with safety and sanitation laws, is respectable and is not objectionable between two and five P. M., we fail to see by what right of



common sense, law or anything else the lawmakers can shut it up at other reasonable hours. We have quite a number of courts here in these United States which considerable tinkering would not injure, and might improve, but that even they would sustain an apparently nonsensical "law" as that is extremely doubtful. The trouble with lawmakers is that they forget they are merely servants of society at large. They sometimes seemingly indulge in a pipe dream, imagine they are the masters and that they can "legislate" their masters into doing any darned thing they want to. If you let your legislators get away with that sort of thing without a fight, they might next enact a "law" that every theatre manager must, daily, before opening his theatre, go up to the capitol building, kiss the doorknob of the senate chamber three times and burn incense before the entrance of the lower house.

Record of Light Ray Experiments.

No, there is no printed record of the experiments, except that contained in the Handbook. I had a lot of photographs, but except one set I kept for my own reference they are all gone long ago.

As to your well-developed bump of curiosity, why he who calmly accepts things as they are, without question, never gets anywhere. It is the investigator who, while often a bit (maybe more than a bit) of a nuisance, makes the world progress. The light box is submitted to the consideration of our readers. It should be useful for traveling exhibitors. Since all modern lamphouses have colored glass in the door I don't quite see where the smoked glass stunt would apply.

What Is the Matter With New York?

W. A. Oswald, assistant censor and inspector, Vancouver, British Columbia, pioneer in real projectionist examination, writes, in part, as follows:

"Glad to know that you are running like new again. You know, sir, as well as anyone else, that the best of machinery can only stand up under certain conditions as to length of day, speed of operation and periods of rest. Now, sir, you have, to my own knowledge, been guilty of breaking all the basic principles for the running of fine machinery. You have over-speeded, overrun the time limit and perhaps not lubricated enough. Please see to it that these abuses cease, else results may be even more serious than they were this time, and that we, sir, cannot afford to happen. No one in your great list of friends is more pleased at your recovery than the writer. I am sure the benefits derived by all those interested in projection, through the Projection Department of the Moving Picture World, your books and your lectures on projection, has been beyond computation; also that your great work to be but just well begun. In truth, sir, it will be very hard for anyone to take up the mantle when the time comes that you shall lay it down.

Oswald Praises Griffith.

"I was glad to see, in a recent issue of the World, your appreciation of the great work of, may I say, the premier in projection optics, John Griffith. Well do I remember the start of the discussion between James, Martin, Solar and Griffith, which set many of us by the ears and caused us to get down and really study the optics of projection. Mr. Griffith's articles have helped many a man delve deeper into the mystery of light ray action and the action of lenses thereon. May he be long spared to continue the work he has so ably handled for the benefit of us all. (Amen.—Ed.)

"I was overjoyed when the boys of the Vancouver projectionists' union took it into their heads to show their good will and appreciation for you in a practical form. I venture to say that the token they have sent carries with it the best wishes of the best bunch of projectionists in the county. You will hear more from them in future than in the past, and I believe that the stuff they send will be worth publishing.

What Is the Matter with New York City?

"What is the matter with New York City? Is she willing to allow the wild and woolly west of Canada to lead her in projectionist's examinations? Manitoba and Saskatchewan have both adopted the same layout that we have here, and with some changes are installing equipment for a real, practical examination. You cannot make me believe that Joe Esty, Ernie Fortune and a few other New York City men who have come here with the big features are the only good ones in the Big Burg. Just whisper it to the Commissioner that it is only the first jump which is hard to take, just as with the first plunge into the ocean brine when it is chilly. TELL HIM THAT IT WILL PAY NEW YORK CITY ABOUT ONE MILLION PER CENT IN EYE COMFORT ALONE (Capitals mine.—Ed.), to say nothing of the reduction in power bills to theatre owners, to have really competent projectionists. This is the day of specialists.

New York has been the home of specialists in other lines, so why not in projection science, which has for its clientele almost the entire population of the city?"

Oswald's Statements Carry Weight.

I have capitalized the statement of one million per cent, etc., because Mr. Oswald has seen it both ways in British Columbia, hence knows whereof he speaks; also he is a government official, holding no brief for the motion picture industry theatre managers, projectionists or any one else except the Provincial Government of British Columbia. His statement carries with it great weight, because it is unbiased by any selfish interest whatsoever. Let it also be noted that already two other British provincial governments have scrutinized the British Columbia projectionist examination procedure and think so well of it that they are expending considerable sums of money to install similar equipment to the end that they may duplicate the British Columbia examinations.

As to New York City.

The trouble with New York is, to some extent, just plain politics. But over and above that, the examination of New York projectionists is placed in the hands of a city department which has other and multitudinous duties to perform. It does not want to bother with projectionist examinations. Its responsible heads do not understand, and, apparently, cannot be made to understand the tremendous injury to the industry and to the public through licensing incompetent projectionists. The New York City projectionists' union contains some very competent projectionists, a considerable number of fairly competent projectionists, a large number of men of very mediocre ability and a large number who have no more business in a projection room than a swine has in Heaven. The local, as a whole, favors a stiffening of the examination, but there is no record of any demand on its part for a re-examination of its own members. In fact, if a re-examination were ordered, and it were known to be a real examination, some of the New York men would shiver so with fright that the accumulated dust of years would sift down from their projection room walls. New York City may have one hundred really competent projectionists. I doubt it. I'll bet ten dollars to a plugged nickel that she has twice that number who could not measure an asbestos covered, stranded wire accurately to save their souls from the fires of the damned.

One Hundred to Fifty.

I will also be willing to put up one hundred dollars against fifty that I can propound ten perfectly legitimate questions, bearing on things the projectionist may have to face any day in his daily work, which not one single officer of the New York Union, including her examining board, can even begin to answer intelligently, and to make it stronger I will agree to have half the questions relate to standard projection electrical machinery. I will also wager a like sum that practically every British Columbia projectionist who holds a first-class card can answer them all.

New York No Worse Than Many Others.

But New York is no worse than many other cities, at that. I will make the same offer of one hundred dollars easy money (if it is easy) to Chicago, St. Louis, New Orleans, Cincinnati and Kansas City union officials, merely stipulating that the questions be sent by me to the city electrician, who shall call the men together without warning and put the questions to them for immediate answer, not allowing them time to "study up." And they will, mind you, be perfectly fair questions, which any COMPETENT projectionist can answer. I have NOT selected these particular unions just to "take slap" at them. I could name many others.

Many thanks, friend Oswald, for your kindly expression of regard for the editor. I would be grieved indeed to forfeit your good opinion. As to Griffith, I fully indorse all you have said.

Some Panning

The following extract is from a letter written by the president of a good sized local in a good sized Canadian city, not Vancouver. I add the Vancouver exception because I have spoken so often of the high class men there that unless I did except that city it would most likely be blamed. The man in question is a thoroughly capable projectionist. The members of his local have excellent technical knowledge of projection. The province in which it is located is now preparing to duplicate the Vancouver examination. I have every confidence in the judgment of the writer, else I would not publish what he says, though of course, a portion of the fault might be due to poor equipment, in fact, I suspect that to be the case in St. Paul at least, for I personally examined some wretched projection installations in that city. I am withholding information as to name and location of the writer principally because the letter was probably intended as a personal one. Here are excerpts from same.

What Was Seen on the Screen.

"Returning from the I. A. convention in Ottawa, I took it upon myself to visit Minneapolis, St. Paul and Chicago. What I saw on the screens of the few theatres that I visited in those cities was beyond description. Why, the very worst projection in the smallest towns around here is better. The house lighting in the theatres visited was as bad as the screen results. I tell you, Richardson, it was a surprise to Yours Truly, and I don't wonder that you roast them. It was my first opportunity to see the projection I had heard so much about down there and "Scientific Engineers" was truly a disappointment. Your recent remark, in the Department, that it would probably be too much to expect that the name of the Alliance would be changed at this time was correct. However, there were good sound reasons for the failure, first of which is the fact that of a total voting strength of something like 250, the projectionists delegates polled only about 75. The stage hands are opposed to any change in the name of the alliance; furthermore the committee on laws, ways and mean was composed of practically all stage hands. That committee discussed the matter and, in fact, had practically all the say about it, hence it was not a surprise that things came out as they did. The convention was, as a whole, however, a very successful one. It transacted business with neatness and dispatch, and put over more beneficial legislation in less time than any previous convention. All international officers were re-elected by acclamation. Some boost for 'em, eh? Received lens chart and am quite proud of same. Paid two and one-half perfectly good dollars for a frame and she hangs in my projection room."

Correspondent Is Competent Judge.

As I said, this is from a letter written by one who is competent to judge. If I published all the criticisms on Chicago projection that reach me, there would be an average of at least one a week, the year round. "Scientific Engineers" means nothing unless backed up by scientific performance. But I was surprised at Minneapolis. By and large, her record, so far as it has reached this office, has been at least fairly good as concerns screen results, qualified by the fact that I have heard very little from her in a year or more. But this much I do know, viz.: there is not the technical knowledge in any of these cities named that there is in the city the writer of the letter lives in. I have visited them all and know. In Canada—particularly western Canada—almost without exception projectionists wanted to talk "stop." They wanted to learn. They wanted to discuss theory of projection with the editor. But in the cities named (and many others in the U. S.) technical projection was scarcely mentioned. The Minneapolis, St. Paul and Chicago locals treated me royally, in so far as entertainment went, but I cannot remember a single projectionist in any one of those cities voluntarily bringing up any technical point in projection for discussion. And this in face of the fact that I remained a week in Chicago and two days in Minneapolis, as against one night and part of a day in the home of the writer of the letter I have quoted from.

No Spirit of Unkindness.

Now all this is NOT meant in any spirit of unkindness to Mineapolis, Chicago or St. Paul. I would give very much to be able to say of them what I am able to say of some Canadian locals. I have lived in St. Paul, I have lived in Minneapolis and I have lived in Chicago. They are all cities around which pleasant memories cluster. It is unpleasant to either criticize or hear them criticized, but the true friend does not remain silent when criticism is needed. Only the coward does that, or he who wishes harm.

As to the convention, I have ample corroboration of what the brother says regarding its action. It did well to re-elect its officers. For the most part it could have gained nothing by change and might easily have lost.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Regulator for Old Style Rectifier

C. W. Wheeler, South Bend, Washington, presents the following plan for making an amperage regulator for the old style mercury arc rectifiers, which have no regulator. He says:

"Inclosed find one dollar and forty cents for two lens charts and both sets of question booklets. Have been in the game since 1909, but don't know it all yet: hence the booklets.

To Make a Regulator.

"For the benefit of those who have an old style mercury arc rectifier, it is very easy to make a regulating device for same. Take the adjusting switch of an old adjustable rheostat, such, for instance, as the Power's, or the dial switch of a field rheostat will do. Mount same of face of rectifier beneath the panel board. Then bring leads from regulating reactance to the connections of your new regulator, but be SURE the movable lever makes firm contact with the contact points, else the heat generated by poor contact will very soon spoil the metal."

Always provided the contact be ample and firm, and the device, as a whole, capable of carrying the current and voltage this scheme should work very well. Many thanks to neighbor Wheeler for sending it in.

Live News from Everywhere

PROHIBITION BOOMS BUFFALO BUSINESS

Father's Former Contribution to the Support of an Orphan Bar Now Takes Family to Movies

BUFFALO motion picture houses have gained thousands of patrons during the first month of prohibition, according to local exhibitors and exchange men. This year, despite the warm weather, exhibitors have been enjoying unusually good business, with the result that managers have been making elaborate plans for expanding all departments of their business in the fall. The decline of the saloon has diverted father's former wet goods money to the box offices of the film houses.

"As evidence that prohibition has aided the business, we need only point to the jump in business on the East Side," said Richard C. Fox, manager of the Famous Players-Lasky branch. In this part of the city we had the largest saloon patronage. With the coming of prohibition and the closing of the local joy emporiums, exhibitors are finding a great increase in the attendance of children, who are receiving the dimes and quarters that formerly went over the mahogany bar. In most cases father is now joining mother and the kiddies at the show. We find that the towns in western New York did more business this July than ever before.

Family Patronage Increased.

"We have undoubtedly profited from the first month of dryness," said Harold B. Franklin, managing director, Shea's Hippodrome. "We notice that folks who formerly donned evening clothes and went to the theatre and the hotel afterwards for a bit to eat have now taken up the movies for their entertainment, are eliminating the evening clothes and taking in the soda fountains on the way home. At Shea's Hippodrome we notice a large increase in family patronage. In the future, the motion picture is going to be prohibition's greatest aid in keeping the family together. We must provide the kind of films that will bring 'Dad' along with the family. We must show father that the movie has the saloon beaten to a frazzle."

July a Record Breaker.

"This July has been a record breaker," said Earl L Crabb, manager of the Strand Theatre. "We find that this month is usually a very quiet one, but this year there has been a reversal of conditions and capacity business is the rule. I believe that prohibition is one of the main causes of this business boom, although the coming of peace has also been a great aid in boosting box office receipts."

"Now that the downtown cafes are closed, the neighborhood houses are enjoying increased business," said Elmer C. Winegar, managing director of the Central Park and Premier Theatres. "Both our houses have broken all records for the month of July."

Fox Buys Beach Property.

Richard C. Fox, manager of the local Famous Players-Lasky exchange, has purchased four lots at Crystal Beach, on which he will build a summer home. Earl Brink, son of H. F. Brink, salesman on the Universal staff, has returned from France. Brink, Jr., was formerly employed in the booking department of the Lasky office, but has been promoted to salesman by Mr. Fox. He has entered upon his new duties.

Realart Branch Opens.

Henry E. Wilkinson is receiving exhibitors at the new Realart exchange at 221 Franklin street. The property has been entirely remodeled into a most attractive exchange office. The week of July 28, Mr. Wilkinson made an extended tour of his territory in western New York. Upon his return he reported unusual success. The new exchange is in the center of film row and is convenient for all exhibitors to reach. Mr. Wilkinson expects to announce the appointments on sales staff within a few days.

Higher Admissions Expected.

From present indications local film houses will boost prices this fall. This is necessitated, according to some of the leading exhibitors, by the demands for more elaborate presentation of features and by increased wage scales for employes.

Theatre on Historic Site.

S. C. Allen, manager of the Millard Fillmore Theatre, East Aurora, has recently opened a most attractive refreshment parlor in connection with his cozy little theatre, made famous by the late Elbert Hubbard. In the rear of the theatre is the old house in which Millard Fillmore lived and which was moved back when the theatre was built. Mr. Allen is now remodeling the historic residence of the former president and will turn it into a colonial tea room. The Millard Fillmore Theatre is run five nights during the week, closing Monday and Wednesday evening. Mr. Allen reports capacity business.

Elmwood Autoists' Mecca.

Motor enthusiasts who are also lovers of the silent drama seem to have made the Elmwood Theatre, the beautiful neighborhood house at Elmwood avenue and West Utica street, their Mecca. Long lines of machines are seen every night not only for several blocks on Elmwood avenue but on all the streets near the theatre. Manager E. O. Wineberg is proud of his automobile clientele, pointing out to the Moving Picture World representative that all classes are represented along the auto line—from Fords to Buffalo's own Pierce Arrow.

Film Party Spoiled.

Miss Philomena Cavanaugh, press representative for the Shea Amusement company, had a nice little film party arranged for the entertainment of the members of the Quota Club, an organization of local business women. The picture show was to take place in the Hotel Statler and all was ready for the first scene, when the women were informed that because of the strike of waiters, cooks, etc., in the hotels, the pictures could not be shown. The strikers had approached the motion picture machine operators and prevailed upon them not to operate the machines in the hotel. Another program of entertainment was quickly arranged for the disappointed women.

Devoting Time to Regent.

J. H. Michael, former manager of the Academy Theatre, which was recently sold, and who, at the same time, directed the policy of the Regent Theatre, one of Buffalo's largest and most attractive neighborhood houses, is now devoting all his time to the latter house. Mr. Michael announces that he will greatly increase the newspaper advertising at the Regent, September 1. The Regent is now enjoying an unusually large automobile clientele.

Crabb Plans Vacation.

Earl L. Crabb, manager of the Strand Theatre, is planning a vacation the last two weeks in August, when he will visit New York and other Eastern cities with Mrs. Crabb. During his absence, E. C. Roberts, assistant manager, will look after the interests of the house.

Winegar to Show Films.

Elmer C. Winegar, managing director of the Central Park and Premier Theatres, has been appointed film director at Buffalo Consistory, Ancient Accepted Scottish Rite. During the coming fall and winter, Mr. Winegar will present a series of special motion picture entertainments at the 32nd Degree Masonic institution.

Bengough Now Salesman.

Walter Bengough, former assistant Strand manager, now a salesman on the local Pathe staff, is busy drumming up a campaign in which he hopes to get local manufacturers interested in a recent Pathe film produced to "knock the bull out of the bolsheviki." A private showing has been arranged for the Strand Theatre, to which manufacturers, editors and other professional men have been invited.

Oh, No—He's the Villain.

Yes, we know, but he's simply trying to pose as the hero to Evelyn Greeley in her World, "Bringing Up Betty."

WILL SHOW PICTURES TO THE INDIANS

Ontario's Provincial Moving Picture Bureau Will Introduce Bear Island Red Men to Film

THE Indians of Bear Island, a Hudson Bay post in the Temagami Forest Reserve, 300 miles north of Toronto, Ontario, are to have a special treat in the shape of their first moving pictures, following the arrival in that distant point of a special Ontario Government Expedition.

This expedition was organized by the Ontario Provincial Moving Picture Bureau and is directed by William Dawson, representing that office. The party is equipped solely for the purpose of presenting moving pictures and for the taking of scenic and other views of the extreme North. The films taken by the party included news reels, Charlie Chaplin and other comedies, educationals and scenics. The pictures of the red natives of Bear Island will be released in Canada, the United States and Great Britain.

Among those accompanying the expedition is H. C. Lowrey, a newspaper representative, who has already made a tour of the North Country. He states that the people of Bear Island do not know what moving pictures are. The expedition will be gone for three months. The party made its departure from Toronto on August 1.

Sells Automatic Devices.

The Coleman Theatre Equipment Company, Limited, 12 Queen street East, Toronto, has secured the Canadian rights for the products of the Automatic Ticket Selling and Cash Register Company of New York. The Coleman company, which was only recently established, also handles Motiograph projectors, Velvet gold fibre screens and Columbia carbons.

Music at Every Friday Matinee.

Music is to be featured at every Friday matinee at the Allen Theatre, Calgary, Alberta, thanks to an arrangement by the management with Augustine Arlidge, the local vocal tutor. Pupils of this instructor will give recitals every Friday afternoon.

Musicians Want Big Raise.

The exhibitors of Ottawa, Ontario, have been advised by the Ottawa local of the Musicians' Union that the new scale for theatre orchestras, which goes into effect on September 1, provides for a big increase in wages. Leaders and organists are to be paid $45 per week, and musicians $36 per week. Pianists, playing alone, are to receive $36 weekly, relieving pianists or organists, $1 per hour, and musicians playing nights only, $18 per week. The exhibitors immediately decided to hold a conference to decide what steps would be taken regarding the demanded scale, which makes a maximum increase of $10 per week for a number of the musicians.

Exhibit Plans in Window.

Architectural plans for the new Allen Theatre, Winnipeg, Man., work on which is being rushed following the six weeks' delay last spring on account of the local general strike, formed a special exhibit in the large window of a downtown jewelry establishment for a week. The blue prints of the elevations and interior gave a good idea of the size and appearance of the structure, which is to cost $300,000. Announcement is made that preferred stock to the value of $200,000, is being sold to Winnipeg investors, a bonus of twenty-five per cent. of common stock being given with each block of preferred shares. The Winnipeg Public Utilities Commission has approved the sale of the stock.

Calgary Owner Dies.

The death has occurred at Calgary, Alberta, of James A. McKenzie, owner of the Bijou Theatre, Calgary, one of the old-timers of the Canadian West. The deceased was the holder of a Royal Humane Society medal for bravery in connection with an accident on the Bow River, and also held a war medal for service in 1885. The Bijou was closed by Manager Hill for several days out of respect to the late owner.

Allens Invade St. Catharines

Tentative plans have been placed in the hands of the city engineer of St. Catharines, Ontario, for a new moving picture theatre to cost $150,000. The new house will be built by Jule and J. J. Allen of Toronto and will occupy the site of an old structure which has been used as a saw works for over fifty years.

Appointed to Examine Classes.

George Graham, president of the Manitoba Exhibitors' Association, and Walter Wilson, manager of the Lyceum Theatre, Winnipeg, were appointed the commission to examine the classes of returned soldiers at Tuxedo Home who have been engaged in studying moving picture projection. The appointments were made by the Manitoba Government who are issuing operators' licenses to all veterans who pass the commission's examinations.

Minimum Wage for Ushers.

The Minimum Wage Board of Manitoba, has fixed the minimum wage of ushers, ticket takers, doormen and other theatre employes engaged in similar work at $12 per week with a nine hour day and a break for meals.

The Manitoba Government is allowing Winnipeg exhibitors to retain twenty-five per cent. of the Provincial amusement tax to pay employes' wages that were lost during the seven weeks of the influenza epidemic.

Members Are Taxed $5 Each.

On account of the expense in conducting the campaign to secure legislation in Ontario to permit the admission of children to Saturday and holiday matinees without guardians, the Ontario Motion Picture Exhibitors' Protective Association has made a special levy of $5 on each of the two hundred members of the association. The law was passed by the Ontario Legislature last spring.

Changes in Canadian Pathe.

F. C. Sutton, a returned soldier, and formerly with the Montreal Star, has been appointed publicity director of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

The office departments of the company have been moved from the company's headquarters on Bleury street to the Imperial Theatre Building. The offices in the Imperial Building are under the charge of Albert Beaulne.

Recent Visitors.

Among recent visitors in the Canadian capital were J. R. Lennon of Toronto, assistant sales manager of the Canadian Universal, Joe O'Donnell, representing the Universal, and Sales Manager Sid Taube and Blaine Irish of the Canadian Aero Film Company, Limited, Toronto. The week was also marked by the taking of an official Government picture, "A Trip Around Ottawa."

"You've Been a Rail Bird, You Must Die," Says Chief One-Shirt to Pauline.
Pauline Frederick submits abjectly to her fate in "The Bonds of Love," her next Goldwyn.

Baltimore News Letter

Two Houses for Annapolis.

PLANS for the erection of a moving picture theatre at Annapolis, which will cost approximately $75,000, are now under way. The theatre is to be built facing the State House, and papers for the incorporation of an organization to be known as the Circle Playhouse have been filed with the Secretary of State. Another moving picture theatre is also to be built in that city on the site of the old Colonial Theatre, which was recently burned, it is said, and the cost of this building is to be about $70,000.

Our Error—Apologize.

The New Gem Amusement Company, of which Charles Bender is president, owns the New Gem Theatre, 617 North Duncan street, and not Nick Burns, as stated in last week's Moving Picture World in the Baltimore notes. This theatre is now being renovated and the approximate cost of the improvements will be $1,500.

Busch Succeeds Timmons.

A. G. Busch, who has been managing the affairs of the Electric Film Corporation in Washington, D. C., and prior to that was manager of the Baltimore Booking Company, has succeeded William Timmons as manager of the branch of the Capital Film Service in Baltimore. While the Capital and the Electric are two separate companies, the business of both will be conducted by the same office in future.

Rome Stops Roaming.

Mr. and Mrs. J. Louis Rome have returned from their honeymoon and are spending the rest of the summer at Mt. Holly Inn. Mr. Rome manages the Broadway, Baltimore and Arcadia Theatres.

Williams Joins Baltimore Exchange.

H. M. Williams, who has been located at the Clarksburg, West Virginia, office of Universal recently, has succeeded F.

B. Wathne as traveling salesman for the Baltimore Film Exchange, 412 East Baltimore street, handling the Universal output. Prior to his connection with Universal, Mr. Williams handled New England, New York and Dallas for Fox, and Texas, Arkansas, Louisiana, Oklahoma and Kansas for Kleine.

Personals of Baltimore.

Jack Whittle, of the Interstate Theatre Supply Company, is still in Atlantic City, N. J., and H. E. Kahn is attending to the business of the company.

Simon Feldstein, representing Pathe specials, has returned from a trip through Virginia.

George List, manager of the Garden Theatre, Lexington street at Park avenue, has returned from his vacation in western Maryland.

Struck by a trouble wagon of the United Railways, W. E. Stumpf, manager of the Goodtime Theatre, escaped with a few minor bruises.

Out of Town Notes.

The Virginian Theatre, at Charleston, West Virginia, owned by George Kyrros, is to be remodeled, redecorated and the equipment is to be rearranged.

A theatre and apartment building is now being planned for Kimball, West Virginia. It will be of brick construction and consist of three stories and a basement.

One of the features of the homecoming celebration which the people of Hancock held on Thursday, July 31, for the returning soldiers of that city and vicinity, was the theatre party given for the soldiers at the Rex Theatre.

Walter Owen has succeeded Mr. Jenkins as manager of Comet and Bijou Theatres at Roanoke, Virginia, which are operated by the Magic City Amusement Company. Mr. Jenkins recently went to Norfolk, to become associated with the Jake Wells interests in that city, and has an office at the Colonial Theatre.

Kansas City News Letter

The Allisons Are Strong for Pictures.

THE Allisons are a family of moving picture people. When any of them succumbs to a strong ambition for a career, he or she turns to the moving picture industry. The latest recruit from the family is Leonard Allison, recently returned from service with the 89th division, and discharged. He's now with the Famous Players-Lasky office in Kansas City. Raymond, an older brother (who was married, had a family, and so didn't get to go to war) is with the Famous Players-Lasky corporation, at St. Louis. Ernest, a younger brother, is booker for Metro, Kansas City. Edna, a sister, is billing clerk for Select, Kansas City. And another sister is wedded to the industry also—wedded in more ways than one, for she is the wife of L. D. Balsly, manager of the A. H. Blank Enterprises at Kansas City!

Talbott Acting Universal Manager.

Horace W. Talbott is acting as manager of the Universal office at Kansas City, Manager Bush having resigned. Mr. Talbott has been at the Kansas City office a few months, having come here from St. Louis.

Princess Re-opens.

The Princess Theatre, of Carterville, Missouri, has been re-opened. M. C. Compton, who is managing the house, stated that he will open a larger theatre if he finds that the business warrants such a move.

Hooks Gets Palace.

Jack Hooks, of Custer, Okla., has purchased the Palace Theatre in Thomas, Oklohoma, from A. R. and C. L. Fenton.

Kuschke Purchases Shamrock House.

H. C. Kuschke has purchased a moving picture theatre in Shamrock, Oklahoma, and intends to manage his new property personally. The management of the Royal Theatre, at Caddo, Oklahoma, which is also owned by Mr. Kuschke will be in charge of his son.

Okmulgee to Get New Theatre.

A new theatre, to be known as the Cook, will be erected in Okmulgee, Oklahoma. It will be of brick with stone and terra cotta trimmings. The seating will accommodate 1,500 persons.

WHY SOUTH DAKOTA IS NOW ON THE MAP

And How It Has Become a Combination Garden of Eden and the Klondike for the Picture men

SOUTH DAKOTA usually considered a "lemon" by film distributors in Omaha, who have that territory, is developing into a Garden of Eden, a regular Klondike for the motion picture game. The reason?

South Dakota is prosperous. It has the best crops this year that it ever had. Everybody is busy, and there are more everybodies. Theatres are springing up here and there. Where it was hard to sell a $7.50 film a year ago in South Dakota, it is a cinch to sell a $25 show now, and shows costing $100 or more a day find a ready market in the larger towns. The exhibitors figure the best investment they can make is the film that will make them the most money, so they are willing to pay the price. They raise the admission price, start to calling the banker by the first name and are considered as political possibilities.

Register or Insure.

Curley Calvert, manager of the Universal exchange, in Omaha, Neb., has a wrinkle in his forhead. "Darn the express, and darn the parcel post," he said, as he ripped open another telegram. Every week, he said, he has to duplicate at least one hundred shipments a week, of paper sent by parcel post. A man in the Omaha depot was caught stealing stamps on parcel post shipments, and Curley is confident most of the stamps were bought by the Universal exchange. A five-reel film was shipped by parcel post from a theatre to the exchange several weeks ago—and it has not arrived. Hereafter, Calvert announced, exhibitors shipping by parcel post must either register or insure the shipments, or be held responsible for them.

They Never Come Back.

Wahoo, Nebraska, is a small town, compared with the big cities, but Exhibitor Fred Smith, of Smith & Crawford, proprietors of the motion picture theatre at Wahoo, isn't a small exhibitor. A month ago he had an airplane pilot fly about his village distributing tickets to "The Amazing Wife."

Harry Watts, manager of the Strand, Nebraska, did the same stunt. "Not a one of the tickets ever showed up," said Harry. "It was good publicity, so I'm going to do it again, some time."

Against Daylight Saving.

The Omaha Daily News, Omaha, Nebraska, is conducting a campaign against the daylight saving law, asking its readers to sign a petition pleading for the repeal of the law. Exhibitors are following the campaign with interest, as they agree that daylight saving is inflicting a loss on the picture business.

Chamber of Commerce Backs Picture.

Lem F. Kennedy, an assistant director with the Universal, is in Omaha, staging a commercial motion picture entitled, "East Meets West." The picture is being backed by the Omaha Chamber of Commerce.

Salt Lake Breezes

New Rialto Will Be Fine House.

THE new Rialto theatre, under course of construction in connection with the Clift building, corner of Main street and Broadway, will be one of the finest equipped motion picture theatres in the west.

The theatre will be equipped with a unit orchestra pipe organ, to cost in the neighborhood of $30,000. It will have one of the most modern projecting rooms of any theatre in the country and will have a seating capacity of approximately 11,000. All seats will be leather upholstered and special lighting and ventilating systems have been planned.

Of fireproof construction throughout the exits will be so arranged that the theatre may be emptied in one minute's time. The house will be completed and opened on or before November 1, next.

Revenue Office for Salt Lake.

Salt Lake showmen express marked satisfaction at the announcement that a United States revenue collection office is to be re-opened here. For several years Salt Lake has been handled through the Butte office and no end of trouble has resulted from the payment of war taxes to that office. Many complaints have been made and several times the theatre managers have found themselves in the dilemma of not knowing what to do in order to comply with the law.

The announcement is made, however, that a revenue collection office will be opened here at an early date and the name of David C. Dunbar, of this city, is now awaiting official confirmation in Washington.

"The Immovable Guest"—Showing the World Moving Even If the Guest Does Not.

Flora Finch is a ticklish little vampire at the right. Scenes from a forthcoming Paramount-Flagg comedy.

SCREEN WILL AID SAFETY MOVEMENT

A Committee of Moving Picture Men Will Help Allegheny County's "Safety First" Propaganda

A NATION-WIDE movement is on to educate the public in all matters pertaining to the "Safety First" propaganda and Allegheny County has already organized a committee. Director Pritchard, who is at the head of the movement, apparently appreciates the power of the screen as an educational factor and has incorporated a moving picture committee in his organization. Following are the members: L. F. Levison, president of the F. I. L. M. Club of Pittsburgh, chairman; J. B. Clark, of the Rowland & Clark Theatres, vice chairman; H. B. Kester, of the East Liberty Cameraphone, secretary; F. W. Redfield, manager of the Vitagraph; Fred Salinger, manager of the World; Frank Bonistall, manager of Famous Players-Lasky.

A banquet was held at the William Penn Hotel, Monday night, July 28, when the plans of the organization were outlined and the various committees were instructed to get busy. It is likely that the moving picture committee will have a special film prepared, the object of which will be to educate the public on the dangers which confront it on every side.

Levison's Branch Gets There.

In "The Brain Exchange," the official organ of the Select Pictures Corporation, there is a Branch Honor List which reflects the standing of the various offices. These are subdivided between Rental Efficiency, Collection Efficiency and Operating Cost Efficiency. It is the ambition of every manager to be at the head of one of the lists occasionally, and every once in a while the Pittsburgh office enjoyed this distinction. This honor, however, was greatly exceeded for the week ending July 5, when the records show that Leo Levison's branch stood at the head of the list in all three classification.

Uniontown Will Get New House.

Uniontown is to have a theatre that will entertain road shows as well as special picture attractions in the near future.

C. H. Gorley, real estate owner and coal operator of Uniontown, has purchased a plot of Main street property, 80 by 150 feet, in the heart of the business district at a cost of $150,000 and expects to give Uniontown a theatre seating 2,500 at a cost of $225,000.

Work on the theatre will commence in the early Spring and be ready for an early Fall opening.

Contract Let for New House.

Contract for a handsome new theatre building which will be erected in New Castle, Pa., has been awarded to H. W. Chambers and Sons of that city on a bid of $103,857 for the construction work alone, and work which was commenced Monday, August 4 will be rushed rapidly to completion.

It is anticipated that the new building will be ready for occupancy about the first of the year.

The auditorium will seat 2,000 persons, and the acoustic properties have been cared for in such a manner that the building can be used for concerts and other entertainments of a high class. This feature alone will cost $3,500.

Two Houses Re-open.

Weiland's remodeled Rialto, formerly the Coliseum, owned by Fred J. Herrington, on Mount Oliver, Pittsburgh, was reopened Friday, July 25. The house presents a greatly improved appearance, a new front having been put in and the entire building having been re-painted and re-decorated.

The old American Theatre in the same locality was re-opened Monday, July 28. It has been re-named the Edith. Extensive improvements were also made to the house, including new projection equipment. W. R. Baker and Walter N. Miller are the owners of the house.

Freeman Seeks Ideas.

Charles Freeman, manager of the West Penn Photo Play Co., which operates the Regent and Star Theatres in New Castle, has been traveling over the country the past four months getting ideas for his company's new theatre which is now under construction, and will be finished about the first of the year. The new house will have a seating capacity of 1,800, and the approximate cost of the theatre will amount to $250,000. All the latest equipment will be installed, including a large pipe organ.

McCalmont Is Back.

R. V. McCalmont, for many years a prominent exhibitor of Burgetts town, Pennsylvania, who recently sold out, is back in the game again, having bought the Star Theatre at Mercer, Pennsylvania, from Lowry, the manager of the theatre, was killed in an auto accident recently and his partner, being in another line of business, was obliged to dispose of the business.

Majestic Theatre Damaged.

Fire, which is believed to have started from paper boxes igniting near a boiler, did $10,000 damage to the Majestic Theatre Building, Brighton Avenue, Rochester, Pennsylvania, early Friday morning, July 18. Occupants of the second, third and fourth floors of the structure were forced to flee scantly clad.

The theatre, which is owned by Louis Nadler, Louis Cowan, and Myer Winograd of Pittsburgh, was damaged to the extent of several thousand dollars.

Pictures for High School.

The Tyler County High School, located at Middleburn, West Virginia, has installed a moving picture equipment and intends to make motion pictures an important part of its studies in the future.

"Soft, Rupert, Soft, in Sooth."
Emmy Wehlen gets the soft pedal, by request, in "A Favor to a Friend," her newest Metro.

Representatives of the board were in Pittsburgh recently and placed their order for projection equipment, consisting of Powers machine, booth and Gold Fibre Screen.

Reynolds Buys Out Filson.

J. M. Reynolds has purchased the interest of his partner, Mr. Filson, in the Family Theatre at Grove City, and will hereafter be the sole owner and manager of the house. He also owns the property and states that he will maintain the high standard set by the house, which is the oldest in the city and one of the first in the country..

Schweitzer Opens New Jewel.

The old Jewel Theatre, Spring Garden Avenue, North Side, Pittsburgh, was reopened Saturday, July 26 by its new owner, Oliver Schweitzer, who has renamed it the New Jewel. The house had been closed for remodeling and redecorating, and now presents the appearance of a new theatre. Mr. Schweitzer was formerly house manager at his brother George's Atlas Theatre, also on the North Side.

Glanz Now Exploitation Manager.

Moe Glanz, erstwhile salesman and for the past few months assistant manager of the Pittsburgh Select office, has been appointed exploitation manager of the same office.

Goode Is Back.

Ed Goode is back at his old job as head of the poster department at the Pittsburgh Select exchange. Goode has just returned after a year's service in France.

Chernoff With Goldwyn.

M. J. Chernoff is now connected with the Pittsburgh Goldwyn exchange in the capacity of special representative. Sam Wheeler is in charge of the booking department.

Mooney Succeeds Moore.

J. J. Mooney is the new manager of the Hodkinson exchange, Pittsburgh, succeeding Carlos E. Moore, who resigned a few weeks ago. Mr. Mooney comes from Cleveland.

Personal and News Notes.

For the benefit of its employes the West Virginia-Pittsburgh Coal Company is building a picture theatre at Colliers, West Virginia.

The Delton Theatre, Dormont, Pa., is being remodeled. Included in the improvements is the installation of two Powers 6B machines and a Gold Fibre Screen.

C. E. Couplerhas sold his Casino Theatre in Washington, Pa., to Mr. Wolken former owner of the Columbia Theatre at New Kensington, the new owner having taken charge July 14. Mr. Couplerhas still has the Bijou Theatre in Washington and will hereafter give this house his undivided attention.

Jacob S. Kell, of Buena Vista, Pa., is opening a new theatre in that town. He purchased two Powers 6B machines.

The Operators' Union has mailed out contracts to the managers of the theatres in the Pittsburgh district asking for a slight increase in wages.

Among the returning soldiers of late are David Thomas, operator of the Idle Hour Theatre, Diamond street, and Paul Kaufmann, of the Regent Theatre, the R. & C. house in East Liberty.

Miss Hazel Parker, bill clerk at the Pittsburgh Metro exchange for the past three years, resigned her position recently. She was married last December to James Christy, a soldier, who has only recently been mustered out of the service. The employes of the Metro remembered the young couple by presenting the bride with

a chest of Community silver. Miss Helen Lowitz has assumed the position occupied by Miss Parker.

The Kelcy Brothers have taken over the Ideal Theatre, Johnstown, and are remodeling and improving the premises in many ways. New projection equipment, including Powers 6B machines, Gold Fibre Screen and other equipment is being installed.

Louisville News Letter

Free Pictures for Church.

ANNOUNCEMENT was made at Lexington, on July 25, that the Woodland Christian Church would introduce free moving pictures in its house of worship for the entertainment of the congregation. It was announced that the first showing would include a two reel drama, a one reel comedy and a musical program. The Brotherhood Bible Class of the church, under the direction of J. W. Porter, is engineering the plan.

May Be Made Permanent Feature.

If this proves successful it will be made a permanent feature of the church program. So far as is known this is the first church in the state to show a comedy or drama for the edification of the congregation, although strictly Biblical pictures were shown at Paducah, a year or more ago. The action at Lexington coming so closely on the heels of the crusade by the ministerial union against Sunday shows is creating widespread interest.

Camp Taylor Houses Closing.

Theatres at Camp Taylor have practically all been closed for several weeks, due to the fact that the camp is almost deserted, and stores, restaurants and other business concerns are giving up their leases as fast as they expire. However, announcement has just been made to the effect that a large division of the regular army will be quartered regularly at the camp as soon as it returns from overseas, with the result that the outlook for the camp theatres as well as downtown Louisville houses has improved from the military standpoint.

Buckingham to Re-open.

Announcement has been made in Louisville that the Buckingham Theatre, Second and Jefferson streets, will be leased for stage attractions or as a moving picture theatre by Col. James P. Whallen. This theatre for many years was the leading burlesque house of the district, but has been closed for two years.

Picture Organist Talks.

Carl Wiseman who has been playing at the Alamo Theatre for the past three years, has given several excellent talks recently in connection with his work, making one address before the Kentucky Educational Association under the general topic: "The Possibilities of Educating the General Public through the Medium of the Motion Picture Organist." Mr. Wiseman came to Louisville from New York, has been head of the organ division of the Louisville Conservatory of Music, and organist at St. Paul Episcopal Church. In September he goes to the First Unitarian Church.

Short News Item.

At Shelbyville, Kentucky, J. C. Waslington has leased a lot at Sixth and Clay street for an airdome, and secured sanction of the city council, which refused a permit for such a show on Washington street, between Sixth and Seventh.

At Hellier, Kentucky, the Hellier Amusement Company, capital $3,000, has been chartered by G. A. Bickford, W. E. Johnston and others.

P. B. Gibson has started work on his new moving picture theatre at Russell, which is on the C. & O. lines, and a considerable railroad town.

At Lawrenceburg, Tennessee, the Princess Theatre has been sold by Dr. William Gallagher to interests from Sheffield, Ala.

The Victory Theatre, Whitesburg, Kentucky, in a rich coal and timber region, has been opened by A. Blacker, of Louisville; and Tony Raneiri, who purchased the Collins Brown interests in the Whitesburg Theatre.

At Huntington, Tennessee, Mrs. Linnie M. Carter has rented the old Circuit Court room, in which she will operate a moving picture theatre.

Charles (Cy) Reinhardt, who made fame with Fields Minstrels, has been singing at the Mary Anderson Theatre, with success, for the past several weeks, while spending his vacation in Louisville.

DETROIT IS PLANNING MORE HOUSES

Eight New Picture Theatres Are Now Promised For Completion Before the Ending of This Year

AMONG the newest Detroit Theatres promised for erection before the end of the current year are: Allen Brothers; one by Jacob Schevitz on Russell street, near Alger; Reviera Theatre, on Grand avenue and the car line loop; one on Michigan avenue by Herman Kremer; another on Michigan avenue by Anthony Grzenski; one on East Jefferson by George Harrison and associates; one on Mack avenue by George Zick, and one on the Oakman Boulevard.

Michigan Screen Club Meets.

The Michigan Screen Club held its July meeting at Wampers Lake, near Adrian, as guests of Elwyn M. Simons, of the New Family Theatre. In addition to the business meeting there was boating, fishing and bathing. Among those who participated were Harvey Lipp and Glenn Cross, Battle Creek; Pete Frank and W. S. McLaren, of Jackson; Herb Weil, Port Huron; W. C. Watson, Bay City; Charles Garfield, Flint; J. R. Denniston, Monroe; Fred Wuerth, Ann Arbor; Claude Cady, Lansing; Lew Barnes, Kalamazoo; Ernie Keyser and Elwyn Simons, Adrian; and Jacob Smith, Moving Picture World.

Another House for Adrian.

Elwyn M. Simons, of the New Family Theatre, announces the purchase of property in Adrian, on which he will erect a new theatre as soon as present leases expire. The house will seat not less than 750 people. Mr. Simons and associates now operate the Family and Garden Theatres in Adrian.

Realart Increases Staff.

C. G. Kingsley, Detroit manager for Realart Pictures, announces the appointment of Harry Hondorf as his assistant, and Miss H. Kingsbury as booker. Mr. Hondorf was recently with Metro, while Miss Kingsbury comes direct from the Fox exchange.

Gibbons Goes to Fox.

Miles Gibbons, Detroit Fox manager, announces the appointment of Ira H. Cohen as Detroit city salesman and assistant in the sales department. Mr. Cohen was with Metro for the past eight months and prior to that time was for nearly four years with the Universal in its Detroit, Cleveland and Cincinnati exchanges.

Three Houses Open.

Three theatres have opened during the past ten days: The New Maltz Theatre, Alpena, which is one of the Fitzpatrick and McElroy houses; the New Palace Theatre, Charlevoix, owned by L. A. Moon, and the New Strand, in Flint, Lester Matt's house, which has been completely remodelled and enlarged.

Colonial Will Put on Vaudeville.

Warren and Cohen, of Detroit, confirm the report that their Colonial Theatre will play Marcus Loew vaudeville starting Labor Day. It will also play big feature pictures, as its policy will be continuous shows from noon to eleven P. M.

Codd Gets Adrian House.

Robert Codd, manager of the Strand, Niles and the Lincoln, Owosso, announces that he and his associates have leased the Crosswell Opera House, Adrian, Mich., and that they will spend $10,000 in improvements, opening the house as a picture playhouse in September.

Harry Guest with Goldwyn.

Harry Guest has taken up his position as manager of Goldwyn's exploitation department in Detroit.

Ground Broken for New Allen.

Ground has been broken for the new Allen Brothers' theatre which is to be erected on Woodward avenue, between Petersboro and Watson streets, and which will cost $600,000 and seat 2,000 people. Its completion is expected in the spring of 1920.

Short Notes.

The Riviera Theatre Co., of Detroit, has capitalized for $250,000. The stockholders are W. C. Quimby, of Fort Wayne, Ind.; H. A. Ross and Herbert Woodhead, Detroit.

Bert Weddige, of the Michigan Motion Picture Supply Co., who recently returned from an extended Eastern trip and an inspection of the Simplex factory (for which he is Michigan distributor), has placed an order for two carloads of Simplex projection machines to keep pace with orders.

Earl Hennesy, recent manager for the William L. Sherry Service, has resigned to become special representative for the Minter-United Amusements.

The Fatal Ace of Spades and the Man Who Dealt It to Himself in "The Gamblers."
Harry Morey sends himself to jail in order to save his father in his latest Vitagraph from the play by Charles Klein.

CINCINNATI HAS A WONDERFUL SUMMER

Picture Theatre Business Stands Right Up in Spite of the Warm Weather and Baseball

BUSINESS in the Cincinnati moving picture houses continues very good, despite the handicap of the warm weather and the strong counterattraction of the winning baseball team now representing this city in the National League. Crowds of from 20,000 to 25,000 now are common occurrences at the ball park, and the natural inference would be that this condition would work to the detriment of patronage for other amusements, but such has not been the case. Instead, it seems to have the effect of putting people in such an amiable mood that they continue the hunt for pleasure into the evening, and the movie houses receive a fair share of the patronage.

Business Beats Last Winter.

Several of the shows at the summer houses have played to a volume of business not even approached by the best runs of the regular winter season, and all of them have done quite well financially. A notable improvement in the class of the bookings offered has been in evidence, and the success attending the efforts of the managers to give their patrons the best shows possible to secure has been both remarkable and profitable.

Already the local managers are preparing for the large fall and winter patronage which they all feel sure is to come, the past few weeks being marked by the signing of contracts which will provide first class amusement for the movie fans of Cincinnati during the coming season.

An Evil Eliminated.

The efforts of the Cincinnati Film Exchange Managers' Association of the Cincinnati Chamber of Commerce toward eliminating some of the abuses to which their service has been subjected in the past have met with gratifying results, according to an announcement made by Secretary C. V. Zimmerman. Chief among these evils has been the habit of a few of the exhibitors to hold the films shipped to them an unreasonable time, and the statement is made that proof was had in several instances that the films had been shown in other houses than the one originally receiving them, without the exchanges receiving the additional pay for such use. Some of the managers suggested harsh measures in checking this abuse, but a campaign of education was resorted to, which had as its object to call the attention of the offending managers to the injustice of such abuses. It is stated that this plan has been so successful that no unusual delay in the return of films has been reported by exchange managers recently.

Palace Will Open in September.

E. F. Albee, president of the B. F. Keith Theatre Company, was in Cincinnati during the past week and made an inspection of the new Palace Theatre on East Sixth street, which is now about ready for the opening. Mr. Albee stated that the new house would open the first Monday in September and would be run as a popular vaudeville and feature picture house.

Strike About Ended.

The strike which has been in progress among the former employes of the Cincinnati exchanges has about petered out. Little activity has been evidenced during the past week, and many of the strikers have made application for their old positions under the conditions prevailing previous to the formation of the union, it is said. Just how many of them have been reinstated has not been announced, but it is certain that many of them will not be re-employed, as their positions have been filled satisfactorily by help secured in the early weeks of the trouble. It is not believed that any further trouble will be experienced in this connection.

Philadelphia News Letter

Film Row Is Changing.

MANY changes will shortly be seen in Philadelphia's "film row," where almost all of the film exchanges are at present located with the exception of the United Artists Corp., who were compelled to move into the Bulletin Building. The Fox Exchange will require more room and has planned to build a two story exchange building, to take in the two properties at 1331 and 1333 Vine street. During the course of construction, Fox will occupy temporary quarters at 1225 Vine. Another important change will be the removal of the Vitagraph exchange from their present quarters at 12th and Race streets to 1227 Vine street.

Triangle Has Hopes.

The plans for the Vitagraph include the premises occupied just now by the Triangle Film Corp., and 1225 Vine street. The Triangle has several places in view and expect to be in new quarters by September 31. Reports that a new factory building will occupy the south east corner of 13th and Vine streets has given the Electric Theatre Supply Co., cause for apprehension although they have an extension of several months more on their lease, in which to become settled permanently. Masterpiece Film Exchange, expects to take one of the floors above the present quarters which will necessitate the removal of another exchange already established there. In the meanwhile the building occupied by the World Film Corporation, and which was destroyed by fire, is still in ruins and will probably not be rebuilt for some time.

Got Past Censor.

M. Greenwalt, the official motion picture photographer of the Stanley Company, who has continually been getting scoops on local events for the theatres, has just acquired the honor of being the first man to produce the pictures of the Kilbane-Fox fight in Philadelphia, and have them passed by the Pennsylvania Board of Censors. The bout featuring Kilbane, the champion featherweight, was a six-round affair and consumed over 1,200 feet of film to shoot it.

Open Booking and Closed Windows.
A new view of Beatriz Michelena, who stars in "Just Squaw," a Robertson-Cole feature distributed by Exhibitors Mutual.

Short Notes.

Manuel Capelman, has installed a new motor generator and two simplex machines at the Grand theatre for use in his up-to-date projection room.

Marty Wolf, manager of the Victoria theatre, will spend the next two weeks at Stone Harbor, where he will enjoy his well earned vacation.

W. Humphries, manager of the Triangle Exchange, is spending the week ends at the shore.

The Arcade theatre in Richmond has been sold by William E. Butler to A. Freedman. Mr. Butler, also is the owner of the Clearfield theatre.

Minneapolis News Letter

R and F Still Adding Houses.

RUBEN AND FINKELSTEIN have taken over another popular neighborhood house in Minneapolis, the Lyndale theatre, Lake street and Lyndale avenue, bringing the total number of moving picture theatres in the Twin Cities under their control, up to twenty-two.

The Lyndale theatre has been under the management of Jack Martin. It is located in an ideal residential district and has had a high class patronage. Ruben and Finkelstein plan te put the new house in first class condition and through it will play the best film productions.

War Veteran Back On Job.

G. Carroll Johnston, who spent twenty-two monts overseas in both the Canadian and American armies, is now with the Minneapolis Universal office and is on the road with the "Heart of Humanity" company. During the latter days of the war and after the occupation of the Rhineland, Mr. Johnston served as moving picture photographer with the American army. He enlisted in the Canadian army and later was transferred to the American forces.

Hinds With Pathe.

Frederick C. Hinds has taken charge of a newly created exploitation department for the Minneapolis Pathe exchange, under the direction of C. W. Stombaugh, manager of the branch.

Mr. Hinds' most recent activities were in connection with campaigns launched in behalf of "The Heart of Humanity" and "The Unpardonable Sin."

Goldwyn Office Enlarged.

The Minneapolis Goldwyn exchange under the management of L. E. Davis is undergoing a transformation. Since the removal of the Supreme office to the seventh floor of the same building, the Goldwyn branch has been enlarged by the addition of the space formerly occupied by that concern.

New Slide Company Opens.

The Norton Slide Company has opened offices in the Jewelers Exchange, Minneapolis, with a complete line of slides. The company manufactures all kinds of art and advertising slides. George M. Norton, proprietor.

"At the Old Stage Door" Is Lloyd's Next.

Harold Lloyd as a village nondescript mistaken at the stage door of a theatre as the new leading man is the way this popular comedian takes to create laughs in the Pathe release for July 20. "At the Old Stage Door" is the title of the comedy, and it is one of the brightest and timeliest of the lot. The action of the comedy provides opportunity for Lloyd for several attractive scenes, or rather say, behind-the-scenes. Here the audience gets a glimpse of that forbidden land on the far side of the drop curtain.

Among Independent Producers

Conducted by C. S. SEWELL

Cohn to State Right "Hall Room Boys" Comedies

JACK AND HARRY COHN announce that the series of "Hall Room Boys" comedies will be offered on the state rights market, and that contracts have already been made with several territorial buyers. This decision was made on acount of the attractive offers made by many independent exchangemen.

Flanagan and Edwards, the featured players in these productions, are well-known vaudeville headliners, and their popularity, together with the publicity given to the H. A. McGill cartoons, which have been published for fifteen years in many leading newspapers, are believed to be responsible for the quick response by state rights men.

William Parsons, president of the National Film Corporation, has assured Harry Cohn that he will make the "Hall Room Boys" comedies sufficiently high class to compete with any of the two reel comedies, and that the quality will be up to the standard of the first two releases which have been shown at the New York Strand, if not better.

Joe Brandt, until recently prominently identified with Universal and now associated with the National Film Corporation, has taken active charge of the exploitation and sale of this series, and arrangements have been made for the appearance of "Percie and Ferdie," the McGill cartoons, in a large number of additional newspapers in the principal cities.

Jack and Harry Cohn have opened offices at 1600 Broadway, and Joe Brandt is at the same address.

Interest in Lee Kiddies' Playlets Pleases Rogers

LOU ROGERS, producer of the two reel comedies featuring Jane and Katherine Lee is highly pleased with the large number of inquiries regarding these playlets, received from all parts of the country, and in this connection states:

"These replies I consider splendid testimony as to the popularity of the Lee children, the value of the product we are offering, and convincing evidence of the efficiency of the trade papers used in advertising the offerings.

"From all parts of the country exhibitors have wired or written to be listed as applicants for the series, and the present plan of featuring the Lee kiddies in two reel features is proving especially popular with exhibitors.

"The vehicles for the young comedians differ from the usual run of short comedies. The offerings are playlets, that is, they have a real story in tabloid form, entertainingly and comically portrayed by the youngest stars of the screen. The viewers interest is calculated to be sustained throughout the swift running and snappy comedies, and there is no effort to draw out the material beyond two reels.

"Announcement of date and particulars of release will be made within a short time."

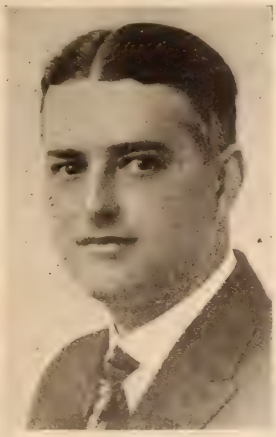
Mountan Going to Europe

DAVID J. MOUNTAN, special representative of William Steiner will sail for Europe on August 14, on the White Star Liner "Adriatic." Mr. Mountan is taking with him prints of "Sky Eye" the seven reel aviation and oil-field picture as well as a series of two reel western "Lone Star" dramas, produced by Mr. Steiner. He will visit London and Paris to arrange for the distribution of these productions, and will hold a trade showing in both of these cities.

M. & R. to Handle Pioneer Films on Pacific Coast

RIGHTS to current and forthcoming Pioneer attractions for California, Arizona and Nevada have been acquired by Charles Rosenthal, Jr., for the M. & R. Exchange, with offices in both San Francisco and Los Angeles. This deal, coming closely after a similar arrangement with Elliott and Brockwell, Chicago, is looked upon as a forerunner of similar outlets in exchange centres for all Pioneer attractions.

Mr. Rosenthal, before leaving this city stated, "I spent several weeks in New York, and, after viewing a large number of productions, closed with Pioneer, as I am convinced they have the finest line of specials. I was also much impressed by the spirit of co-operation which characterizes the entire organization, particularly the publicity department, which is equipped to give full co-operation, both in supplies and service, to exhibitors and exchangemen handling Pioneer pictures."



Charles Rosenthal
General manager M. & R. Exchange, San Francisco and Los Angeles.

Associated with Mr. Rosenthal is E. B. Mayer, who is a well-known exchangeman, and has had extensive training in theatrical and film fields. Mr. Mayer is the nephew of David Belasco.

Immediate exploitation of "Virtuous Sinners" is contemplated, to be followed by territorial campaigns on the other Pioneer features, "The Girl from Nowhere," "Sins of the Children," "The Boomerang," "The Long Arm of Mannister" and "Atonement," with Grace Davison.

Arrow Makes Sales on Two Series.

Arrow Film Corporation announces the sale of the following rights to the series of Lone Star Western dramas, featuring Harry Myers, June Keith and Charles Graham; also rights to "Demon's Shadow" serial to Phil Goldstone for Missouri and Kansas and to Sterling Film Company, Omaha, for Iowa and Nebraska. Rights to the "Blazed Trail" series of Northwood dramas have been sold to the Southeastern Pictures Corporation for North and South Carolina, Tennessee, Georgia, Florida, Alabama; Louisiana and Mississippi.

All Episodes of Serial Being Prepared Together

SIDNEY REYNOLDS, president of Supreme Pictures, Inc., announces that for many months his staff has been at work not only on the first few episodes of the serial starring J. Robert Pauline, but on the entire fifteen episodes. This has been done in order to insure that there will be no lagging of interest and that each succeeding episode may achieve something new in thrills, interest and characterization.

"Serials," says Mr. Reynolds, "enjoy the same powerful influence over the public which is exercised by the circulation-building serial stories in the magazines. They contain the element of continued suspense which the public desires and assure a regular and continued patronage.

"We wish to emphasize the fact" that in the performance of his hypnotic feats Mr. Pauline will exercise genuine hypnotic powers, and we feel that this will arouse wide interest on the part not only of the mystery-loving public, but of the medical, surgical and psychological fraternity everywhere. In view of the widespread interest in psychic subjects and mysteries, in Mr. Pauline himself and in good serials, coupled with the widespread exploitation campaign to be conducted, we expect to make this Supreme serial one of the most successful of the season's productions."

Arrow Offers Comedies with Hank Mann as Star

HANK MANN is being featured in a series of one-reel comedies released on state rights basis by Arrow Film Corporation. This clever comedian will be remembered by motion picture audiences for his work in Keystone and Sunshine comedies.

A number of territorial sales have already been made on this series: I. E. Chadwick, of the Merit Film Corporation, has secured rights for New York and northern New Jersey; Major Films, Inc., for New England; Exhibitors' Film Co., of Pittsburgh, for western Pennsylvania; Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey, also for Delaware, Maryland and District of Columbia; Sterling Film Company, Omaha, for Iowa and Nebraska, and to Southeastern Pictures Corporation for North and South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana and Mississippi.

Sherrill Returns from Coast and Announces Plans

AFTER an absence of eight weeks William L. Sherrill, president of the Frohman Amusement Corporation, has returned to New York and announces that while in Los Angeles, he acquired all the outstanding stock of the Poppy Comedies, the subsidiary company producing the comedies featuring Mack Swain. He also reorganized the staff, installing a scenario department under the supervision of Frances E. Guihan, formerly of the scenario department of Metro's West coast studio.

Mr. Sherrill also made arrangements with the Universal Film Manufacturing Company for the production of the Texas Guinan and Mack Swain pictures in its Universal City studios, and moved both companies to that point.

Mr. Sherrill supervised the making of two of the Texas Guinan productions, "The Dead Man's Hand," by Julian Johnson, and "The Sacrifice," a legend of Indian loyalty, and started a third, "The Heart of Texas." He also produced two Mack Swain's "Ambrose' Golf Career" and "The Lunatic."

Mr. Sherrill states that his company is contemplating producing a serial, and that upon the completion of the Texas Guinan westerns and Mack Swain comedies, his present plan is to make further productions in the East.

Walthall Film Reissued

THE Exhibitors' Film Exchange, with its offices at 126 West 46th street, have arranged to reissue "The Wreck," starring Henry B. Walthall, adapted from "Ghosts," by Henrik Ibsen, and formerly released as a Mutual Masterpiece. The story is announced as having been reconstructed with new titles, and an attractive line of paper, ones, threes and six sheets, 11x14 photos and slides. "The Wreck" will be the first of a series of reissues that will be released by the company to state rights buyers.

Unique Advertising Aids for Monopol Attractions

MAX COHEN, president of Monopol Pictures Company, has prepared an attractive line of advertising accessories for "Crimson Shoals" and "Alma Where Do You Live," which are now being offered to state rights buyers. Among the supplies available are lobby display sets including three 22x28 photos in olive green, an assortment of lithographs, a new style press sheet, slides, heralds, photographic poster reproductions and several novelties.

The press sheet is 14x22, printed on eighty pound paper, and it will contain several full page illustrations which the exhibitor can use for lobby decoration.

The lithographs for "Crimson Shoals" are said to be particularly striking. They consist of three styles of one's, two styles of three's, two styles of sixes' and one twenty four sheet stand, and in all of the paper the performance of Francis Ford in delineating three characters at one time has been strongly emphasized.

A novelty for the exploitation of "Alma Where Do You Live" is a regulation safety match box carrying on one side the title of the picture and its stars while the other side is reserved for the imprint of the exhibitor.

Big Exploitation Campaign on "Everybody's Business"

A REMARKABLE exploitation campaign will be conducted on Everybody's Business," says the W. H. Productions Company handling this feature. Plans have been prepared which include the securing of the co-operation of fraternal organizations, civic societies and officials high in public life, in assisting exhibtors in putting over this picture.

In addition, the well-known writer, H. C. Witner, has written a twenty thousand word novelization of the story suggested by the photoplay, which will be released as a magazine supplement to many of the leading Sunday newspapers in the larger cities, and serially in newspapers in the smaller cities and towns together with heavy preliminary advertising.

This story is said to be extraordinay in many ways, and it is announced that a prominent book publisher made Mr. Witner an attractive proposition of the book rights. However, the W. H. Production Company have arranged for the exploitation as outlined.

Foreign Rights Sold for "Long Arm of Mannister"

THE Pioneer foreign department has just concluded the sale of the world's rights, exclusive of the United States and Canada, for "The Long Arm of Mannister," with Henry B. Walthall, to the Inter-Ocean Film Corporation.

This picture is among the most recent of the additions to the Pioneer list of attractions, the negative having been received in New York early last week. Already territories with exchange centres at New York City, Chicago, San Francisco and Los Angeles have been disposed of.

Among the Pioneer specials which have recently been placed on the markets of England and Continental Europe are "Virtuous Sinners" and "The Girl from Nowhere." According to recent advices the dates for the first showing of these pictures in London have been set for the near future.

Five Foreign Territories Sold for "Virtuous Men"

FRANK BROCKLISS, controlling the foreign distribution to "Virtuous Men," starring E. K. Lincoln, and directed by Ralph Ince, announces the sale of rights on this production for Switzerland, Italy, Holland, Spain and France.

In handling this film in foreign countries, the Brockliss organization has introduced an innovation. Special scenes filmed by the producers, and which in atmosphere and action were designed to carry a direct appeal to foreign audiences, have been inserted. The success of this plan, indicated by advice from Sydney Garrett, president of J. Frank Brockliss, who is now abroad, and states that the S-L feature is meeting with great success, has led Messrs. Sawyer and Lubin to the decision to continue this plan on their forthcoming productions.

Unusual Aeroplane Stunts for Helen Holmes Serial

IN THE SERIAL, "The Fatal Fortune," which is now being produced by the S. L. K. Serial Corporation, it is announced that Helen Holmes, who is featured, will offer a new species of thrills by performing several stunts with an aeroplane which have never before been attempted by a feminine serial star, including a leap from one aeroplane to another in mid-air, with both planes traveling at high speed.

Only a few days ago Miss Holmes while in an aeroplane with Lieutenant Jack Levering, who is supporting her in this serial, was overtaken by a heavy storm. Lieutenant Levering, who was driving the machine, endeavored to climb above the clouds, but his engine went dead and he had to descend. While volplaning to the ground the plane was struck by lightning, but, fortunately, no serious damage was done and the plane alighted in a swamp without injury to Miss Holmes or Mr. Levering.

One Bulls Eye Company Going to Hawaii.

According to Nat H. Spitzer, studio manager for Bulls Eye Film Corporation at its Hollywood studios, two of the comedies to be made by the company in September and October will be filmed in the Hawaiian Islands.

It is expected that the trip will consume about six weeks. The comedies will be cut and titled on the return voyage, and will be ready for release by the time the ship reaches San Francisco.

Grace Davison and Conway Tearle Make Up the Duet W hich Puts the Tone of Emotional Music in "Atonement."
Three big scenes from the Pioneer attraction are shown here, with the stars running the scale of human feelings.

Bennett J. Brandon
Who heads Arrow's foreign sales department.

Arrow Film Establishes a Foreign Department

THE ARROW FILM CORPORATION has taken another step forward in its expansion movement. This week the Arrow announces that it has opened an exclusive foreign department in order to handle all foreign business. This department will be in charge of Bennett J. Brandon, under the personal supervision of W. E. Shallenberger. It is planned to open offices abroad.

With the foreign office in working order Arrow will be able to take on all subjects that are suitable for the world's rights instead of merely for this country, as formerly.

W. E. Shallenberger, president of Arrow, has long been contemplating this move, but has waited for the conclusion of the war before taking active steps in this direction.

Bennett J. Brandon, the new manager of the foreign department, is an old film man, as well as an exporter of considerable note. For years Mr. Brandon was manager of the Oceanic Film Corporation. He has been an independent distributor of pictures abroad for some years, with offices in Chicago. Mr. Brandon has traveled extensively, being thoroughly familiar with all of the foreign countries and speaking several foreign tongues, including Spanish, French and German. His first connection in the film business, incidently, was with Mr. Shallenberger, as export manager of the Thanhouser Film Corporation.

"The Open Door" To Be a Big Feature Picture

UNDER the supervision of Dallas M. Fitzgerald, work is now proceeding on what is announced as a production of big caliber with extraordinary photographic effects and novel shots. The working title of this feature is "The Open Door," and it is based on a scenario prepared by Garfield Thompson.

A strong cast has been assembled, headed by Anna Lehr, and assisted by John P. Wade, Frank Evans, Robert Broderick, Sam J. Ryan, William Cavanaugh, Walter Miller, Johnnie Walker and Edith Stockton.

John Wolnow, formerly a technical expert for William Fox, has been engaged to handle the studio details and the production is already more than half finished.

New Company Will Produce Four Ten-Reel Features

THE United States Photoplay Corporation announces it will produce four ten reel motion pictures, titled "Determination," "The Home of Man," "The Soul of Man" and "Deception," all of which are from scenarios and stories by Captain F. F. Stoll, a former government official.

The first will be "Determination," which is described as a story of great human interes, laid in the Whitechapel district of London, with which the author is thoroughly familiar.

The producers state that actual screen work will be begun in a very short time and that already the rights for Ohio have been sold for a large sum. Tod Sloan, at one time one of the best known jockeys in the world, has been selected to ride the horse "Determination," and "Kid" Broad is also under contract to appear in the production. The cast also includes Effie Logan, who was the winner of an international beauty competition.

Victory Kremer Reports Successful Sales Trip

VICTOR KREMER, who has spent a month touring the Western states and southwestern Canada, in a campaign for the Victor Kremer Film Features, reports an unusually successful trip. Practically the entire West Coast, many of the Central Western states and a large portion of southwestern Canada, have been sold for both feature pictures and short-reel subjects.

More than a dozen contracts have been closed and negotiations are under way for as many more. Mr. Kremer, who is now on his way back to his Chicago headquarters, reports that he is confident the entire country will be sold solid shortly.

The state rights pictures now selling include a block of ten multiple-reel features from among the best of Essanay productions, featuring Henry B. Walthall, Taylor Holmes, Bryant Washburn, Captain Richard C. Travers and Jack Gardner; ten Broncho Billy one-reel Western dramas, ten Snakeville Western comedies, featuring Slippery Slim, and ten George Ade fables.

"I find that there is not only a big demand for features, but for the short subjects," said Mr. Kremer. "The four Jack Gardner features were eagerly sought, as were the features of Walthall, Washburn, Holmes and Travers.

Export and Import Secures Foreign Rights to Serials

THE EXPORT & IMPORT FILM COMPANY, INC., have just closed a contract whereby they have obtained the exclusive right in the foreign market on all serials to be produced by Serico Producing Company, of Wilkes-Barre, Pa.

The first one from the well-known story by C. & N. Williamson, "The Woman in Gray," featuring Arline Pretty and Henry Snell, is now being produced under the direction of Mr. Vincent.

Besides the above, the Export & Import Film Company also control "$1,000,000 Reward," featuring Lillian Walker, being produced by the Grossman Picture Corporation, and an Animal serial in course of production under the personal supervision of Col. W. N. Selig, entitled "The Lost City."

Schwerin Buys Territory on Garson's "Hushed Hour"

CHARLES F. SCHWERIN announces that he has acquired from Harry I. Garson the Southern rights to "The Hushed Hour," starring Blanche Sweet, supported by Milton Sills, Wilfred Lucas, Rosemary Theby, Mary Anderson, Gloria Hope, Harry Northrup, Wyndham Standing., Ben Alexander, L. T. Steers, Winter Hall, Lydia Knott and Edward M. Kimball. The picture will be ready for release the first week in September.

Mr. Schwerin's territory comprises Delaware, District of Columbia, Maryland, North and South Carolina, Georgia, Florida and Alabama, and he controls practically the same territory on another Garson production, "The Unpardonable Sin." He will leave New York next week for a trip to all the important centres of this territory. An elaborate press book and other accessories for the exhibitors use are now being prepared.

Krellberg Gives Views on Serial Exploitation

S. L. KRELLBERG, president of the S. L. K. Serial Corporation, producing "The Fatal Fortune," starring Helen Holmes, is a film man of wide experience, and has been associated with very nearly every branch of the industry.

Having been an exhibitor, he points out the necessity for advertising and exploitation on the part of exhibitors in order to secure the maximum box office value.

"A serial, in order to be successful," says Mr. Krellberg, "must have thrills, mystery, suspense and plenty of action. It is by nature separate and distinct from other kinds of pictures, its effect on the mind being cumulative, and more persisting in its impressions. Exhibitors should therefore not overlook the possibilities of serials as business getters, or under-rate the value of a high class star in a production which is presented regularly from week to week.

"It was with this in mind that we secured Helen Holmes for the star and are presenting her in a production which has all the elements of success already referred to. In addition, we have prepared everything necessary for the exhibitor to properly exploit "The Fatal Fortune." There are artistic twenty four sheets, six sheets, two kinds of threes and one sheets and many novelites, and in addition there will be conducted an extensive campaign in the newspapers and picture magazines, designed to be of particular help to the exhibitor.

"An exhibitor should not be content to use only a few one sheets and photos in his lobby, but should conduct an extensive campaign before the opening and continue it until the end to get the best results."

Sherman L. Krellberg
President of S-L-K, looking over contracts, with state rights buyers on his serial with Helen Holmes, "The Fatal Fortune."

Producers' and Distributors' News

"Shadows of the Past" Is a "Different" Picture

SHADOWS OF THE PAST," a story of three ex-convicts, with Anita Stewart in the leading role, is the current Vitagraph release. This re-issue is "different." It is not a crook play although the three central figures, a man and two women, served a year each in prison. It is not a play of the underworld. It strives to demonstrate the difficulties surrounding the ex-convict when he does his utmost to "go straight" after his release from prison.

The story is not an attack on the police or police methods. Time was when the police, and those of New York in particular, were accused of placing every obstacle in the way of the former convict. They went on the assumption of once a crook, always a crook. But this premise has been proved to be a fallacy.

Vitagraph has given "Shadows of the Past" a production in keeping with the excellence of the story and has provided a superb cast. It was Harry T. Morey, E. K. Lincoln, L. Rogers Lytton, Julia Swayne Gordon, Rose E. Tapley and others. The play was written by Marguerite Bartsch. Ralph Ince was the director.

"The Pagan God" Is a Strong Mystery Drama

THE PAGAN GOD," Robertson-Cole's latest H. B. Warner production distributed by Exhibitors Mutual, is a strong mystery story. Not only is the story of Chinese intrigue intensive, but the unusual locale of the story, interior Mongolia, is an additional attractive feature of the production.

Exhibitors throughout the country recognize the drawing power of a good story of intrigue and mystery. In "The Pagan God" they not only secure the popular story but the additional box office value of one of the most popular stars, H. B. Warner, and exploitation possibilities in the Chinese atmosphere that will greatly increase business.

"The Pagan God" is a story of China, of its intrigue, its subtleness, and its hatred for the white man, shows Warner in the role of an American diplomatic agent, who, to foil a heathen outbreak against Christians, is compelled to risk his life among the Chinese plotters. A Chinese village was built with the co-operation of several educated Mongolian natives.

Morey on Location in New England.

Harry T. Morey and his director, Paul Scardon, together with his supporting company, cameramen and all others needed in the taking of a picture, left recently for Waterville, Lancaster and Campton, N. H., where they will "shoot" the outdoor scenes for Morey's new feature, "Out of the Dark." Nearly all the outdoor scenes are laid in lumber camps.

Jean Paige will be Mr. Morey's new leading woman. Others in the cast will include Anna Lehr, George Majeroni and George Howard.

John Lynch.
Who has recently joined the Selznick scenario staff.

"The Guilty Woman" Shows Jealous Wife's Mistake

THE ease with which a jealous wife can condemn to public ignominy an innocent girl as "the other woman" in a domestic controversy is taken as the underlying theme in Thomas H. Ince's latest production for Paramount. "The Virtuous Thief," in which Enid Bennett plays the stellar role. The picture is scheduled for release August 10.

The leading male role is played by Niles Welch, while Lloyd Hughes appears in the role of a weakling. Willis Marks, William Conklin, Dorcas Matthews, Lucille Young and Andrew Robson round out the cast. Fred Niblo directed, under Mr. Ince's supervision, and George Barnes was the photographer.

C. Gardner Sullivan is the author.

Sends Wire on Novel Exploitation Stunt.

Charles R. Rogers, director of sales for Select Pictures Corporation, is one an extended Western trip to "pass prosperity around" among exhibitors throughout that territory. His first stop was at Denver. Here is a wire the home office of Select just received from him and sent from that city: "When I reached Denver, I found the fire department running sixty miles an hour to the American Theatre. The whole city was out watching the firemen's 'Upstairs and Down' contest on ladders placed against skyscrapers. Picture opened to turn-away business matinee and night; temperature, ninety; all other theatres doing poor business."

Goldwyn Announces Cast for Klein's "Heartsease"

TOM MOORE'S new Goldwyn Picture "Heartsease," from the play by the late Charles Klein, enlists a high order of talent in its production. Directed by Harry Beaumont, it has settings executed in Hugo Ballin's first manner and a cast of finished players.

A new leading woman appears with Tom Moore, making her first appearance in Goldwyn pictures as well. She is Helene Chadwick.

Rosemary Theby appears as Lady Neville, a vivid figure in a conservative English setting. She dominates a number of powerful moments. Mary Warren, who appeared in "One of the Finest" and "The City of Comrades," reappears to play Alice Temple in the new play.

A departure is made by Alec B. Francis in assuming the role of Lord Neville in that the part is not a sympathetic one. Sydney Ainsworth, on the other hand, revels in his present role—that of an unscrupulous peer. William Burress, long a star in musical comedy, plays the laughable role of a parvenu "bounder," and with Herbert Pryer and Larry Steers complete the cast.

"Impossible Catherine" Full of Action.

"Impossibde Catherine," the second Virginia Pearson production soon to be presented by Louis Meyer through the Pathe exchanges, is well adapted for displaying the versatile prowess of the star.

The production is full of action and interest, is admirably sustained throughout the story by the pranks and escapades of its heroine. The role of "Impossible Catherine" lends itself easily to Virginia Pearsons' personality and she does some of the best acting of her career in the role of the tempestuous heroine who refuses to believe that a woman should submerge her individuality in the customs and manners of the day.

Blackton Using Boileau Estate for "Dawn."

The picturesque old estate of the late Philip Boileau, artist, at Douglaston, L. I., is the background for many of the most important exterior scenes in J. Stuart Blackton's film version of "Dawn." No other location available proved to be so atmospheric and typical to represent the home of Keith, the blind boy, and his father, Daniel Burton, leading figures in the story which Commodore Blackton now has in production, as the Boileau home, the use of which was obtained by the producer through the courtesy of Mrs. Boileau, the artist's widow.

"The Volcano" a Triumph for Leah Baird.

Leah Baird, whose brilliant portrayal in "As a Man Thinks," Augustus Thomas' first Four-Star drama released by W. W. Hodkinson, is largely responsible for its success the country over, climbs to even greater emotional heights in the dramatist's second Hodkinson release, "The Volcano," produced also by the Harry Raver organization.

In "The Volcano" the star has a part that permits her to run the whole range of human emotions, and she makes the most of every opportunity.

"Gamblers" Shows Details Not in Stage Production

WITH one accord the reviewers who have been so fortunate as to see "The Gamblers," the new Harry T. Morey feature which is nearing its release by Vitagraph, agreed that the play by the late Charles Klein had surpassed their expectations. Everyone who had ever seen the play as presented on the spoken stage knew that it would make an excellent picture, but few realized how really superior it would be.

"The Gamblers" offers a concrete example of the advantage of the motion picture over the spoken drama in bringing out all the fine points of a clever story. This advantage is better exemplified in the picturization of a well established drama than in a story written especially for the screen.

The picture version of the play is superior to the original for many reasons, but in particular that it works out in detail and shows many of the important events in the story that are but referred to in the spoken drama.

"The Gamblers," with its triple theme—the love of a son for his father, the love story of a man and a woman and the intense story of the gamblers themselves—requires just such attention to detail.

"The Winning Stroke" Is Latest George Walsh Film

EDWARD DILLON, who directed George Walsh in "The Winning Stroke" and now is busy at the Fox studio cutting his newly finished film, has come near to specializing on Walsh productions. After carrying the young giant of the film through his four latest photoplays, Dillon also has come to a climax with "The Winning Stroke"—just as Walsh has.

Comparatively new with Fox, Dillon is unusually fortunate in the equipment he brings to his present directorial work, having run the gamut of the speaking stage and the silent drama. In the former he played juvenile and comedy leads in a variety of productions and also served as stage manager.

His screen career, likewise, was long, varied and exacting before he came to William Fox.

An indefatigable worker, conscientious in the extreme, and possessed of a finely discriminating artistic and critical sense, Edward Dillon has made a study of his star, and the perfect co-operation of the pair has produced in "The Winning Stroke" what Dillon declares will be a box office magnet of magnitude.

Vitagraphers in Four Different Places.

The four companies making feature pictures at Vitagraph's Eastern studio in Brooklyn had a general moving around last week. Harry T. Morey, with his company, went to the White Mountains, in New Hampshire, to make outside scenes for "Out of the Dark."

Corinne Griffith and her supporting company went to Bayshore, L. I., to take some scenes for "The Climbers." Alice Joyce, who had been at an outside location near Nyack, working on "The Winchester Women," and Gladys Leslie, who had been working on "Fate in the Balance," near Milford, Pa., returned to the studio with their supporting companies.

"Dark Star" Is an Artcraft Special.

The Paramount-Artcraft Special, "The Dark Star," with Marion Davies, was released August 3. The production is based on the popular novel by Robert W. Chambers. It is the first Cosmopolitan picture to be released as a Paramount-Artcraft special.

The supporting members of the cast are Dorothy Green, Norman Kerry, Matt Moore, Ward Crane, George Cooper, Arthur Earle, G. Butler Clonbough, Emil Hoch, James Laffey, William Brotherhood, Fred Hearn.

Henry E. Wilkinson
Buffalo manager for Realart.

Alabama Theatres Book Vitagraph's "Daring Hearts"

UNUSUAL interest is being manifested by exhibitors in "Daring Hearts," the Francis X. Bushman-Beverly Bayne picture which will be one of Vitagraph's early releases. It has been some time since the joint stars have done active work before the camera, but their following has remained loyal, and the exhibitors have realized that their patrons will welcome a new feature by the well-known stars.

Marcus Loew led the way when he arranged last week to show "Daring Hearts" in all his New York theatres and many in nearby towns. Similar action is being taken by exhibitors throughout the country. One of the first bookings came from the Tivoli, one of the leading theatres in Montreal. One Vitagraph salesman, working in the South, booked the picture for the Crown Theatre, a leading house in Mobile, Ala., and then, not satisfied with a single theatre, went after more. Before noon he had arranged for the Bushman-Bayne feature to be shown in the two theatres under the management of the Chickashaw Ship Building Company, a subsidiary of the United States Steel Corporation. Both are more or less under the direction of Mrs. S. M. Blynd, director of the Department of Social Amusements, who passes on all subjects selected. The Pike Theatre, one of the largest downtown theatres, also decided that it couldn't get along without "Daring Hearts" and added its name to the list.

Many Interesting Events Shown in Gaumont Graphic

THE current issue of Gaumont Graphic shows interesting views of Great Britain honoring American generals, and of a review by Secretary Daniels of the Marinettes and Yeomanettes in uniform prior to returning to civil life, also a big outing of the convalescent soldiers at the Walter Reed General Hospital in Washington.

Other pictures of interest include views from Augusta, Maine, of the big aeroplane that is going around the rim of the country, race riots in Chicago, King George proclaiming peace, Newark's fight against the high cost of living by selling surplus army food, and other timely topics.

Ray Vends Beauty Secret in Salesmanship Picture

IN his next Paramount picture, "Bill Henry," which is released August 10, Charles Ray, Thomas H. Ince star, again plays the role of a country boy who has a lot of ambition but is shy on experience.

In this production the star is a traveling salesman, who, with his bicycle, his handbook on salesmanship and his demonstrating electrict vibrator, is just starting out into the world for himself. He meets a beautiful girl and saves a piece of valuable land, which unscrupulous parties are trying to wrest from her.

Edith Roberts plays the leading feminine support. Bert Woodruff, as Uncle Chet Jenkins, and Mrs. Jennie Lee Courtright, as Aunt Martha Jenkins, who keeps a small town hotel, are characters in the story. Walter Hiers, fat boy, interprets the role of the traveling salesman who inveigles the small town hero into a poker game.

The picture was produced under the supervision of Thomas H. Ince from an original story by Louis Zellner, adapted by Julien Josephson, and was directed by Jerome Storm.

Scene in "See-Saw" Shows Plunge of Auto Over Cliff

WHILE at Ithaca, N. Y., filming scenes for the Irene Castle Paramount-Artcraft production, "The See-Saw," Director Charles Maigne staged a spectacular and thrilling scene near the Taughannock Falls.

In the picture, a woman, who has victimized a wealthy New York business man, is taken for a motor ride by the man whose head she has turned. Stripped of his reputation and a large part of his wealth because of his infatuation for the woman, the man resolves to kill her and himself, and he chooses an automobile wreck as the means. Driving at high rate of speed, the man is supposed to send his car over the edge of a high cliff, killing the woman and himself.

For the scene of this episode, Mr. Maigne chose a cliff near the Taughannock Falls. The falls themselves are more than 300 feet high, and the cliff over which Mr. Maigne sent the automobile presents a sheer drop of more than 400 feet.

To shoot the scene, Mr. Maigne employed five cameras, catching the fall of the automobile from five different angles. One of the cameras registered the falling machine against the background of the Taughannock Falls.

Cast of "You Never Know Your Luck."

In Sir Gilbert Parker's "You Never Know Your Luck," Sunset Pictures, Inc., a W. W. Hodkinson release, House Peters has as his leading woman Claire Whitney.

Bertram Marburgh, Marion Dyer, Mildred Southwick, Frank Nelson and Charles Hammond complete the cast.

"You Never Know Your Luck" was filmed for the most part at the studios of the Sunset Pictures, Inc., in San Antonio, Texas. The story has western Canada and England as its locale.

International News Shows Sub.

Hearst News 32, issued by the International and released through Universal, pictures the immense blaze at the chemical plant fire, Newark, N. J., recently. These scenes were taken at a great risk to the photographer and show the dangers the firemen were in.

A scientific news subject is the test trip of the salvage submarine, which is expected to assist in the reclamation of wrecked ships. Simon Lake, the inventor, is shown operating the novel craft. Of more interest to the American family in general is the view showing the sale of Government food to the public, the sale being conducted by the mayor of Newark, New Jersey.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN the Saturday Evening Post, dated August 2, there is a fine example of clever sarcasm, written by Harry Leon Wilson, under the caption of "Film-Flam" which everybody concerned in the business of making or showing moving pictures should read. Mr. Wilson will convince the most skeptical that more may be accomplished by cleverly turned phrases and shafts of witticism than in heavily projected "criticism" when THE industry is under consideration.

That is to say, if anything is to be accomplished in the purpose of "better pictures" there may be a better chance to point out the folly of the producer through the medium of wit than in the outpouring of presumed, assumed or admitted wisdom. Mr. Wilson would be more convincing if he left off where his clever paraphrases of picture construction ends, rather than to go on with a slight attempt to point out what he believes to be the weakness in the industrial structure. He is more convincing in his lampoon of the screen than he is in pointing the finger of scorn at the scenarists.

Mr. Wilson is one of those clever phrase-turners who could go into John Wanamaker's store for the Saturday Evening Post and write an article that would couple the great mercantile operative with the sweat-shop. Not that he could convince anybody that Wanamaker was a mercantile tyrant—but he would compile some "good reading." And this is all he has accomplished in supplying the Saturday Evening Post with "Film-Flam."

There is nothing constructive in the Wilson witticisms. He makes no suggestions; he offers no aids to improvement in the business of picture-making. He has simply written a mighty clever article and (according to his own statement) has received "heavy money" for what he terms "a day's work." Mr. Wilson seems to have trapped the Post into printing and paying for a good personal advertisement of the Wilsonian talents. And we joyfully hail his achievement—and say: "More power to his typewriter."

Having read the Wilson article we turned to the advertising pages—for the Saturday Evening Post is the "big argument" the distributor puts up when his press department grinds out great praise of the "tremendous national ad-advertising campaign.

Must have been an "off week" in the "drive."

Nary a line! W. K. H.

IN THIS ISSUE.

The Career of Katherine Bush (Paramount-Artcraft).
Some Gal (Frohman).
Little Miss Deputy (Frohman).
The Dangerous Little Devil (Frohman).
The Gray Horizon (Robertson-Cole).
The Dark Star (Paramount-Artcraft)
The Westerners (Hodkinson).
Coax Me (World).
The Love Cheat (Pathe).
Her Greatest Performance (Triangle)
The Praise Agent (World).
The Wolf (Vitagraph).
The Volcano (Hodkinson).
A White Man's Chance (Hodkinson).

ROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Career of Katherine Bush"

A Paramount-Artcraft Special, Presenting Catherine Calvert in a High-Class Product.

Reviewed by Louis Reeves Harrison.

UP to the minute in theme, the scenario written with skill by Kathryn Stuart, the direction artistically handled by Roy W. Neil, and with such an assemblage of well-chosen types as is rarely seen, this Paramount-Artcraft Special offers so many high values that there can be registered against it only the faults of the novel from which it is adapted.

In dealing with a theme modern to the last degree, great skill of handling is required not to offend the puritanical element, and too much praise cannot be accorded for the delicacy of treatment shown in the difficult scenes of "The Career of Katherine Bush." They are effective without being offensive.

That we have always been ungenerous to woman is more faintly indicated than if the subject had been treated dramatically, with the small cast of a forceful play, rather than with the large one deemed necessary to illustrate a novel. This is the chief fault of what is otherwise a top-notch production, whose high percentage of merits place it far above the average photonovel.

The interpretation of the leading role by Catherine Calvert is an attractive one after the first scenes, her natural grace of manner later on contrasting forcefully with the character so admirably impersonated by Mathilda Brundage. Craufurd Kent and Fred Burton are irreproachable as distinguished Englishmen, giving dignity to the picture just as the director has given beauty and the scenarist consistency. The whole effect is convincing, and delighted a crowded house at the Rialto.

Cast.

Katherine Bush.....Catherine Calvert
Lord Algernon Fitz-Rufus.....John Goldsworthy
Lord Gerald Strobridge....Craufurd Kent
Lady Garribardine....Mathilda Brundage
Lao Delemar.....Helen Montrose
Gladys Bush.....Ann Dearing
Matilda Bush.....Augusta Anderson
Slavey.....Norah Reed
Lady Beatrice Strobridge..Claire Whitney
Bert Bush.....Albert Hackett
Fred Bush.....Earl Lockwood
Bob Hartley.....Walter Smith
Charlie Prodgers.....Robert Minot
Ethel Bush.....Edith Pierce
Lao's Sweetheart.....Allen Simpson
Duke Mordryn.....Fred Burton

Story by Elinor Glyn.
Scenario by Kathryn Stuart.
Directed by R. William Neil.

The Story.

The "Career of Katherine Bush" grows out of her revolt against the narrow environment of an unrefined middle-class English family. While she is a typist for a money lender she meets a dashing young nobleman and is cleverly entrapped by him, but learns enough from the experience to arm her for a career in high society. Lacking other means than her native wit and bitterly acquired experience, she secures a position as secretary to Lady Garribardine. She advances her social position through many difficulties, enlisting the love of Gerard, gallant nephew of Lady Garribardine. Gerard is unhappily married, but he becomes so infatuated with her that he forgets his domestic misery and makes violent love until his adoration is skilfully cooled to friendship by the now experienced Katherine. She keeps him cleverly in hand and at a respectful distance until her grand opportunity arrives in the person of Duke Mordryn, an intellectual aristocrat, with whom she becomes fascinated. She manages to so enslave this gentleman by her fine qualities of mind that he overcomes class prejudice and proposes marriage. The fine heart of Katherine now asserts itself. Rather than spoil his career, or deceive him, she tells the truth about her experience with the young nobleman, and they separate. Now comes a bitter struggle for the proud Duke as well as for the girl who has found her way up by a battle of brains, only to find all her hopes dashed by the sense of honor developed in her. The Duke comes to recognize that Katherine is an extraordinary woman, one whose material aspirations have wrought such a vast change that she is ennobled in character. He returns to her and makes amend by offering her his heart and hand.

Program and Exploitation Catchlines:

Charming Catherine Calvert in Clever Photoplay of English Social Life.

How a Middle Class English Girl Rose Above Her Surroundings and Won the Love of a Nobleman, Told in Excellent Photoplay.

Highly Entertaining Photoplay Based

ROBERTSON-COLE PRODUCTIONS

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

Bessie Barriscale

The Woman Michael Married

A FASCINATING picture of life in the high-flying fast set of society. Polo, dancing, hunting, bathing, flirting, gossiping, and all the diversions of the busy idle rich are shown in this daringly original story. The entire production is characterized by a supreme richness of detail and a high standard of excellence.

The play is from the story of Du Vernet Rabell in Ainslee's Magazine, adapted to the screen by Fred Myton, produced by B. B. Features, and directed by Henry Kolker.

This is the sixth great Barriscale triumph of 1919. She has achieved phenomenal success in "Tangled Threads," "Josselyn's Wife," "A Trick of Fate," "Hearts Asleep," and "All of a Sudden Norma."

Distributed by
Exhibitors Mutual

REVIEWS AND ADVERTISING AIDS (Continued)

on "Best Seller" by Popular English Novelist, Elinor Glyn.
Catherine Calvert in Clever Story, Filled with Human Interest and Strong Dramatic Situations.

Advertising Angles: You have all sorts of opportunity here, for the story was widely read in the Cosmopolitan, and the star has lately had ample promotion in Fires of Faith. The play angle will probably bring you the best business, but by no means neglect the star. Work the book stores for a hook-up and hook-up to Three Weeks as well. Do not try to advertise too sensationally. Just be thorough.

Three Frohman Westerns

Texas Guinan Stars in Ranch Tales with Hard Riding and Dark Villainy.

Reviewed by William J. Reilly.

THREE more of the Frohman Amusement two-reel Western pictures were added to their list this week. They were "Some Gal," "Little Miss Deputy" and "The Dangerous Little Devil."

These two-reelers present Texas Guinan as the straight shooting heroine with a punch in her gauntlet and a snap in her rawhide whip. The exhibitor who has a house strong for Western stories would do well to play these productions. They possess all the popular Western features, cattle ranches, hard riding casts and heavy villains.

"Little Miss Deputy," as the title would indicate, places Miss Guinan in the role of deputy sheriff. Interest enters when she finds herself in the situation where she must either renounce her womanhood and hang the man she loves or take off her official badge and become "just a girl." Of course, the hero had been wrongly accused, and is saved at the critical moment.

"Some Gal" gives Texas Guinan a fight against Juan Lopez, a sinister Mexican cattle thief, portrayed by Jack Richardson. The heroine's father, placed in the Mexican's power, tries to force her daughter to marry the thief, but the hero frustrates the plot.

In "The Dangerous Little Devil," Miss Guinan has the title role and is so called because of her fighting qualities which she displays without invitation. In this story she saves, by hard riding, the dam controlling the water supply of the valley, and owned by the hero. The villains get in some dirty work, but to no avail.

Jack Richardson, George Cheboro, Billie Bennett, Cliff Smith, Leo Willis and H. M. Dudgeon are in the various casts with Texas Guinan.

"The Gray Horizon"

Sessue Hayakawa Featured in Robertson-Cole Production Plays Effectively in Thrilling Tragedy.

Reviewed by Margaret I. MacDonald.

SESSUE HAYAKAWA'S colorful work is the saving grace of the Robertson-Cole production, "The Gray Horizon," released through Exhibitors Mutual.

The picture suffers rather from faults of production than from weakness of the story. The theme is interesting, but in the development of the picture what the final outcome is to be, is made too obvious; which naturally destroys the suspense and relieves the production of true dramatic development.

The role of the Japanese artist, as interpreted by Sessue Hayakawa, is thoroughly artistic, and totally different from similar roles played after the exaggerated ideas so often evidenced in film productions. O Haru San, played by Tsuri Aoki, is an exemplification of the sweet simplicity of the romantic Japanese maiden. Bertram Grassby handles the role of John Furthman, the villain, with good effect; and in fact, there is little fault to be found with any of the cast.

As a box office attraction, the production has value—romance, tragedy and the thrill of vengeance forming a part of its popular appeal.

Cast.

Yano Masata.....Sessue Hayakawa
John Furthman.....Bertram Grassby
Doris Furthman.....Eileen Percy
Kenneth Furthman.....Mary Jane Irving
O Haru San.....Tsuri Aoki
Robert Marsh.....Andrew Robson

Story by Clifford Howard.
Directed by William Worthington.

The Story.

A young Japanese artist, Yano Masata, his sister, O Haru San, and her faithless American husband, John Marlow, are the central figures of "The Gray Horizon."

Sessue Hayakawa.
Has found his own little Niagara in "The Gray Horizon."

The work of the Japanese artist, striving to make his way in America, is noticed by an art expert, who also happens to be a counterfeiter. Visiting the cabin of the Japanese in the mountains, he praises his work profusely and pays him five hundred dollars on account, for pictures which he requests the artist to save for him.

The gratitude of the Japanese is counted on by the counterfeiter to persuade him to consent to tint some counterfeit bonds. But in the meantime, his sister arrives from Japan, and as a consequence of her recognizing the counterfeiter as her husband, and of his casting her from him as a woman unknown to him, a fight ensues between the two men, in which O Haru San is shot dead. Yano Masata overtakes Marlow and kills him in a fight at the edge of a cliff. The death of Marlow, who has lived under the assumed name, is supposed by his friends to have occurred by accident, and the Japanese escapes suspicion.

Later, Yano calls on the counterfeiter's American wife, unaware of her late husband's identity, to repay her for kindness shown his sister by her at the Japanese mission on her arrival in America. He falls in love with her during the days that follow, in which circumstances throw them together. Finally, when requested to paint a portrait of the woman's husband, he discovers the tragic secret, and reveals himself as her husband's murderer. Rather than destroy her memory of the man she married, he burns evidences of the man's crimes which are in his possession.

Program and Exploitation Catchlines:
Talented Japanese Actor, Sessue Hayakawa in Thrilling Tragedy.
Absorbing Story of a Japanese Who Sacrificed His Own Happiness for the Sake of the Woman He Loved.
Powerful Tragedy of Thrilling Vengeance and Self-Sacrificing Love with Sessue Hayakawa in Leading Role.
Thrilling Story of a Japanese Who Finds That the Woman He Loves Is the Widow of the Man He Killed.

Advertising Angles: Play up heavily upon the star. He is always the strongest selling angle in his plays. But use also the dramatic situations, playing the sacrifice for your chief appeal, with some such argument as, "The Japanese artist, in love with the widow of the man he had killed, gave up his hopes and destroyed the evidences of the dead man's faithlessness. What do you suppose an American suitor would have done?" Use plenty of portraits in the lobby and windows for this.

"The Dark Star"

In Which Marion Davies Is the "Star" and the Works of Hun Intriguers Are the "Dark."

Reviewed by Walter K. Hill.

THE rule of the office exacts the "line of responsibility" that appears just above these words to say a picture is "Reviewed by So-and-So." We cannot change the rule, but we would like to insist that these paragraphs shall be considered more of a report than a review. So saying, here goes:

We attended the evening performance at the Rivoli, Tuesday, August 5. When we were making an exit from the first show (shortly after 9 o'clock) the "stand-outs" were in the lobby, and the space for "standees" behind the rail was filled with those eager to occupy the seats then being emptied by the "turnover" of the show.

New York dailies had carried full page advertisements of "The Dark Star"—the display going into papers that never before had carried a page "smash" for an individual film feature. C. F. Zittel, who is general manager for Cosmopolitan Productions, Inc., knows the value of printer's ink and knows how to create an advertisement that impels interest. "Zit" is there when it comes to promotion by the printing press route.

The natural draft of the Rivoli has this extra advertising to increase its crowds, and there was every reason to expect a propitious send-off for Cosmopolitan's first release through Famous Players-Lasky channels. The Rivoli's musical program—as usual—was excellent, the news reels informing, Mutt and Jeff comedies were right up to the

REVIEWS AND ADVERTISING AIDS (Continued)

mark, and two vocal specialists contributed to the prelude of "The Dark Star"—and there was a very good comedy to follow.

Thus measured by every standard, the "break" was fine for the initiation. But, truth to tell, "The Dark Star" was not in the nature of its construction or the necessary essentials of acting on the part of either star or cast of a nature that would make it acceptable to audiences such as the Rivoli has attracted, as a steady clientele, through previous selections of features.

In the firm belief that there is an "audience for every picture" and theatres where every picture will find an open-armed welcome, the assertion is made that the Rivoli is not the place for "The Dark Star." We voice not only our individual opinion, but report the attitude of the audience—they heartily laughed in derision at many things they viewed upon the screen when the action thickened into wild rioting and sensational fighting. We have never before known a Rivoli audience to indicate its mental attiture by laughing at scenes in a feature when they were by no means supposed to laugh.

"The Dark Star" was badly placed in the Rivoli. It did not belong there and the audience indicated its disapproval of clap-trap sensationalism by laughing it off joyfully.

In houses where audiences seek excitement along with their photoplays; where crowds assemble to see villainy and intrigue foiled by the ancient standards of approved melodrama; where fights and brawls and sensational encounters result in smashing everything but stone walls—there "The Dark Star" will be hailed with great satisfaction and will transmit genuine delight.

Cast.

Rue Carew.....Marion Davies
Princess Naia.....Dorothy Green
Jim Kneeland.....Norman Kerry
Prince Alak.....Matt Moore
French Secret Service Agent..Ward Crane
Mr. Brandes.....George Cooper
Mr. Stull.....Arthur Earle
German Spy.....G. Butler Clonbough
German Spy.....Emil Hoch
Ship's Captain.....James Laffey
Steward.....Wm. Brotherhood
Rev. Wm. Carew.....Fred Hearn

Story by Robert W. Chambers.
Directed by Allan Dwan.

The Story.

From the materials of "The Dark Star" is made an image which causes war wherever it goes. Reverend Carew brings it to America, not knowing that it contains some plans of Turkish forts. But this is known to secret agents of Germany, also to agents of the French service who gets possession of it by force from Rue Carew. Rue has come near being married to a crook by fraud, and she is saved by fleeing to the studio of an American, Kneeland, co-operating with the French. Kneeland introduces her to the German spies, and they find she is dangerous—she knows the plans by heart, can draw them from memory. When they learn Kneeland is to sail for France, they take Rue with them. They watch Kneeland closely, following him wherever he goes, and finally poison his soup, causing him to fall unconscious in his stateroom. They rifle his effects, but they find nothing—he has just placed his suitcase in the Captain's safe. They now truss Kneeland and Rue in the stateroom and decide to blow up the ship, so as to destroy the girl and the plans of the Turkish forts. There is a German vessel lurking near to save them when this is done. They place a bomb with a time fuse in the stateroom and go overboard, to be taken up later by the lurking German vessel. Meanwhile the time fuse burns while Kneeland and Rue struggle with their bonds. He manages to kick a revolver toward her, and she, with her hands and feet bound, shoots the bomb mechanism to pieces, then bursts a pitcher of water to put out the fire. The firing draws help, and the two are released from their bonds. They are again attacked on arriving in Paris, but the intriguers are foiled and all ends well when the Huns are either killed or captured.

"The Westerners"

Adaptation of Stewart Edward White's Famous Novel for Hodkinson Program Thrillingly Presented.

Reviewed by Margaret I. MacDonald.

ONE of the best box office attractions of the season is the Hampton adaptation of Stewart Edward White's novel, "The Westerners." While it is not a perfect production by any means, its red-blooded story with its varied characterizations interpreted so effectively will hold the attention of any audience.

Who's Going to Win?
The girl's supposed father, unmasked, about to meet justice in "The Westerners."

One of the best character sketches in the production is done by Robert McKim in the role of La Fond, the half breed. This is so well done that the vicious villain seems to swerve the vengeful emotions of the spectator at will, a fact which aids substantially in the creation of suspense.

Speaking of the production in a general way, it is satisfying, for, while it drags in spots, by reason of the registering of unimportant incidents, the constantly increasing speed which it gains in its latter half makes up in a large degree for minor defects. While the story allows for greater breadth of vision, the picture as it is presented will have a strong appeal for the average person.

The cast is not as well balanced as it might be, and as before suggested, the villain "walks off with the show."

Cast.

Cheyenne Harry.....Roy Stewart
Michael Lafond.....Robert McKim
Jim Buckley.....Wilfred Lucas
Prue Welch } .....Mildred Manning
Molly Lafond }
Little Molly.....Mary Jane Irving
Prof. Welch.....Graham Pettie
Dennis (The Kid).....Frankie Lee
Lone Wolf.....Clark Comstock
Bismarck Annie.....Dorothy Hagar

Directed by Edward Sloman.
Story by Stewart Edward White.

The Story.

"The Westerners" vests the personality of a half-breed with the character of its villain, who after an attack on the wife of a homesteader, is driven away from the prairie caravan, and returns to his Indian associations. Here he plots vengeance against the white man and his family, and with a group of Sioux, he sets forth to avenge himself. Entering the cabin of the homesteader in the absence of its owner, he kills the white man's wife and carries off his little girl.

In the years that follow, the child grows to womanhood in the belief that LaFond, the half-breed, is her father. LaFond, now an owner of a chain of saloons, decides to take the girl and work up business in one of these located in the Black Hills country, which he has not previously visited.

Here he meets Joe Buckley, a friend of the homesteader, and plots to get possession of money entrusted to Buckley by the miners to buy machinery, and cast suspicion on him by failing to post a letter and a check for the money to the manufacturer. Warned of LaFond's plan to have him killed on his way through the town to investigate failure of delivery of the machinery, he dashes by LaFond's armed henchmen in safety.

LaFond, after overtaking Buckley on horseback, is thrown over an embankment by Buckley and killed. The unmailed letter and check found in his pocket establish Buckley's innocence. The closing scenes also culminate the girl's love affair, and reveal to her who her father really was.

Program and Exploitation Catchlines:
Stewart Edward White's Novel of the Black Hills Brought to Photoplay Perfection.
Easterners and Westerners, Northerners and Southerners Will Find Thrills to Satisfy Them in This Great Photoplay.
Roy Stewart, Daring Horseman and Dashing Screen Actor, Star in Red-Blooded Story of the Rugged Black Hills.

Advertising Angles: Play this as strongly as you can afford. Offer the story as a real Western play and give emphasis to the reality of the story. Tell that it is not a dime novel adaptation but is the work of an author who knows and loves his West and who makes his people true to life. Do not overboom it to the point where you rouse expectations no story can satisfy, but make your patrons understand that if they miss this story, they miss a real treat. Make a particular play for those who do not care for the usual type of Western story by telling that this is different.

"Coax Me"

Five-Reel World-Picture Features June Elvidge in Amusing Love Story.

Reviewed by Robert C. McElravy.

A BRIGHT and attractive love story is pictured in this five-reel World-Picture. June Elvidge plays the role of a girl who can't quite make up her mind about Jim, the man who wants

Reviews (Continued)

to marry her. Jim undertakes heroic measures by starting a violent flirtation with a pretty widow, and in the end succeeds in convincing the girl that she really wants him.

The plot of this is light and amusing, though not in any sense of the word complicated. It is aided in its appeal by some good photographic novelties and settings that charm the eye. June Elvidge is at her best in a role of this sort and is assisted in this instance by an agreeable cast of people, who give the offering a smart society atmosphere.

There are moments of a pleasing comedy type. The "shimmy" lesson is one of these. The humor is incidental to the story, but comes in naturally and with good effect in numerous places. The melodramatic incidents at the close are not so effective, as they are somewhat lacking in conviction, but they serve to round out the story in an interesting way.

Cast.

Nancy Lovejoy.....June Elvidge
Jim Wildman.....Earl Metcalfe
Colonel Lovejoy.....Arthur Donaldson
Mrs. Tashman.....Lola Humphrey
Dick Richardson.....A. J. Herbert
Kathleen.....Lillian Hall
Judge Alwyn.....Austin Webb
Mysterious Stranger.....Ivan Christy
Rupert.....Varnum Mills

Adaptation by Philip Lonergan and Will C. Murphey.
Directed by Gilbert Hamilton.

The Story.

Nancy Lovejoy, the heroine of "Coax Me," is an attractive girl, who has no difficulty in winning the regard of young men. She is worshipped by Jim Wildman, but is inclined to look upon him as an uncouth and undesirable person. Jim does not so regard himself and is determined to win the girl.

Nancy's father, Colonel Lovejoy, and his friend, Judge Alwyn, favor Jim's suit, but they realize that Nancy is hard to please. Colonel Lovejoy himself is a widower and very much in love at the time with a handsome widow, Mrs. Tashman. A plan is entered into by which Jim is to pay particular attention to Mrs. Tashman, with an idea that this may bring Nancy to time.

The scheme works brilliantly, for at a certain ball Jim practically ignores Nancy and dances frequently with Mrs. Tashman. The girl thinks matters over very seriously and finally tells her father that she has withdrawn the objections she formerly felt to his marriage with the widow. She even encourages a renewal of the suit, as this will restore Jim to her.

Colonel Lovejoy again makes advances to Mrs. Tashman, but she at first refuses him. Later, after Nancy and the maid have been kidnapped by a band of crooks and then rescued, Mrs. Tashman learns that her hopes of a younger man are dashed, and she accepts the Colonel. The maid and her lover and Nancy and Jim also wed.

Program and Exploitation Catchlines:

June Elvidge at Her Best in Comedy Drama Filled with Pleasing Surprises.
Dan Cupid Brings to Time a Recalcitrant Woman Who Is Scorned.
She Wanted to Be Coaxed and He Invented a New Method of Persuasion.
Breezy Comedy Drama Presented by June Elvidge and Clever Cast.
Country Comedy Zippy with Speed and Interesting Action.

Advertising Angles: Play up the star and advertise it as a lesson in how to win a woman. In smaller towns, a side angle can be made of the "shimmy" lessons. Work it for a teaser, announcing that lessons in the famous shimmy dance will be given at your house on certain dates, without adding that it is a part of the play. Cards with the title in a ten-line letter will work well for a distributed piece; especially if there is a picnic or other event scheduled for shortly before the play. Print them so they can be placed in the hat brims and still show the legend.

"The Love Cheat"

Five-Reel Pathe Release Features June Caprice and Creighton Hale in Pretty Love Story.

Reviewed by Robert C. McElravy.

A GREAT deal of idyllic charm hangs about this Pathe release, entitled "The Love Cheat," produced by Albert Capellani. It is not a strong story in any sense of the word, and weakens quite noticeably toward the close, but we think few spectators will take exception to it none the less. It has a certain youthful quality that is difficult to capture effectively, much of which is due to the pleasing work of the principals, June Caprice and Creighton Hale.

The hero, a struggling young artist, visits a big hotel and stumbles by mistake into a swell function. He meets a wealthy young miss, and through the advice of a former classmate at college, palms himself off as the manager of a big shipbuilding works. Then remorse overcomes him and he confesses the truth. The girl later seeks him out in Greenwich Village, and the love affair is renewed. But the logic is perhaps faulty when it is assumed that the father could be so easily persuaded to give his consent after the deception practiced.

There is a great deal of charm in this light love story, despite its rather unconvincing plot.

Cast.

Louise Gordon.....June Caprice
Henry Calvin.....Creighton Hale
J. Steward Gordon.....Edward Davis
Herbert Rand.....Alfred Hickman
William West.....Charles Coleman

Directed by Albert Capellani.

The Story.

Henry Calvin, in "The Love Cheat," is a struggling young artist with a studio in Greenwich Village. He has an appointment to meet a prospective client in a big hotel and attires himself lavishly for the occasion. He fails to meet the man, but through a mistake, finds himself in the midst of a swell function. He is desperately hungry and decides to take supper with the others, since fate has been so kind to him.

While attending this party he meets a pretty girl, named Louise Gordon, with

TransVerteR
TRADE MARK REGISTERED, U.S. PAT OFF JULY 23, 1918
Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
85 Shaftesbury Avenue, London, W.
Specimen on Application

PREMIER TITLE CO
HIGH QUALITY
FILM TITLES
OUR SPECIALTY
326-328 EAST 35th ST. CHICAGO

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motograph, Standard and Simplex Moving Picture Machines, National Carbons, Minuas Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Reviews (Continued)

whom he instantly falls in love. She is the daughter of a wealthy man, J. Stewart Gordon. Young Calvin also meets at the affair a former classmate, William West, to whom he confides his love for Louise. William West agrees to help Calvin with the match, for a consideration. He induces Calvin to sign three notes for five thousand dollars each, which the young man smilingly does, knowing himself to be penniless.

Almost before he is aware of it, Calvin finds that his friend West has interested Louise's father in his suit, and in a short time the match is arranged. But West has informed Gordon that the suitor has a big position, and Calvin is overcome by remorse. He decides to give up Louise and writes her a letter, confessing he is an impostor. Louise later discovers him acting as a clerk in a Greenwich Village shop. She insists that he loved her at first without knowing she was rich and believes Calvin when he says he loves her still. The father is at first reluctant, but finally gives his consent to the wedding.

Program and Exploitation Catchlines:
June Caprice and Creighton Hale in Pretty Love Story Filled with Idyllic Charm.
Pretty Romance of a Struggling Artist and a Wealthy Girl Whom He Meets and Woos Under Unusual Circumstances.
Unusually Pleasing Photoplay Rich in the Charm of Youth, Beauty, and Romance, Featuring Two Popular Stars.
Why Was Henry Calvin Called "The Love Cheat" and Did He Really Deserve This Title? See This Charming Photoplay for the Answer.

Advertising Angles: Play up the stars and let them carry the story. You may have to hammer a little heavier than usual for Miss Caprice, who has not been seen frequently of late. For the story, merely hint at the plot or else use the angle of the impecunious artist on the lines of, "He was all dressed up to meet a client, and when he found himself at a social function, he stayed to supper, and, of course, he fell in love. It couldn't have happened outside of New York—but see all which happened there."

"Her Greatest Performance"

English Production Appearing on Triangle Program Features Famous Stage Star, Ellen Terry.

Reviewed by Margaret I. MacDonald.

THE drawing card of the Triangle production, "Her Greatest Performance," lies in the glamor of a glorious past. Ellen Terry, as the star, needs no introduction to an American audience, and her name alone is the biggest advertisement the picture could have.

If the production must be criticised it cannot be said that the screen has been kind to the famous actress, and one strives in vain for a glimmer of the art which made her a queen of her profession. A lack of understanding of screen requirements is no doubt the reason why her performance fails to impress the spectator.

Brief glimpses of some of the stage characters from her former repertoire are used effectively in the opening of the picture. Her best work is her impersonation of her former dresser, as she extricates from the real perpetrator of the crime a confession of a murder which has been laid to her son.

Cast.

Not available.

The Story.

The story of "Her Greatest Performance" opens on the eve of the appearance of the son of a retired actress as a stage star.

Tremendous success attends his premiere, and after a supper has been served on the stage in honor of his success, he accepts the invitation of a questionable acquaintance to come to his room for a game of cards. During the game the third party is struck by the young actor and knocked out. The actor falls asleep as the result of a drug administered in the liquor, and in a quarrel between the two gamblers the third party is again knocked down and killed.

When the actor awakes, he is led to believe that he committed the crime, and is arrested and put in prison. It so happened, however, that on the night of the murder, a former maid of his mother's was concealed in the room and saw what happened. On trying to escape unnoticed, she is accosted by the criminal and frightened into silence. On her deathbed, she tells the story of the murder, and the actor's mother, impersonating the maid, draws a confession from the murderer in the hearing of hidden detectives, thus saving her son.

Program and Exploitation Catchlines:
Ellen Terry, One of the World's Greatest Actresses in Highly Dramatic Photoplay.
Wonderful Story of a Mother's Love with England's Great Actress, Ellen Terry, in the Leading Role.
How a Mother, Who Was a Famous Actress, Gave "Her Greatest Performance" When She Succeeded in Saving Her Son, Unjustly Accused of Murder.
The Story of a Mother, Who Posed as a Maid and Secured a Confession Which Saved the Life of Her Boy.

Advertising Angles: The name of Ellen Terry is still one to conjure with. Work it to the limit. Tell old timers it is their last chance to see this star of an earlier day. Tell the younger generation here is their only chance to judge her skill. In most cases you can work the papers for editorial comment and get extra reading notices. Don't offer the play but offer the actress and advertise as strongly as you can afford.

"The Praise Agent"

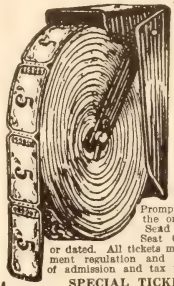
Five-Reel World-Picture Features Arthur Ashley and Dorothy Green in Amusing Comedy.

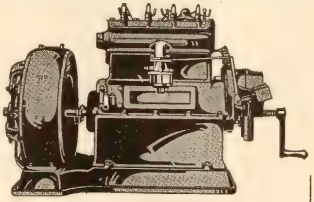
Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "The Praise Agent," recalls the period, but a few years back, when the Suffragettes appeared at public meetings, with flying banners and vigorous propaganda for their cause. The subject is light and agreeable in character, and, while not overly strong in plot, has the merit of gaining interest as it proceeds. It deals entertainingly and without unpleasant satire with the fight made by the Suffragettes.

Try Reco Hoods for
Sign, Stage or Canopy Lights
They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.
For 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City


SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and tax paid.
SPECIAL TICKET PRICES
Five Thousand $1.50
Ten Thousand 3.00
Fifteen Thousand 4.00
Twenty-five Thousand 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00
National Ticket Co., Shamokin, Pa.


4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 28
Universal Motor Co.
OSHKOSH, WISC.

"WE NEVER DISAPPOINT" TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES GEN. MGR.

Reviews (Continued)

Arthur Ashley makes an engaging hero and Dorothy Green is pleasing as the heroine. The hero, Jack Bartling, is a theatrical press agent temporarily out of a job, who annexes himself to the Suffragette cause and wins the patronage of the heroine's mother. He pulls off a brilliant coup by posing as a window washer in order to gain admission to their hotel. This, and his soap coupon campaign, bring the story to a rising climax.

The scenes in this, at the beginning, deal in a realistic way with the suffrage methods employed by the fair sex in putting over their winning fight, and are well staged throughout.

Cast.

Jack Bartling.....Arthur Ashley
Nell Eubanks.....Dorothy Green
Senator Eubanks.....Jack Drumier
Mrs. Eubanks.....Lucille La Verne
Stanley Adams.....J. W. Johnston
Majorie Lorraine.....Lola Frink
Miss Pettigrew....Mrs. Priestly Morrison

Story by Earle Mitchell.
Scenario by Clara Beranger.
Directed by Frank Crane.

The Story.

Jack Bartling, hero of "The Praise Agent," is press agent for a theatrical company which disbands on the road. He finds himself in a strange town, out of money and out of a job. He casts about for an occupation and his interest is awakened by the local campaign of the Suffragettes, led by Mrs. Eubanks, wife of a prominent soap manufacturer.

The young man approaches Mrs. Eubanks and her aides and soon convinces them that he can do much for their cause by obtaining publicity for it in the magazines and newspapers. They employ him at a good salary, and all goes well until Jack falls in love with Mrs. Eubanks' daughter, Nell. The latter returns his love, but Mrs. Eubanks desires her to marry a lawyer named Stanley Adams. Jack further hurts his chances with Mrs. Eubanks by rescuing Nell from the police when the Suffragettes have framed up to have her arrested for the good of the cause.

Mrs. Eubanks takes Nell to New York, and for a long time they are lost to Jack, despite his efforts to get in touch with the girl. He at last locates their hotel, and after being ejected by the father, passes himself off as a window washer and thus enters the apartments. He also conducts a successful campaign collecting soap coupons, which makes him solid with the girl's parents.

Program and Exploitation Catchlines:

Arthur Ashley and Dorothy Green, Co-stars in Clever Suffragette Comedy.

What Is "The Praise Agent?" See This Photoplay for the Answer Which Will Surely Interest You.

Delightful Comedy of a Theatrical Publicity Manager and How He Handled a Militant Suffragette Campaign.

A Clever "Woman Suffrage" Comedy Filled with Bright Situations, Starring Arthur Ashley and Dorothy Green.

Advertising Angles: Offer this as a comedy rather than as a suffragette story, but use that for a lesser angle. Get your possible patrons interested in the story by telling some of the high-lights, such as the way the hero gets into the good graces of the town, the window cleaning exploit, the anger of the mother when he saves the daughter from arrest, and the soap coupon episode. You can get a good teaser started by advertising under the name of Jack Bartling, urging all readers to save their soap wrappers until they hear from him. You can stir up a small town or even a city neighborhood with this, and tie up with all the groceries.

Booker

8 Years' Experience

3 Years with Universal

Desires Situation
With Good Exchange

ADDRESS

"BOOKER"

c/o Moving Picture World

516 Fifth Ave., New York City

FILM SALESMEN

We have a very attractive investment proposition that you can devote all or spare time to and make a lot of quick money.

Some of the most prominent Film men in New York are already interested.

Previous experience in selling securities not absolutely necessary.

Call on or write:

Thomas H. Ennis & Co.

INVESTMENTS

Suite 01-6 Longacre Bldg.

1476 Broadway

New York, N. Y.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

When writing to advertisers kindly mention The Moving Picture World.

MIRROROID

The Perfect Projection Screen

OVER 12,000 IN USE

Write for Sample and Quotations

H. C. GENTER & CO.

NEWBURGH, N. Y.

"The Wolf"

Stirring Film Adaptation of Eugene Walter's Play Features Earle Williams—Robert McKim in the Title Role.

Reviewed by Margaret I. MacDonald.

THE film adaptation of Eugene Walter's play "The Wolf" by the Vitagraph is a fine success. It has all the attributes that go to make up a good box office attraction, and is abundantly supplied with the true atmosphere of the land of the Canadian trapper. It's hero, played by Earle Williams, is of the virile type that will appeal to the feminine spectator—its villain, with Robert McKim exploiting the role, will stir the red blood of the average man. Jane Novak is especially pleasing in her portrayal of Hilda McTavish, led from infancy to believe that her soul was black. And George Nichols as Andrew MacTavish, the cruel father of the girl, typifies well the traditional Scottish male parent. Billy Mason in a character of lighter vein relieves the tragic tenor of the play; and Brinsley Shaw, the lover of the earlier scenes, also acquits himself well.

The picture is well made. The director has evidently given the play serious consideration and has then proceeded to work it to the last drop of its vitality.

Cast.

Jules Beaubien.....Earle Williams
Baptiste .....Brinsley Shaw
Andrew MacTavish.....George Nichols
Hilda MacTavish.....Jane Novak
William MacDonald.....Robert McKim
George Huntley.....Billy Mason

From Play by Eugene Walter.
Scenario by Paul M. Sloone.
Directed by James Young.

The Story.

"The Wolf" treats of a chain of incidents in which an American, far from his wife and family, preys on females of special attraction in the trapper country of Canada.

The story opens with the betrothal of Baptiste, a trapper, to a pretty half-breed girl as he leaves for the Hudson Bay territory. In his absence William MacDonald, a surveyor, becomes enamoured of the beauty of the half-breed girl, uses her as a plaything, and, on his departure, spurns her, with the result that later she wanders away in despair with her child and dies in the blizzard.

The scene then shifts to the Hudson Bay country, to the cabin of Andrew MacTavish and his daughter, Hilda. The girl, living in constant terror of her father's cruel conduct, becomes an easy prey to MacDonald when he arrives in that vicinity. Jules Beaubien and Baptiste, always in search of the man who wronged Annette, the half-breed sister of Jules and

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY Branch, 1044 CAMP ST. NEW ORLEANS LA. **281 LEXINGTON AVE., NEW YORK**

Reviews (Continued)

sweetheart of Baptiste, also arrive at the cabin. Jules falls in love with Hilda, and the rivalry between him and MacDonald supplies some lively incidents. MacDonald, cunningly using MacTavish's desire to return to Scotland as a bait to gain possession of Hilda, obtains his permission to take her to his mother in Scotland with a promise that the old man shall come later. Jules finally succeeds in revealing MacDonald's deceit to MacTavish when in the midst of a thrilling fight he rescues Hilda and takes her away by canoe. MacDonald, in a rage, follows them and meets his death in a final round with Baptiste.

Advertising angles and program and exploitation catchlines will be published in our next issue.

"A White Man's Chance"

Robert Brunton Production Distributed Through Hodkinson Offers Kerrigan Opportunities of Which He Makes the Most.

Reviewed by Margaret I. MacDonald.

J. WARREN KERRIGAN in the comedy-drama "A White Man's Chance" presented by Robert Brunton and distributed through W. W. Hodkinson, does some of the most finished work of his career. His impersonation of a Mexican aristocrat is satisfying.

The production which is an adaptation of a magazine story by Johnston McCulley, is of the exhilarant sort with touches of comedy and thrills supplied by very genuine looking Mexican bandits who manage to inject considerable action into the picture.

Lillian Walker has the feminine lead, and plays the part of Dorothy Charlton attractively. Andrew Arbuckle as Valentino, whose dream of joy is to be a valet to a real aristocrat, does some of the best work in the picture. The characterization is interesting and varied in type from the dignified owner of the old Mexican ranch to the insignificant would-be lover of Dorothy, and the cruel native Juan Lopez.

The picture is well staged, and the story with the slightest suggestion of farce, is interesting as light stories go.

Cast.

Don Jose Alvarez } J. Warren Kerrigan
Donald J. Blenhorn }
Dorothy Charlton.....Lillian Walker
William Roberts.....Joseph J. Dowling
Hugh Hankins.....Howard Davies
Valentino .....Andrew Arbuckle
Pedro .....Joseph Hazelton
Juan Lopez.....George Fields
Augustin Gonzales.....Joseph Ray
The Magistrado.....Richard Loreno

Directed by Ernest C. Warde.
Story by Johnston McCulley.

The Story.

The story of "A White Man's Chance" has its opening in New York City when Blenhorn, the junior member of a law firm, is commissioned to go to Mexico to investigate and approve a suitor of Dorothy Charlton in accordance with a stipulation of her father's will.

While Dorothy is expecting Mr. Blenhorn to arrive at any moment, he appears on the scene disguised as a Mexican aristocrat, for the purpose of getting a better perspective on conditions surrounding Dorothy.

Incidents in which Blenhorn excites the admiration of Dorothy and arouses the jealousy of her fiance, Hugh Hankins, occur thick and fast. Juan Lopez, who has been taken to task by Blenhorn for beating his horse, plots to kill him, and mistaking the village storekeeper for Blenhorn, kills the wrong man. Lopez thrusts the blame for the murder on Blenhorn, and succeeds in arousing the mob, who make an attack on the ranch. Finally Blenhorn, to save the inmates of the house, rushes forth to "take a white man's chance."

In the course of events Dorothy, incensed at Hankins' conduct, gives him back his ring. Blenhorn, getting the best of the situation, establishes his innocence before the villagers and makes known his identity to Dorothy, and also his love for her.

The New Moving Picture Projector

Will Positively Be Introduced On Sept. 8th, 1919

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

"The Volcano"

Augustus Thomas Film Drama on Bolshevik—Theme Features Leah Baird and Competent Cast.

Reviewed by Margaret I. MacDonald.

THE W. W. Hodkinson program contains a forceful six-part drama written by Augustus Thomas and presented by Harry Raver, on the subject of Bolshevism. "The Volcano" contains good arguments against Bolshevist methods and plenty of the patriotic sentiment which wins the plaudits of the masses. The genuine article in the line of the American soldier is scattered plentifully throughout the production; and as an illustration of true patriotism appears the crippled soldier with his cheerful acceptance of his lot. There is also a good illustration of what science has done by way of providing artificial limbs which can be made to serve.

The Bolshevists of the picture are painted in the darkest colors, with their leader a repulsively erratic sort; and as a propaganda production the picture will serve a good purpose. "The Volcano" is much above the average propaganda picture in quality The dramatic values of the story have been fairly well preserved, and the feature is not only timely, but entertaining.

Leah Baird as Ruth Carroll, the East Side teacher who is won over to Bolshevism through constant brooding over the miseries of the poor children with whom she comes in contact gives a creditable performance. Jacob Kingsbury as Alexis Minski, Bolshevist leader, does a fine piece of character work. The cast generally speaking is a well-balanced and excellent one.

Cast.

Ruth Carroll.....Leah Baird
Captain Levison.....Edward Langford
Davy .....W. H. Gibson
Alexis .....Jacob Kingsberry
Grandpa Carroll.....Harry Bartlett
Michael .....William Fredericks
Mrs. Van Leiden.....Becky Bruce
Gov. A. E. Smith, of New York....Himself

Story by Augustus Thomas.
Directed by George Irving.

The Story.

"The Volcano," centering about the theme of Bolshevism, uses as one of its central figures a young school teacher of the East Side, Ruth Carroll, who is thrown by force of circumstances into the company of Alexis Minski, a Bolshevist chief; and with the misery of the poor children of her class brought to bear on the side of Bolshevism, she finally becomes an apostle of the movement. Through the conduct of Alexis, who accompanies her to the superintendent when she goes to discuss the under-nourishment of the children, she is suspended from service.

An influence from another sourse enters Ruth's life in the person of Levison, an officer who has saved her brother's life in battle, and who falls in love with Ruth. A complication occurs when he is detailed to watch Alexis, the Bolshevist leader, and Alexis discovers the officer's connections in the case. A roundup of the Bolshevist gang led by Ruth's brother angers Alexis to desperation, and he plots to kill Levison. Following Levison to the pier where he goes to ask Ruth's grandfather for his consent to their marriage, Alexis attacks him. Later Alexis and his gang are trapped and arrested.

BESSIE BARRISCALE CHRISTENING A WESTINGHOUSE MOTOR GENERATOR SET

Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

W WESTINGHOUSE ELECTRIC

The stars "endorse" them—the stars "christen" them

All progressive studio managers buy them—because Westinghouse Motor Generator sets mean better pictures—clearer pictures—steadier pictures—and, above all, satisfied patrons.

Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

Write our nearest office for descriptive circular and references.

WESTINGHOUSE ELECTRIC & MFG. CO., East Pittsburgh, Pa.

Westinghouse

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TO MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

PARAMOUNT PICTURES.

June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Cuark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

ARTCRAFT PICTURES.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of ARoaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaolene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 22—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
W W Hodkinson

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).
Independent Sales Corp.

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1028).

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

HELP WANTED.

FIRST-CLASS MAN to take charge of laboratory. One who can organize and see that high-class printing, toning and tinting is turned out, and that the assembling is carried on in an efficient manner. Steady position is offered to persons possessing such qualifications. Address, with full particulars, Laboratory Expert, care M. P. World, N. Y. City.

ATTENTION.

WANT address of Edward W. Harris, Moving Picture Operator. Last heard of in U. S. Service. Edward, if you see this write me. Geo. J. Carroll, 442 E. Broad Street, Tamaqua, Pa.

SITUATIONS WANTED.

OPERATOR AND ELECTRICIAN with experience, just returned from overseas, desires first-class position. Competent, reliable. J. A. Rehkopf, Petoskey, Michigan.

MOTION PICTURE ENGINEER, twelve years thorough laboratory and camera experience. Just discharged Official Photographer U. S. Army Medical Dept. A. E. F. Best of references. Address Fred T. O'Grady, 52 Locust street, Flushing, New York.

FIRST CLASS ORGANIST desires engagement. Experienced. Reliable. Accomplished musician. Fine picture player and recitalist. Splendid library. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Maryland.

A-1 OPERATOR desires a position. Perfect projection guaranteed; age 28; married. Delbert Kimbrel, 801 East Sixth St., Metropolis, Ill.

ORGANIST having large repertoire desires position, A. F. M. experienced, reliable, fine picture player. Address W., c/o M. P. World, N. Y. City.

CAMERAS, ETC., WANTED.

WANTED—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

SPECIAL BARGAINS: 200 ft. Universal brand new regular equipment as furnished by manufacturers, $357.00; Universal tripod, $97.50; Simplex Precision tripod, $87.50; U. S. heavy weight tripod, $67.50. Three other genuine bargains in motion picture cameras. Everyone represents a saving of at least $30.00. Only one of each kind on hand! To avoid disappointment, send your order quickly. 200 ft. U. S. (Compact Model) Prismatic and Direct finder, 50 M.M. Bausch & Lomb. 1c. F:3.5 Tessar, complete with carrying case, $83.50; 200 ft. Special M. P. complete with 50 M.M. B. & L. F:3.5 Tessar, $67.00; 200 ft. entirely reconstructed U. S. Teakwood Cabinet—Voightlander F:4.5 Heliar lens—$89.00. DAVID STERN COMPANY, 1027 W. Madison street, Chicago, Illinois.

IF ITS MOTION PICTURE CAMERAS write at once for our latest complete catalog, listing everything in new and used cameras, featuring the famous U. S. COMPACT PROFESSIONAL QUALITY camera fitted with 50 M. M. Tessar lens, at $92.50. The NEW UNIVERSAL 200 ft. capacity at the rock bottom price of $367.00, or with automatic internal shutter dissolve, at $467.00. Largest line of used motion picture cameras in the world. A few specials: 400 ft. capacity SIMPLEX outside magazine, complete with case, Tessar F: 3.5 lens, at $175.00. 400 ft. capacity ERNEMANN MODEL B, fitted with two 3 3/8 inch and 6 inch lenses, four magazines, a perfect studio and field camera, special at $500.00. 400 ft. capacity PHOTO CINES, fitted with Tessar F: 3.5 lens, complete at $145.00. U. S. DELUXE CINEMATOGRAPH, complete as listed for $900.000, price $425.00. DEVRY PROJECTORS, late models slightly used, $100.-00 each. Don't delay, but send today for our catalog which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

EQUIPMENT FOR SALE.

FOR SALE.—Projector and equipment enough to start small town theatre. Rheostat, transformer, carbons, film. Gifford, 121 Louisa St., Utica, N. Y.

FOR SALE.—Two Power's 6-A Cameragraphs with lenses complete. Motor driven. Theatre sold for other business. Victoria Theatre, Frackville, Pa.

FOR SALE.—One Fort Wayne compensarc, 110 volts, 60 cycles, in good condition, $45.00. W. H. Heffley, Ducannon, Pa.

THEATRE WANTED.

WANT to lease, option of buying, theatre. Ctiy twenty thousand or more. Must have six hundred seats or more. Willing to pay rent six months in advance. Theatre, care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE.—Five and six reel features: "Jaffrey," International, C. Aubrey Smith; "The Leopard's Bride," Mutual, Margaret Gibson; "Lord Loveland Discovers America," Mutual, Arthur Maude; "The Lost House," Majestic, Lillian Gish; "Mill on the Floss," Mutual, Mignon Anderson; "Monroe Mystery," Mutual, All star cast; "A Man's Prerogative," Mutual, Robert Edeson; "Mystery of the Reveira," Mutual, Valentine Petit; "Master Shakespeare's Strolling Players," Mutual, Florence LaBadie; "Monsieur Lecocq," Mutual, Florence LaBadie. Federal Feature Exchange, Inc., 145 W. 45th Street, N. Y. City.

Authors - Photoplaywrights

"SCREENCRAFT"
OR
THE MAKING OF A PHOTOPLAY

By LOUIS REEVES HARRISON

A most comprehensive, thought-provoking treatment of the art of photoplay writing. The practical questions as well as the aesthetic problems are dealt with as only one with the author's knowledge and experience could handle them.

$2.00 POSTPAID
SEND FOR YOUR COPY TODAY!!!

MOVING PICTURE WORLD
516 FIFTH AVE., NEW YORK CITY
Schiller Bldg. CHICAGO, ILL. Wright & Callender Bldg. LOS ANGELES, CAL.

THEATRE MANAGERS
GIVE A SQUARE DEAL TO THAT CAREFULLY SELECTED PROGRAMME

"Picture Theatre Advertising"

By EPES WINTHROP SARGENT

300 pages of live wire advertising schemes. One successfully pulled stunt will pay the $2.00 cost many times over.

ORDER TODAY!!!

MOVING PICTURE WORLD
516 FIFTH AVE., NEW YORK CITY
Schiller Bldg. CHICAGO, ILL. Wright & Callender Bldg. LOS ANGELES, CAL.

YOU ARE LOSING OPPORTUNITIES

Opportunities to increase returns from your business efforts;
Opportunities to make your theatre more popular with your public;
Opportunities to present your shows in the most attractive manner;
Opportunities to make more real money on your present investment;
Opportunities to absorb the brightest ideas of other good showmen;
Opportunities that come to Exhibitors, Exchange-men and Operators Through the Service Rendered in the Pages of Moving Picture World.

Send your subscription NOW. Get your paper regularly by remitting your subscription. Regular subscribers get the first issues off the press. Subscribe and save—$4.50. The newsstand price is 15c.

One Year.....$3.00 Six Months.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 FIFTH AVENUE NEW YORK

.....
.....
.....
Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
Pathe Exchange Inc.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc..).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

AMERICAN FILM COMPANY.

(*Released through Pathe Exchange, Inc.*)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.
Exhibitors Mutual.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(*One-Reel Comedies.*)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(*Distributed Through Select Pictures Corporation Exchanges.*)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).
Triangle Film Corporation.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).
Universal Film Mfg. Co

Universal Film Mfg. Co.

CENTURY COMEDY.

(*Two-Reel Comedies.*)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).

HEARST NEWS.

Issued Every Monday.

L-KO.

(*Two-Reel Comedies.*)

July 9—A Pair of Deuces (Charlie from the Orient)—03869.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(*Drama—Each Episode in Two Parts—Eddie Polo Featured.*)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(*Continued on page 1030*)

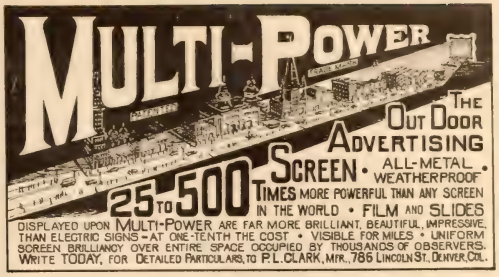
The DeVry Portable Projector

by making practical the universal use of motion pictures, has given the motion picture industry at large its greatest impetus.

Write today for a catalog telling about it.

THE DE VRY CORPORATION

1256 Marianna Street CHICAGO, ILL.



A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone: Chelsea 3227

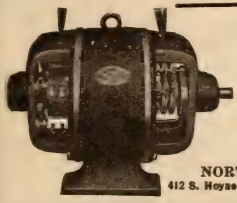
Addressing Multigraphing Printing Typewriting

WANTED—Photoplay Star

Must have the following positive qualifications: Must have played star parts; over six feet in height; dark featured, dark hair; not over 30 years of age nor weight over 175 pounds. Must be an athlete, also specially qualified in the manly art and able to box at least ten fast rounds. Send all details with application in writing, and photographs. If requirements are met as desired, contract will be forthcoming to successful applicant for at least twelve weeks' continuous work and be cast for the star part in the photoplay de luxe entitled "DETERMINATION," ten parts; estimated cost of production, $500,000. Address:

United States Photoplay Corp'n.

LOCK BOX NO. 1603, WASHINGTON, D. C.



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Rothacker Prints

The Best For The Best of Them

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

GOERZ VIGNETTING DEVICES

No little of the remarkable improvement in motion-picture productions is due to the superior effects obtained with up-to-the-minute devices. The GOERZ VIGNETTING DEVICES have made good and are making good with cameramen who demand results. Have you seen the new GOERZ ROUND CLOSING DEVICE with AMBER CELLULOID LEAVES to make so-called spotlight effects. The GOERZ KINO HYPAR F/3.5 is another well-known GOERZ product. Call or write to us for latest information.

C. P. GOERZ AMERICAN OPTICAL CO.

317 EAST 34TH STREET NEW YORK CITY

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK

THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

FILM DEVELOPING CORPORATION

Phone: Union 4800

LABORATORIES

216-222 WEEHAWKEN ST. HARRY HOUDINI, Pres.

ALFRED DAVIDSON, Sec. & Treas.

WEST HOBOKEN, N. J. THEO. W. HARDEEN, Vice-Pres.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03857.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.

Vitagraph

VITAGRAPH FEATURES.

Cupid Forcloses.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats ano Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Hollaway.)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Man Without a Name (John Lowell with Corene Uzzel and Edgar Keller).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday. (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Glowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.
Feature Releases

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

Christie Specials.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.

The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

MACAULEY PHOTOPLAYS, INC.

When Bearcat Went Dry.

OUTING-CCHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.

Fit to Win.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Features.

The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Khavah.

(Continued on page 1032)

BOYLAN EVEN TENSION REEL

is a combination reel and tension take-up device which absolutely eliminates all tension take-up troubles. It requires no attention and is positively automatic and fool proof.

It will save you trouble and money.

Gentlemen:

We wish to take this opportunity to thank you for placing the Boylan Even Tension Reel on the market which I am sure is the best remedy for loss of lower loop, checked sprocket holes, undercut sprockets.

Since using the reels I have not had a single stop and I firmly believe that in the near future they will be a part of the equipment of every theatre in the country. The reels are doing all you promised for them.

Yours respectfully,

THE ORPHEUM THEATRE CO.,

Carl E. Forbush, *Projectionist.*

Kalamazoo, Mich., June 30, 1919.

Ask your dealer or write to

AUTOMATIC REEL CO.

203 Evans Building, Washington, D. C.

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.

Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

FOR SALE:

McClure's Seven Deadly Sins:

Envy	Ann Murdock	5 reels
Sloth	Charlotte Walker	5 reels
Wrath	H. B. Warner	5 reels
Passion	Shirley Mason	5 reels
Greed	Nance O'Neil	5 reels
Pride	Holbrook Blinn	5 reels
Seventh Sin	Nance O'Neil, Holbrook Blinn	7 reels

Price: $20.00 Per Reel; Posters, 7c. Per Sheet

ALL PRINTS AND SAMPLE COPIES LIKE NEW

Federal Feature Exchange, Inc.

145 WEST 45th STREET, NEW YORK CITY

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention **Established 25 Years**

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billie West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(Forty Single-reel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five Part Comedies.)
The Ranger.
Denny from Ireland.
The Pale Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).
"Skinner" Series (Essanay Reissues).

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEERR FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.
Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WALDORF PHOTOPLAYS.
229 West Forty-second Street, N. Y. City.
Where Bonds Are Loosed.

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

New Thrills of Delight

Created in Every Picture by

THE BRIGHT WHITE LIGHT

PRODUCED WITH
KINARKO

KINARKO KINARKO

CARBONS

"A Carbon made specially for particular operators"

YOUR DEALER
or
CARBON IMPORTS CO.
110-112-114 West 42d St.
NEW YORK

KINARKO

FACTS VERSUS GUESS WORK

Hundreds of exhibitors thought they were realizing every dollar of profit on their enterprise, until they installed

The New Perfected Automaticket Register

It gives the facts on your business automatically, and invariably effects savings, representing many times its cost, by eliminating leaks and losses.

You can't afford to operate your business on guess work. The Automaticket System makes and saves money for you, and enables you to operate your business on known facts.

Write us, right now, for further information.

The Automatic Ticket Selling & Cash Register Co.
1731 BROADWAY NEW YORK

ERBOGRAPH FOR SERVICE

PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING
and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146TH STREET, NEW YORK

Hand Electric Generator for Motion Picture Projectors

Built primarily for the Pathescope, this portable generator and our special T E lamps can be used with any projector having standard lamp sockets and a filament adjustment height of 2½ inches from lamp base.

Pictures up to 10 feet wide at any distance up to 75 feet. Weight with folding stand, including Weston voltmeter, only 45 pounds. Price, $150.

Selected by Martin Johnson
who writes from Sydney: "The machine . . . is giving excellent satisfaction, and I am in hopes of sending you some good pictures of it in operation among the cannibals."

The Pathescope Co. of America, Inc.
Dept. M.W., Aeolian Hall, 35 West 42nd St., New York City

4 WORLDS RECORDS BROKEN!!

100 x 75 FOOT PICTURE

On World's Largest Screen

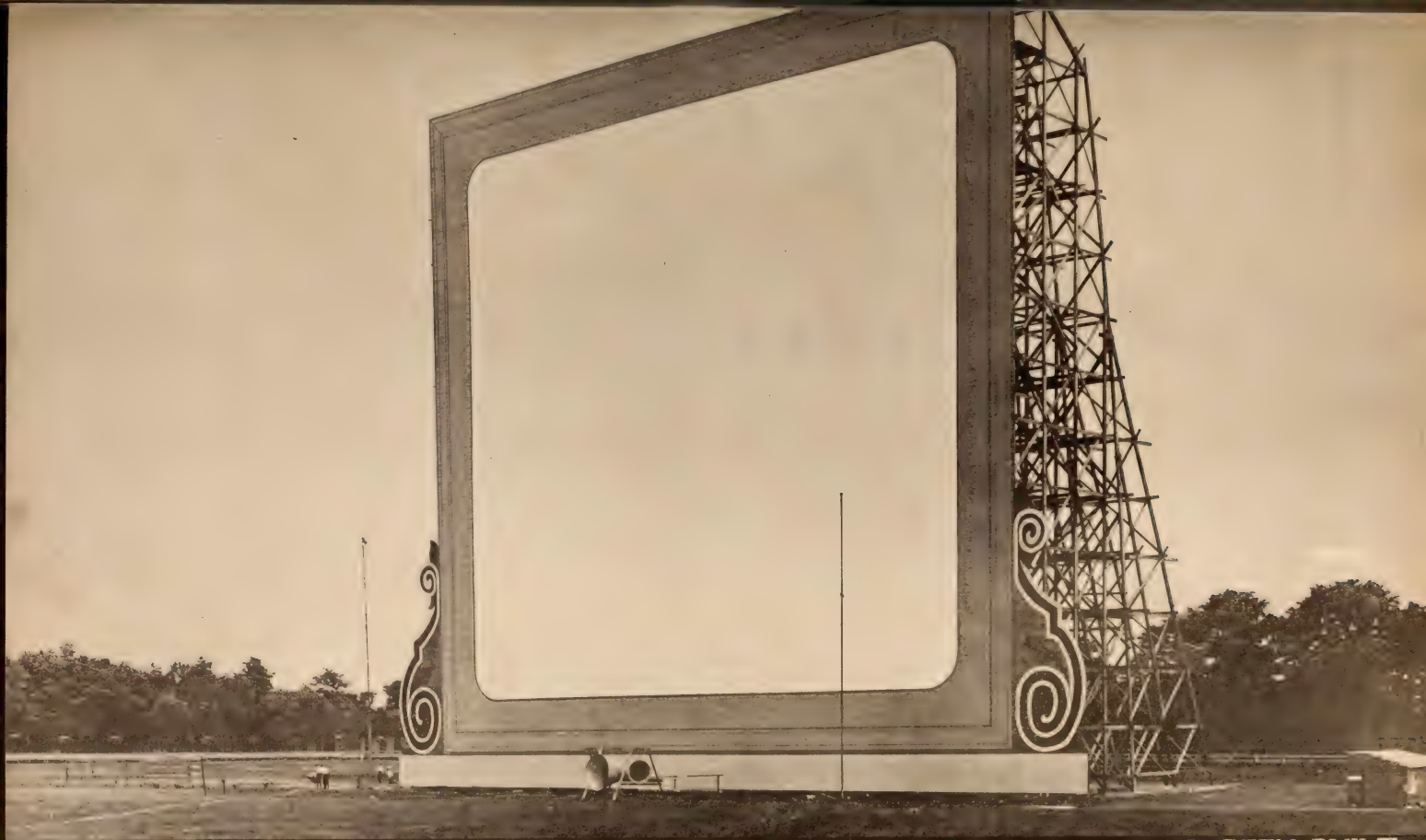
A DISTANCE OF 350 FEET

BEFORE AN AUDIENCE OF-

110,000 PEOPLE!!

AND A REGULAR

Simplex DID IT!!



THIS SHOWS THE LARGEST MOTION PICTURE SCREEN THAT HAS EVER BEEN BUILT

Used for the Methodist Centenary at Columbus, Ohio, June 20-July 13

Contains 100,000 square feet of lumber
Cost of construction $8,000.00
165 x 135 feet over all
Picture surface 100 x 100
Built at the Columbus Fair Grounds

180 Amperes of current handled by regular commercial Type "S" Simplex lamps
Simplex "Extralite" shutters used
Largest individual moving picture audience of 110,000 see this achievement on July
Number of delegates attending Centenary, 200,000
Number of Simplexes used, 9

REGULAR COMMERCIAL SIMPLEX MACHINES USED

Illustrated Catalogue No. 15 gives complete details.

Vol. 41. No. 8 AUGUST 23, 1919 Price 15 Cents

MOVING PICTURE WORLD

NEW YORK LIBRARY

Founded by J.P.Chalmers in 1907

COMPARE

THE RIGHT OF WAY
by Sir Gilbert Parker
TESS OF THE D'URBERVILLES
by Thomas Hardy
FAIR AND WARMER
by Avery Hopwood
SHORE ACRES
by James A. Herne
LA MAISON DE DANSES
by Noziere and Ch. Muller
PLEASE GET MARRIED
by James Cullen and Lewis Allen Browne
THE TEMPLE OF DAWN
by Miss I.A.R. Wylie
LOMBARDI, LTD.
by Frederic and Fanny Hatton
YOSEMITE
by Chas. A. Taylor and Asa R. Cassidy
THE HEART OF A CHILD
by Frank Danby (Mrs. Julia Frankau)
WHOLLY INNOCENCE
by H. Austin Adams
THE NATIVE BORN
by Miss. I.A.R. Wylie
SOMEONE IN THE HOUSE
by Larry Evans
THE BRAT
by Maude Fulton
THE HERMIT DOCTOR OF GAYA
by Miss I.A.R. Wylie
L'HOMME RICHE
by Jean-Jose Frappa and Henri Dupuy-Mazuel
THE YELLOW DOVE
by George Gibbs
ALONG CAME RUTH
by Holman Day, from the French of Fonson & Wicheler
THE WALK OFFS
by Frederic and Fanny Hatton
THE WILLOW TREE
by J.H. Benrimo & Harrison Rhodes

These with all others!

And keep your dates open! Beginning Sept. 1st

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 27, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

Released September First

The dawn of a new epoch in the making of motion pictures – the long-awaited day in which the foremost artists of the screen shall be free to give only of their best.

MARY PICKFORD
CHARLIE CHAPLIN

DOUGLAS FAIRBANKS
D.W. GRIFFITH

UNITED ARTISTS CORPORATION

Oscar A. Price, President — Hiram Abrams, General Manager

729 Seventh Ave. New York

Paramount-Artcraft Pictures

THOMAS H. INCE presents

CHARLES RAY
in "THE EGG CRATE WALLOP"

By JULIEN JOSEPHSON

THE MAN who wrote "Greased Lightning" knows how to write a story for Charles Ray. And Charles Ray knows how to play that kind of story—better than anybody else on stage or screen.

Here's a Thomas H. Ince-Charles Ray clean-up for exhibitors, that puts previous efforts in the shade. See it at your exchange and judge for yourself. Released September 28. The first Charles Ray picture under the Selective Booking Plan.

Directed by Jerome Storm — Supervised by Thomas H. Ince

Photographed by Chester Lyons

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Brainwork Tells!

It's more than beautiful bathing girls, whirlwind, hair-breadth-escape chases, acting animals, real comedians, flying cops and custard pies that make

PARAMOUNT-MACK SENNETT COMEDIES

the very best comedies in screendom. It's the BRAINWORK behind each and every one of them. Genius backed up by brains has enabled Mack Sennett to ORIGINATE always, never to imitate. Under the Selective Booking plan, the Paramount-Mack Sennett Comedies will come forth bigger and better than ever. Their value is already proved beyond a question of doubt. The exhibitor who loses a chance to book them is throwing money away.

THE FIRST ONE COMES AUGUST 31

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Jesse L. Lasky Presents

WALLACE REID

IN

"THE VALLEY OF THE GIANTS"

by Peter B. Kyne

A Paramount-Artcraft Picture

Directed by JAMES CRUZE

Scenario by MARION FAIRFAX

SEE THIS GIANT AMONG PHOTO-PLAYS AT YOUR EXCHANGE YOU CAN CLEAN UP WITH IT.

Released August 31

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor presents

ELSIE FERGUSON

in

"The Witness for the Defense"

Directed by GEORGE FITZMAURICE

A Paramount-Artcraft Picture

By A. E. W. Mason . Scenario by Ouida Bergere

Released Aug 31 . Booking Now . See it at your exchange

Paramount-Artcraft Pictures

It was peculiar—why these two young people should have married, when neither of them loved the other, until—

"THE THIRD KISS"

Presented by Jesse L. Lasky. Starring

VIVIAN MARTIN

A PHOTOPLAY filled with real drama and real charm. A logical straightforward, entertaining story with no loose ends. A tale of real life and some of its high lights. The crowds that will come first will tell more crowds to see it. Released September 14. See it now at your exchange.

By Heliodore Tenno *Scenario by Edith Kennedy* *Directed by Robert Vignola*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Artcraft Pictures

Directed by
FRED NIBLO

Photographed by
GEORGE BARNES

Supervised by
THOMAS H. INCE

Released
September 21

See it
at your exchange
now!

THOMAS
H. INCE
presents

ENID BENNETT

in "Stepping Out" By C. Gardner Sullivan

A TRUE-TO-LIFE STORY of young love—the kind that folks'll bring their friends to see twice. It is Miss Bennett's first picture under the Selective Booking Plan and it is a worthy Thomas H. Ince production.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

JOE MARTIN SOLILOQUIZES

Look me in the eye.

Now in the nose. Now in the puss.

Tell me, honestly, do you know of a single stage or screen actor, whether he draws a thousand or a million a year, who has a map half as funny as mine?

Yourdamright you don't!

Well, then, inhale this:

I admit that I am the biggest novelty in the film business. I admit that my first two pictures, "Monkey Stuff" and "The Jazz Monkey," are the two biggest riots that ever hit the screen. What's more, I've finally got the boss of the Universal to admit it.

The result is that he has promised me to soak you a higher price for my pictures than you pay for anything else.

So, old dear, don't even talk to any Universal exchange man about the Joe Martin comedies unless you're prepared to pay the stiffest price of your mad little career. It isn't because my pictures cost a million apiece. It's simply because the public will pay madly and gladly for a screaming laugh, and I'm the little feller with the long tail that can furnish it.

Boys and gells, it's a crazy business, this! Anything that's novel cops the money. Years ago it was the educated flea. Then the talking horse. Then the Mexican jumping bean. Then the musical burro. Then the big fillum stars. And now it's me—Joe Martin!

Remembah! Get ready to pay the dingbustedess, golderndest, damhighest prices on record or you won't get me to make your patrons shimmy right outa their clothes with gay and girlish laughter!

OVER 2000
Have Already

"JUST FINISHED TWO DAY RUN ELMO THE MIG
HISTORY MY THEATRE/NEVER SAW SUCH A MON
TELL EXHIBITORS TO GO TO IT WITH BOTH F
GIVE THEM SOME FACTS ON POWER AS CROWD

BREAKING ALL
IN SIXTY-SIX

"ELMO THE

Starring the great
with **Grace Cunard**

GO SEE IT!

THEATRES
Booked it

HTY/BIGGEST TUESDAY AND WEDNESDAY
EY GETTER SERIAL/KIDS CRAZY OVER IT/
EET/LET THEM WRITE ME ABOUT IT/ILL
GETTER/ WHITEHOUSE THEATRE MIL.WIS.

BOOKING RECORDS
UNIVERSAL EXCHANGES
MIGHTY"
ELMO LINCOLN
and Big Cast

YOU'LL BOOK IT!

DIEU ET MON DROIT
You can't afford to miss it
Prince Visit
Hearst News
Universal Current Events
International News
By the time this notice appears the Prince of Wales will be in Canada bound on what is to be a historic visit to that country and to the United States. From the moment he sets foot on American soil his every move will be followed by the expert cameramen of this organization. It is up to you to make sure immediately that your patrons see this international figure first, last and all the time during his stay in the BIG THREE
SEE HIM FIRST

The Greatest News Attraction of the Year

The of Wales' to America

His Royal Highness the Prince of Wales is bound to be one of the most likable figures ever shown on the American Screen. A fighter who served through the whole four years of the war in the most dangerous sectors of the line, the future head of the great British Empire comes to your audiences with something more than his title to make him the biggest news feature of the year. His visit to this country will be the greatest social event of the decade. He will be surrounded wherever he goes by the most prominent political and society figures in the United States. **Depend upon it**—your people will want to see his every move. Show him, and show him **first** in the service that never misses anything—the three-a-week, first-all-the-time service of the big THREE.

Hearst News
Universal Current Events
International News

IN THE BIG THREE

"THE RIGHT T

The Picture
OF THE
Generation
The greatest love story ever told—a picture of that love of humankind which alone can solve the problems of human existence and bring true happiness. A drama huge in its scenics but greater still in the tremendous emotions which it will raise in every breast. A picture of To-day and To-morrow—the picture of the generation. Played by Dorothy Phillips in a marvelous double role, which will rouse your audiences to the highest pitch of wonder, sympathy and excitement.
Reserve now for at least twice your ordinary run.
UNIVERSAL Jewel
1600 Broadway, New York
O HAPPINESS"

Carl Laemmle offers

As great in peace as in war

The HEART OF HUMANITY

Allen Holubar's Super-production—The Picture that will live forever

Starring

Dorothy Phillips

"You will remember," says V. B. Valleau, of the Broadway, Albert Lea, Minnesota, "that at the time I booked this attraction over the Valleau Circuit, I was somewhat skeptical regarding its drawing power, **now that the war is definitely over.** I am happy to say, however, that my fears were **unfounded.** We have just completed a three-day run to the **biggest business ever handled by the Broadway in that period of time."** Yes—it is truly as great in Peace as in War—the Picture that will live Forever. Act now—**To-day.**

JEWEL Productions INC
1000 Broadway New York City

REALART PICTURES

What Realart Is

¶ The money of the principal nations is made from similar stuff, but it is not all equally valuable.

The same basic ingredients enter into most cake, but all cake is not equally good.

Nature is as much evidenced in stormy as in fair weather, but its efforts are not equally prized.

Star, story, direction and photography are the essentials of a motion picture, but motion pictures do not possess equal quality.

The STORY is the heart of the picture, the ACTOR its soul, the DIRECTOR its brain, and PHOTOGRAPHY the atmosphere it breathes. Perfection is attained only through *harmonious functioning* of these parts.

REALART stands for the *accurate blending* of all the essentials of motion picture production. Realart Pictures are so *perfectly balanced*, so smooth-running, that one is conscious only of their absorbing appeal and marvelous entertainment value.

Realart insures satisfaction to your patrons and reflects its unusual quality in increased box-office returns!

You can learn today about the Realart idea and Realart service at branch offices in all the principal cities of the country.

Alice Brady
REALART PICTURES

REALART PICTURES

What Makes An Actress Great?

YOUTH, Beauty, Talent. Yes, and a Genius for hard work. She must give of her best. Absolute Sincerity marks the relation of the great artist to her public.

ALICE BRADY

has singularly demonstrated these qualities through triumph after triumph--an unbroken record of stage and motion picture successes, in which she has endeared herself to the whole amusement loving world.

Charming, captivating innocence amid morally sordid environment -- innocence that is protected because of its truth--such is the role in which Miss Brady achieved one of her biggest stage successes--a role in which she is to be seen throughout the world through the medium of Realart Pictures--little "Mary Horton" in

SINNERS

New York and the country have paid exceptional tribute to Miss Brady as the stage star of this great Owen Davis drama. Now exhibitors everywhere are to have the opportunity shortly of profiting from the great screen production being made under direction of Kenneth Webb.

Service That Serves

YOU have read a great deal, and heard more, about producer service -- about courtesy, square dealing, promptness and hearty co-operation.

And that is why you will be interested in knowing that Realart Pictures Corporation has adopted this policy as a business principle, and that Mr. J. S. Woody, General Sales Manager, and Mr. Ben F. Simpson, Field Manager, have installed in branch offices, managers who recognize the value of backing up good pictures with service that serves.

Twenty exchanges are being established.

The following have been opened to date:

CITY	STREET ADDRESS	MANAGER
ATLANTA	Room 305 Hirsch Bldg., 149 Marietta St.	To Be Announced
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 S. State St.	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Building	Mark Goldman
CLEVELAND	Room 200 Bangor Bldg., 942 Prospect Ave., East	James B. Reilly
DALLAS	1905 Commerce Street (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Building	C. G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Building, Cor. 10th & Walnut Sts.	To Be Announced
LOS ANGELES	Suite 839-840 Merchants National Bank Bldg., Sixth and Spring Streets	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	B. A. Lucas
PHILADELPHIA	To Be Announced	Jay Emanuel
PITTSBURGH	412 Ferry Street	Nat Barach
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
WASHINGTON	Rooms 806-820 Mather Bldg., 916 G St., N.W.	Wm. H. Rippard

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

WORLD-PICTURES

When BEARCAT Went DRY!!

BEARCAT accessories available NOW!.

Get your supply from your nearest World Branch.

WORLD PICTURES
130 West 46 St. N.Y.C.

THEY stand the test of summer heat or the blighting days of rain. For sure box office results in any weather ask World Film Exchanges for the Essanay-Chaplin comedies—

"A Night in the Show," "Police," "The Bank," "Shanghaied," "Triple Trouble."

Essanay

GEORGE K SPOOR PRESIDENT

Jesse L. Lasky Presents

BRYANT WASHBURN

"in Love Insurance"

Directed by DONALD CRISP

A Paramount Picture

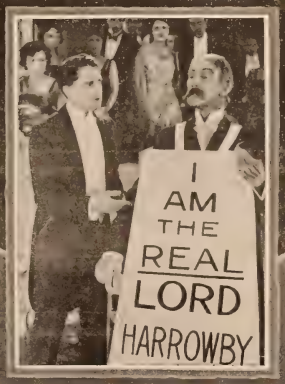
By Earl Derr Biggers Screen by Marion Fairfax

HE was employed by a company that had bet that the girl would marry a certain man. He was to see that the company won its bet.

But he fell in love with the girl himself! Then the fun started. To lose his job, or to lose the girl? Which would it be?

Lots of ad possibilities for this corking picture.

FAMOUS PLAYERS-LASKY CORPORATION



Adolph Zukor presents

ELSIE FERGUSON

in

"A SOCIETY EXILE"

An ARTCRAFT Picture

Directed by George Fitzmaurice

SHE was innocently responsible for two deaths. And just as she thought her past was over—drama, beauty, emotion in this.

From "We Can't Be as Bad as All That" by Henry Arthur Jones

FAMOUS PLAYERS-LASKY CORPORATION

Form 2875

WESTERN UNION

ANGLO-AMERICAN DIRECT UNITED STATES

CABLEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at 16 BROAD STREET, NEW YORK

Famous Players-Lasky Corp 485-JM

106NS SY

LONDON....26

FAMFILM NYK.,

1699

ARRIVED SAFE. MET AT DOCK BY SHAH OF PERSIA WHO SENDS THIS GREETING TO EXHIBITORS OF AMERICA: "LAMOO, LAMOO, RANTIVET CEWALTMEERI"

SYDNEY CHAPLIN

PASS T-34

Excerpt from Report of Censor T-34:

"There appears to be nothing suspicious about this message. This bird Syd Chaplin is about to make a moving picture feature comedy in France. Believe me, when he does, I'm gonna see it. Code Book *N-227 SS. pax vobiscum* gives translation of Shah of Persia's message thus: 'Those American exhibitors are lamoo, lamoo lucky who book'—"

SYDNEY CHAPLIN PRODUCTIONS

Thos. H. Ince Presents

ENID BENNETT

in

"The Virtuous Thief"

By C. Gardner Sullivan

Directed by Fred Niblo
Photographed by George Barnes
Supervised by Thomas H. Ince

A Paramount Picture

For the sake of her brother's honor, she was scorched by a man's unholy love, scorned as a wanton, branded as a thief.

But when the reckoning came!—

Lots of ways to exploit this Thos. H. Ince winner.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR PRES. JESSE L. LASKY CHAS. CECIL B. DE MILLE Director General
NEW YORK

COSMOPOLITAN
PRODUCTIONS

"THE DARK STAR"

BY
ROBERT W. CHAMBERS
WITH
MARION DAVIES

A Paramount-Artcraft Special

PRESENTED BY

Cosmopolitan Productions
Every Exhibitor Knows the Advertising Possibilities of An Established Name
Here's a Few to Conjure With
"The Dark Star"
A Cosmopolitan Production (taken from a Cosmopolitan Magazine Story) with all that the name implies.
Robert W. Chambers:
An author, internationally famous, who is read and enjoyed by every grade of society and who has written more "best sellers" than any of his contemporaries.
Marion Davies
A surpassingly beautiful and talented star, surrounded by a cast that is exceptional.
Allan Dwan
A director who is known and liked wherever pictures are shown. The individuality of his work has placed him in the uppermost strata of his profession.
"THE DARK STAR"
BY
ROBERT W. CHAMBERS
WITH
MARION DAVIES
A Paramount Artcraft Special

COSMOPOLITAN PRODUCTION

"THE DARK STAR"

BY

ROBERT W. CHAMBERS

WITH

MARION DAVIES

When the story ran serially in the Cosmopolitan Magazine hundreds of thousands of people, all over the country, read it and reveled in it, and turned it over to their friends to revel in, monthly —each one keyed up to the highest pitch of anticipation until the next issue came. It created a furore as a story and became a great selling asset to the magazine.

THE
DARK
STAR"
Y
OBERT W. CHAMBERS
ITH
IARION DAVIES
A Paramount Artcraft Special

It doesn't take much imagination to anticipate what the picture will do. It will create a new class of motion picture patronage. Every Cosmopolitan reader and their myriad friends, and the countless thousand friends of these friends will want to see the characters —they enjoyed so much in print—live. Better arrange to take care of your regular patrons and then book a few extra days to handle the new business the picture is bound to bring you.

COSMOPOLITAN PRODUCTIONS

"THE DARK STAR"

By ROBERT W. CHAMBERS — *With* MARION DAVIES

is the thrilling romance of a beautiful girl, bred in the atmosphere of the country, whom circumstances force into a maelstrom of deceit, treachery and the most astounding series of adventures it has ever been a young girl's lot to encounter.

It literally vibrates with action, unusual situations and heart interest.

It is certain to keep the most blazé of fans on the edge of his seat, continually on the qui vive of expectancy.

It will shatter every present conception of what capacity business means.

THE DARK STAR"

By

OBERT W. CHAMBERS

With

MARION DAVIES

ll be
acked
the
eatest
vertis-
g cam-
ign in
e his-
ry of
ctures.
he wise
hibitor
ill se-
re his
ookings
rly.

A Paramount Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

Cosmopolitan Productions

Cosmopolitan Productions

"THE DARK STAR"

By ROBERT W. CHAMBERS

With MARION DAVIES

A Paramount Artcraft Special

FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT PICTURES

CLYDE ELLIOTT

FLOYD BROCKELL

GREATER STARS PRODUCTIONS

716 CONSUMERS BUILDING
CHICAGO, ILL.
ILLINOIS, INDIANA AND WISCONSIN

THE FIRST SIX PIONEER CO-OPERATIVE EXCHANGES

WATCH THE CHAIN LENGTHEN!

CHARLES ROSENTHAL JR.

HERMAN RIFKIN

M & R EXCHANGES

107 GOLDEN GATE AV.
SAN FRANCISCO, CAL.

730 S. OLIVE ST.
LOS ANGELES CAL.

CALIFORNIA
NEVADA
ARIZONA

EASTERN FEATURE FILM, CO.

57 CHURCH ST.
BOSTON, MASS.

NEW ENGLAND

NEW YORK PIONEER EXCHANGES

NEW YORK CITY
130 W. 46TH ST.

BUFFALO, N.Y.
145 FRANKLIN ST.

NEW YORK AND NORTHERN NEW JERSEY

J. BELLMAN

I. COBE

YOU SEE THIS GOLDWYN PICTURE BEFORE YOU BOOK IT

How's Your Pedigree?

The film is adapted from the successful play "Lady Bantock." Goldwyn has supported the star with a company of superior quality, and settings of exquisite art. Superlative is the word which best describes the production. It is an example of how "Goldwyn Pictures Are Stronger Than the Best Attributes"—the *whole* production is better than the best *feature* in it.

How's your pedigree? Sh! It's Strictly Confidential.

Just because a man's born the direct descendant of kings is no reason why he shouldn't be given an equal chance. The gentleman of today may have come from a merging of the profession of peddling and the art of laundering.

On this idea, made fascinatingly interesting by the secrecy which is fastened on the principal characters in the play, the action revolves in a dazzling succession of surprises.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Sh! It's Strictly Confidential

Samuel Goldwyn *Presents*

MADGE KENNEDY *in*

YOU SEE THIS

Sh! It's Strictly Confidential

Strictly Confidential

By Jerome K. Jerome Directed by Clarence G. Badger

Six Pictures of Goldwyn Are Ready to Be Seen Now

The high principle on which Goldwyn Pictures are being booked by the exhibitors is now being put to the test. We said to you in our announcement of our new season's policy: "Our Pictures must stand on their merits; there will be no iron bound contract system. You will see each picture and book it only if it meets with approval. You will have the privilege of judging for yourself whether or not you wish to show it."

Now the principle is put into practice.

Six of the new Goldwyn Pictures are in the Goldwyn exchanges for your inspection—*weeks ahead of release!* Time to think, time to plan, time to use your best opportunities. Here are the six:

REX BEACH'S
"Girl from Outside"

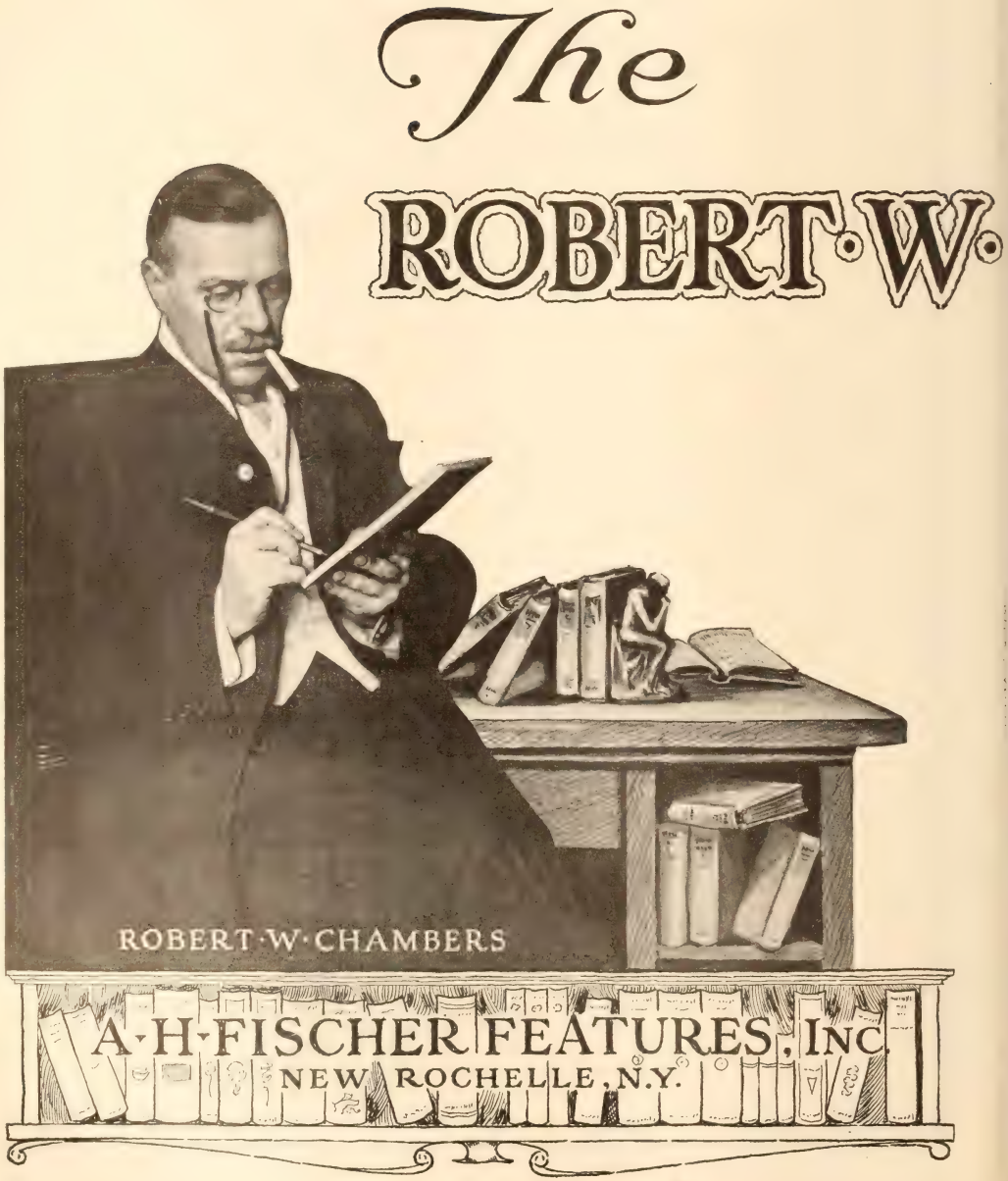
TOM MOORE *in*
"Lord and Lady Algy"

GERALDINE FARRAR
in
"The World and Its Woman"

WILL ROGERS *in*
"Almost a Husband"

MADGE KENNEDY *in*
"Strictly Confidential"

PAULINE FREDERICK
in
"Bonds *of* Love"


The
ROBERT·W·
ROBERT·W·CHAMBERS
A·H·FISCHER FEATURES, INC
NEW ROCHELLE, N.Y.

B·A·ROLFE

announces a new series of epoch-making productions from great stories by a great author · · ·

CHAMBERS SERIES

Magnificent picturizations of the works of America's distinguished author, Robert·W·Chambers, whose vibrating stories have earned him millions upon millions of followers, opening up the avenue for countless numbers of potential patrons for Robert·W·Chambers series of pictures.

WATCH THIS SERIES OF ADS. FOR FURTHER ANNOUNCEMENTS

Here's the Recognition of A New Master

The motion picture trade press is the telescope through which you, the Exhibitor, first see big, new developments on the screen horizon. After months of waiting and anticipation, after months of reports that Benjamin B. Hampton would be a surprisingly big, new factor as a producer, you now find unanimous recognition of his revolutionary new kind of productions in the quotations from the influential trade journals.

Benjamin B. Hampton's
first production for
Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART

MILDRED MANNING — ROBERT McKIM — WILFRED LUCAS
FRANKIE LEE — MARY JANE IRVING — GRAHAM PETTIE

THE VERDICT OF THE TRADE CRITICS:

VARIETY: Stanton Leeds: This is a great picture! Full of sure-fire detail; love and sympathy, pathos and fight. *It rings the bell every hundred feet.* Who is responsible for putting the *unexpected* in this picture?

MORNING TELEGRAPH: "The Westerners" comes under the head of *fewer, better and bigger pictures.* If the rest of the companies that are promising us improved films in the Fall offer productions of the caliber of "The Westerners" fans and exhibitors will suffer no disappointments.

MOVING PICTURE WORLD: One of the best box-office attractions of the season... Red-blooded and with acting and story to hold the attention of any audience.

MOTION PICTURE NEWS: Laurence Reid: The story of "The Westerners" has been so splendidly realized that a new language has been given expression. *It has everything:* punch and pathos, action and atmosphere. *It has the breath of life.*

WID'S: "The Westerners" is largely straight screen narration... Pictorially effective... One of its chief virtues is the work of the players. The director has seen that they do not spoil their work by over-acting. It has punch.

TRADE REVIEW: George T. Pardy: "The Westerners" carries a punch in every moment of its swiftly-pulsing action—a story well worth the telling and *told as it should be in pictures.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

ROBERTSON-COLE PRODUCTIONS

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"

Joy! Joy! Joy!

With laughter and life in every scene the latest Brentwood picture is sweeping the country as did "The Turn In the Road."

Happy at start and finish the audience never worries about the turrible villyun. A sweet, clean picture without a single forehead wrinkling moment.

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

MAN'S DESIRE

with

Lewis Stone

and an all star cast

A STORY of the clash of elemental passions in the depths of the forest primeval. Replete with exceptional snow and storm scenes.

Distributed by
Exhibitors Mutual

"While many of the motion picture concerns are announcing their plans to make better pictures in the future, the VITAGRAPH company is *going ahead and doing it.*"

HELEN POLLOCK
In the Sunday Telegraph

Here Are Two That Will Prove It!

EARLE WILLIAMS
in
"THE WOLF"

One of Eugene Walter's Greatest Stage Plays!

A picture of perfect proportions. A production that gives Earle Williams a new atmosphere. A red blooded romance in the rough, with the famous Hudson Bay country as its brawny background.

HARRY T. MOREY
in
"THE GAMBLERS"

Another Thrilling CHARLES KLEIN Drama!

A story of love, high finance and political ambition. Hundreds of thousands saw the stage presentation. That many and more will want to see it on the screen.

PRINTS NOW READY FOR YOU TO SEE AT ALL VITAGRAPH EXCHANGES

To See Them Is To Book Them—To Book Them Means Cashing In On Two Great Stars, Two Great Plays and Two Famous Authors

VITAGRAPH
Albert E. Smith, President

Something Peppy at the Strand

A peppy play about wives and stenogs
Teaches girls not to scatter their pearls before hogs,
Proves the way to win a wife is to wait
And the way to hold hubby is—just make a date
With some other innocuous male.

Go! On high!

It's fast!

Hurry to see Constance Talmadge in a John Emerson-Anita Loos Special, "A Temperamental Wife."

It's her first big First National Attraction.

The way to tell it advertisingly.

These reproductions of ads from the Press Sheet are for advance use in your Program or Newspaper.

They are only two of many suggestions for attracting attention to this unusual Box-Office Attraction.

The way it really happens in the Film.

An early Sept. Release

Why shouldn't ads be entertaining?

If your ads correctly reflect the Pep and Ginger in the production, you will be sure to get that big first-day business.

Word-of-mouth advertising will do the rest, for the picture is really delightful entertainment.

Something Peppy at the Strand

A parable true of maid hunting a man;
She's determined to wed him—if get him she can.
She gets him; St. Anthony ne'er was more pure,
A heavenly honeymoon makes her quite sure.
Then she learns of his she-male stenog—

Oh, Bluie! Biff!

It's fast!

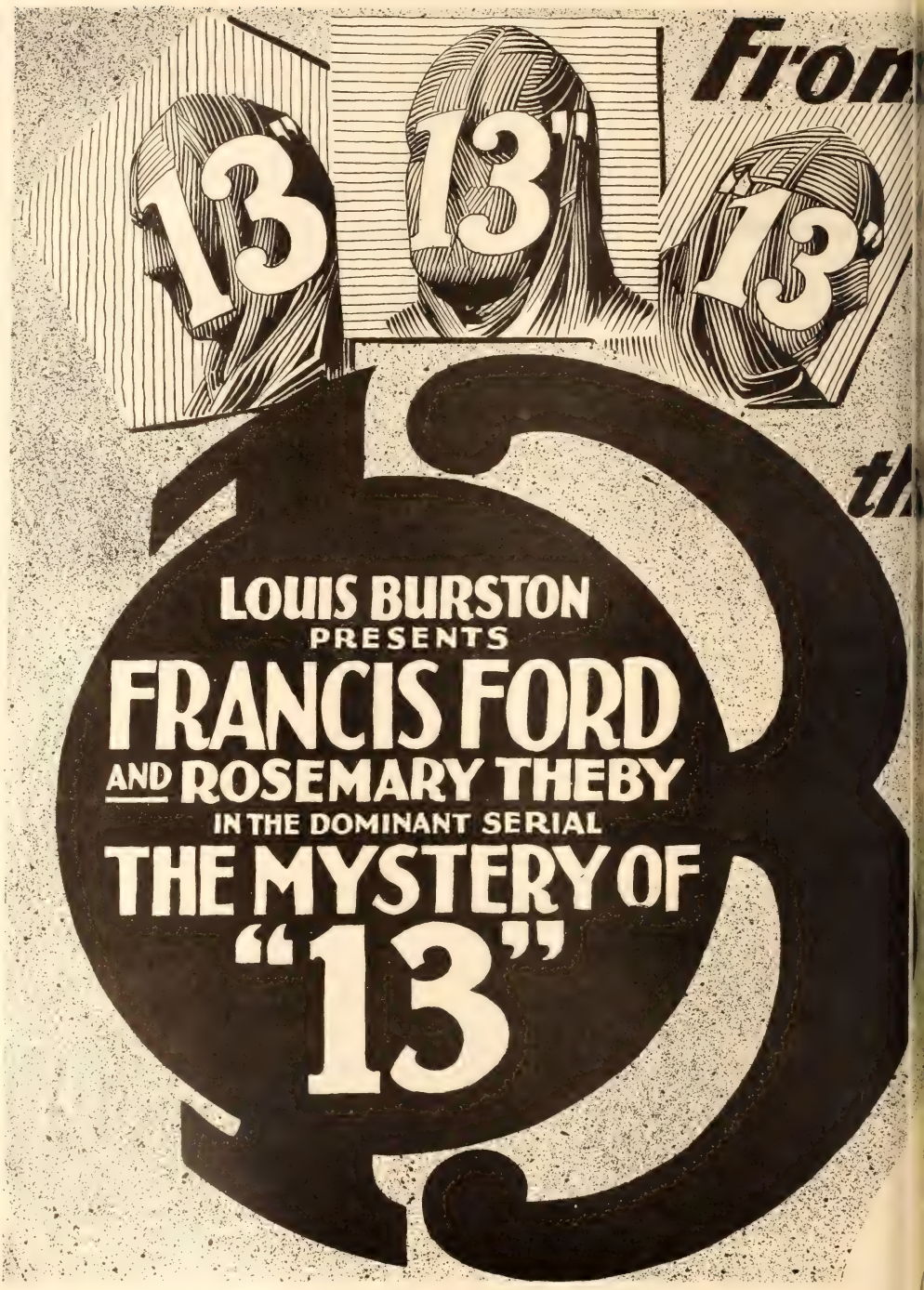
Hurry to see Constance Talmadge in a John Emerson-Anita Loos Special, "A Temperamental Wife."

It's her first big First National Attraction.

She does go after the poor man—and gets him!

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction


13
13
13
LOUIS BURSTON
PRESENTS
FRANCIS FORD
AND ROSEMARY THEBY
IN THE DOMINANT SERIAL
THE MYSTERY OF
"13"

The MYSTERY of "13"

is the super mystery serial of the year. But on the thread of its MYSTERY are strung pearls of—

—suspense	—surprise	—heart interest
—dramatic action	—tense situations	—romance
—novelty	—seeming reality	—the gripping love
—adventure	—hair-raising stunts	—of man and woman

Produced, directed and acted—staged and presented so as to give the serial lovers a real treat—to give them WHAT THEY WANT. Sure to be the Supreme Serial Success of the Season. 15 consecutive weeks of greater interest in your house. For particulars write to me.

LOUIS BURSTON,
President Burston Films, Inc.

E. K. Lincoln
to be presented
in a series of Super Productions
American Cinema Corporation
Walter F. Wanger, Pres. 220 W. 42 St. N.Y.C.

ARLINE PRETTY

LILLIAN WALKER

JUANITA HANSEN

These Three

Beauteous Maidens

in Distress

and Three Dashing Photoplay Heroes

Constantly at Hand to Save Them from Disaster

PROVIDE A WORLD OF THRILLS

in the

THREE NEW SERIALS

We Are Now Offering Foreign Buyers

"$1,000,000 Reward"

With Lillian Walker

By Reeves & Grey, authors of "The Carter Case" (the Craig Kennedy Serial). Produced by Harry Crossman.

"The Woman in Gray"

With Arline Pretty and Henry Snell

From the book by the same name by C. A. & N. Williamson. Produced by the Serico Producing Co.

"The Lost City"

With Juanita Hansen and George Chesbro

Produced by Wm. N. Selig and featuring the most remarkable collection of wild animals in captivity.

Each Serial Complete in Fifteen Two-Reel Episodes

Export & Import Film Co., Inc.

729 SEVENTH AVE.,
NEW YORK CITY

CABLE ADDRESS:
"EXIMFILM," NEW YORK

STATE RIGHT BUYERS are willingly paying more for the HALL ROOM BOYS than any two reel comedies on the market

NOT SLAPSTICK ***NOT CARTOONS***

Real High Class Two Reel Comedies

Featuring

FLANIGAN AND EDWARDS

Nationally known as vaudeville headliners
in

Clean Cut Laugh Getting Speedy Stories

Based on the Famous

H. A. MacGILL'S HALL ROOM BOYS

Published in over 75 newspapers for over 15 years

THE STRAND THEATRE, NEW YORK
and the public have already put their stamp of approval on these comedies

SEVERAL TERRITORIES ALREADY SOLD

STATE RIGHT BUYERS ARE ADVISED TO ACT QUICKLY

to secure these

NATIONALLY KNOWN STARS IN NATIONALLY ADVERTISED PICTURES

PRODUCED BY

NATIONAL FILM CORPORATION OF AMERICA

Wm. Parsons, Pres. Joe Brandt, Gen'l Representative

for full Particulars wire or write to

JACK and HARRY COHN

1600 Broadway New York City

A woman gifted with an uncanny power to see into the future; around her, seated in a circle, a dozen persons hanging upon her words; a detective seeking a murderer in that fateful circle; a scream in the darkness and another life has been loosed, — that of the man in the thirteenth chair!

Thrills, suspense and mystery! No wonder the public raved over Bayard Veiller's great play!

The box office sensation, a genuine Special

Yvonne Delva and Creighton Hale in

The Thirteenth Chair

Adapted and directed by Leonce Perret

Produced by Acme Pictures Corporation

PATHÉ
DISTRIBUTORS

Produced by Western Photoplays,
Written and directed by J.A.Gol
MaDan
PATHÉ

Anne Luther and Charles Hutchison in The Great Gamble

LET ONE TERRITORY TELL THE TALE

65 Cincinnati theatres
32 Columbus theatres
27 Dayton theatres
15 Louisville theatres
have already booked this serial after seeing it!

Their live managers saw at once that it is a thriller of thrillers.

FRANK KEENAN
EXTRA SELECTED
FRANK KEENAN
PHOTOPLAY
in The
Silver Girl
From the play by Edward Peple
Produced by Robert Brunton Co.
A good picture is always a good picture - its age has nothing to do with its quality... Here's one several months old which is like a veteran, with breast covered with medals, PROVEN GOOD. If you have not played this picture with its record for money making, see it at the nearest PATHE EXCHANGE
Pathe'
DISTRIBUTORS

ROBERTSON-COLE PRODUCTIONS

A BRENTWOOD PICTURE Directed by KING W. VIDOR

Creator of the "TURN IN THE ROAD" *and* "BETTER TIMES"

Half

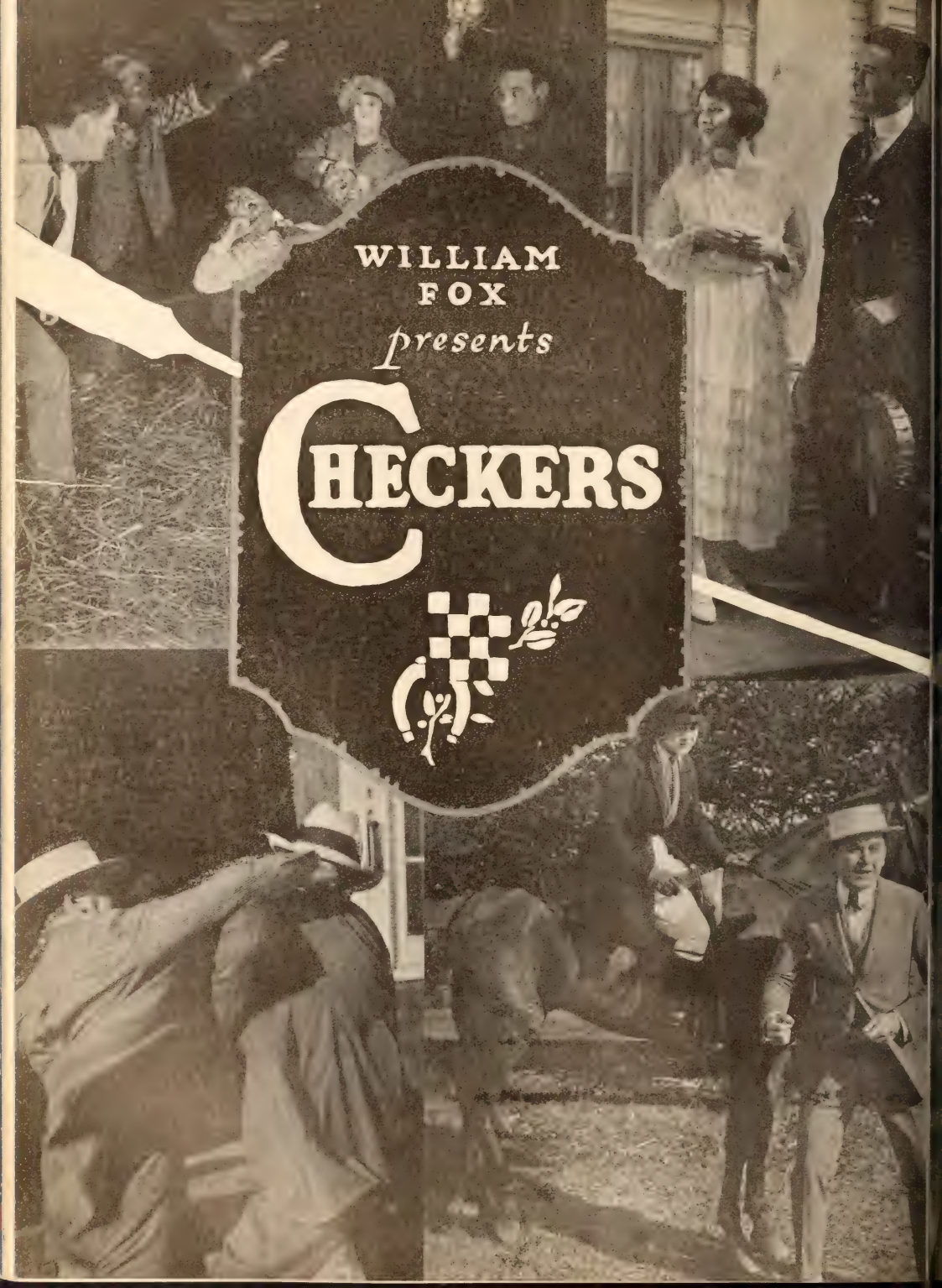
ANOTHER Brentwood creation of even greater merit than "The Turn in the Road" and "Better Times" is this broad heart-gripping story of "The Other Half." It is not a ranting, railing, damnation of one class by another, but it is a gentle unfolding on the screen of the good that Lincoln said was in every heart. It is a story so simple, so well told, so well acted, that you never miss an inch of film.

IT deals with one of the most important questions of the day, Capital and Labor, but the manufacturer and the worker can sit side by side in your theatre to see this picture and they will leave it hand in hand. There is not a line of hatred in it. There is a heart grip, a suspicion of tears, a human sympathy that gets you whether you are a millionaire or pauper if you are human.

Distributed by

EXHIBITORS MUTUAL

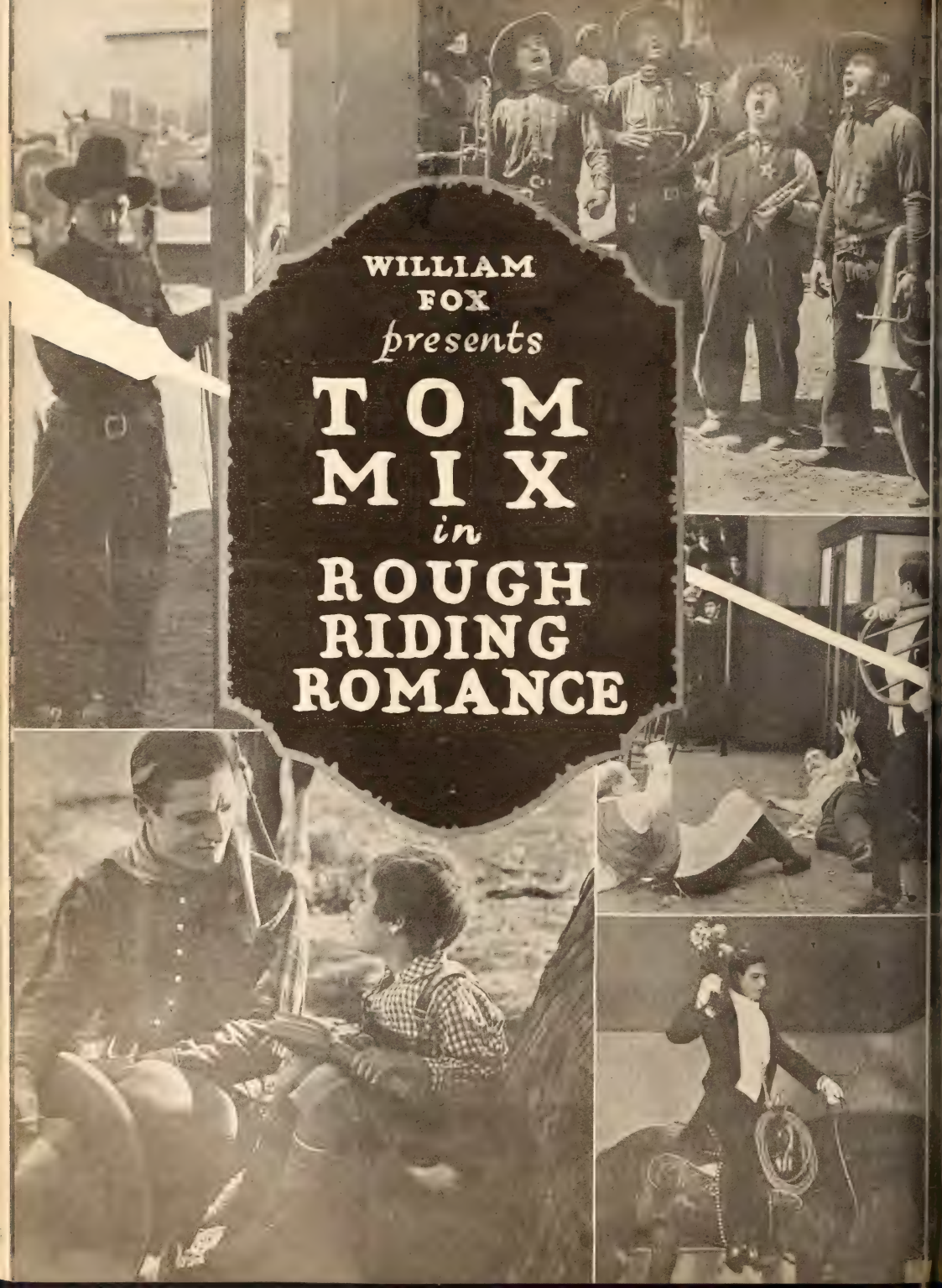
WILLIAM
FOX
presents
MADLAINE
TRAVERSE
in
The SPLENDID
SIN
Be the
boss of your
own theatre-
OPEN
MARKET
See the FOX
Manager


WILLIAM
FOX
presents
CHECKERS

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager

WILLIAM
FOX
presents
WILLIAM
FARNUM
in
WOLVES OF
THE NIGHT

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager

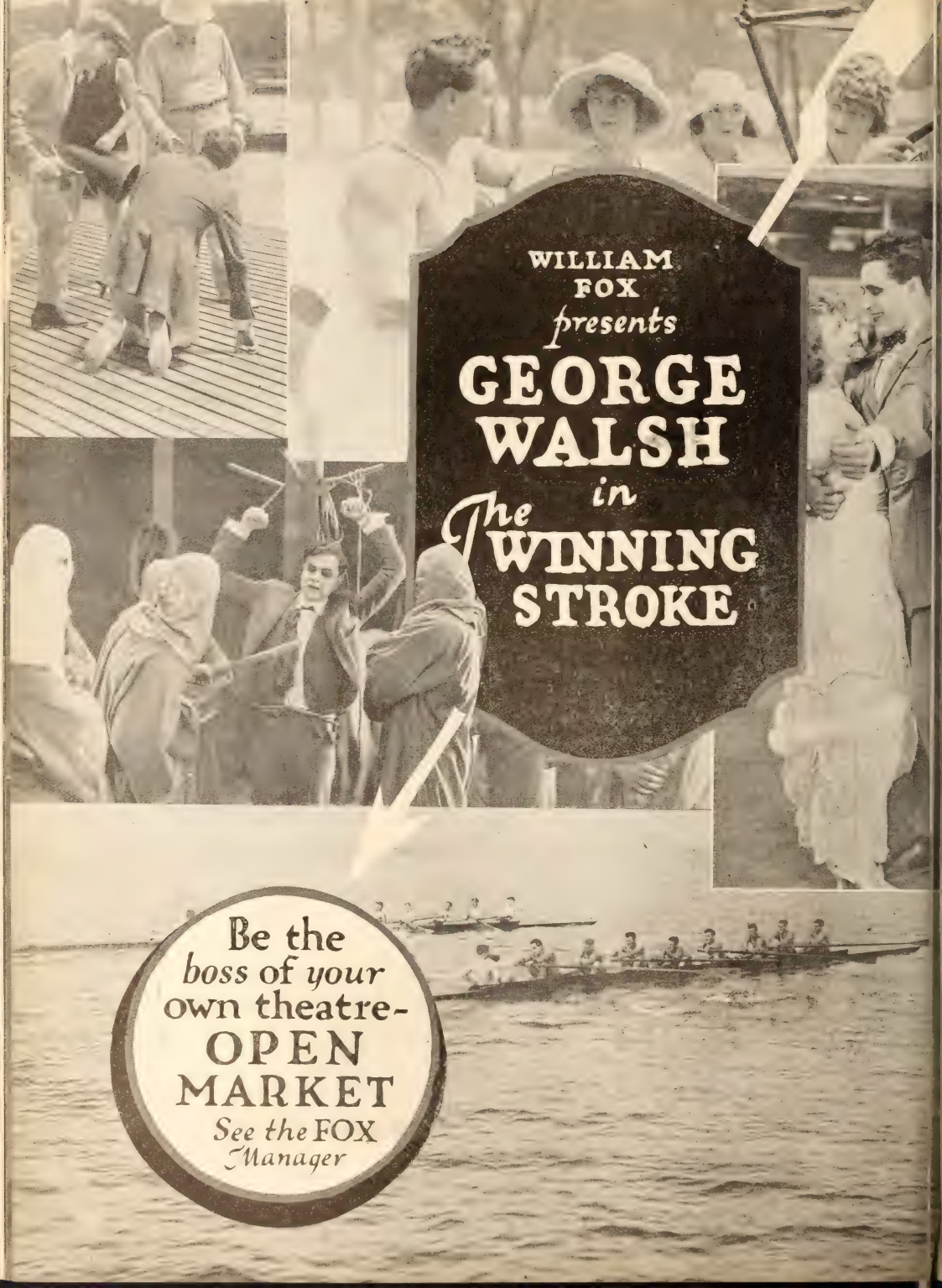

WILLIAM
FOX
presents
TOM
MIX
in
ROUGH
RIDING
ROMANCE

HARRIGANS HOTEL

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager

WILLIAM
FOX
presents
THEDA
BARA
in
La Belle Russe
By David Belasco
A Super Bara
Production

Be the
boss of your
own theatre -
OPEN
MARKET
See the FOX
Manager


WILLIAM
FOX
presents
GEORGE
WALSH
in
The WINNING
STROKE
Be the
boss of your
own theatre-
OPEN
MARKET
See the FOX
Manager

"Everybody's Business!"

Is the AMERICANISM that will help destroy the insidious web of Bolshevism

Everybody will want to see this 100% American Melodrama

W.H. PRODUCTIONS CO.
71 West 23rd. Street, New York.

Exhibitors

Own a Big Chaplin Comedy for your Theatre!

for $150.00

You can buy and own a print of *Charlie Chaplin's* funniest one-reel comedy re-issue, and play it when and where you like ~~

This is

the most remarkable opportunity ever offered to exhibitors to make big profits on a small investment

Own Outright

W.H. PRODUCTIONS CO.

71 West 23rd. Street, New York

Charlie Chaplin in "Some Nerve"

Former Title
"Gentlemen of Nerve"
Re-editited Re-titled
Reconstructed

over

W.H. PRODUCTIONS CO.
71 West 23rd. Street, New York

Exhibitors-Own Outright

Charlie Chaplin

in

"Some Nerve"

former title

"Gentlemen of Nerve"

Re-editited
Re-titled
Reconstructed

You
can buy one
or more prints
Pay
50% with order
balance C.O.D.

W.H. PRODUCTIONS CO.

71 West 23rd. Street, New York

Charlie Chaplin in "Some Nerve"

Former Title
"Gentlemen of Nerve"
Re-editited-Re-titled-Reconstructed

Supported by the screens funniest comedians

MABEL NORMAND
MACK SWAIN
CHESTER CONKLIN

Over

W.H. PRODUCTIONS CO.

71 West 23rd Street, New York

Complete Advertising Matter

for

CHARLIE CHAPLIN

in

"Some Nerve"

Former Title

"Gentlemen of Nerve"

Attractive

Six Color Lithograph Posters - one, three and Six Sheets

Magnetic 11x14 Photographs, Newspaper cuts, Mats and Press Stories at the Usual Prices.

W.H. PRODUCTIONS CO.

71 West 23rd. Street. New York

Here's the coupon

Fill it out and mail it now to Own out-right the Greatest profit-making Comedy

"Charlie Chaplin in "Some Nerve"

Former Title

"Gentlemen of Nerve"

Show when and where you like

Released in September

W. H. PRODUCTIONS CO.
71 WEST 23d STREET
NEW YORK, N. Y.

Enclosed please find $_____ as part payment for a print or _____ prints of CHARLIE CHAPLIN in "SOME NERVE"; former title "Gentleman of Nerve"

It is understood that you are to ship me a print or _____ prints of the above comedy C.O.D. for the balance due, on a basis of $150 per print. It is further understood that I am to *own* outright said print or _____ prints and to show it or them when and where I like.

Name_____

Theatre_____

Address_____

W.H.PRODUCTIONS CO.

71 West 23rd. Street, New York

Christie Specials
IN TWO REELS

They told the eastern schoolmaster there was one grand thing about his fiancee—she 'allus' gave her victims a 'swell' burial!

Nan and the sewing circle framed a 'dirty' plot to trim the tenderfoot

DANGEROUS

DIE BARRY
as the
oolmaster

He ruled—and punished with an iron hand

FAY TINCHER
and a feature cast
INCLUDING
EARL RODNEY
EDDIE BARRY
AND THE CHRISTIE GIRLS
NAN McGREW
They liked
ROWDY ANN
they'll like this one
better
BOOK EARLY
PRINTS NOW IN HANDS OF
FOREMOST
INDEPENDENT
EXCHANGES
CHRISTIE FILM CO inc.
LOS ANGELES, CAL.
Nan was
the nut sundae sweetheart of all
Dead Dog-but when it came to Billy--

IN THIS ISSUE— *a list of advertis dealers in this secure good developing and printing; buy state right pictures,*

PRODUCERS AND DISTR'S OF MOVING PICTURES	Amount of Space	Page Numbers
American Cinema Corp	1 Page	1068
Apex Pictures Corp	3 in.	1180
Burston Films, Inc	2 Pages	1066-67
Christie Film Co	2 Pages	1088-89
Cohn, Jack and Harry	1 Page	1070
Essanay Film Mfg. Co	1 Page	1048
Export & Import Film Co	1 Page	1069
First National Ex. Circuit	2 Pages	1064-65
Famous Players-Lasky Corp	20 Pages	1049-54 colored inserts
Fox Film Corp	10 Pages	1071-80
Fischer, A. H., Features Corp	2 Pages	1060-61
Goldwyn Pictures Corp	4 Pages	1056-59
Hodkinson, W. W. Corp	1 Page	1062
Howe, Lyman H	1 Page	1184
Metro Pictures Corp	7 Pages	Cover & Col. insert
Pathe Exchange, Inc	4 Pages	Colored insert
Pioneer Film Corp	1 Page	1055
Robertson-Cole Co	4 Pages	Colored inserts
Realart Pictures Corp	4 Pages	Colored insert
Universal Film Mfg. Co	8 Pages	1039-46
United Artists Corp	1 Page	1055
Vitagraph Co.	1 Page	1063
W. H. Productions	7 Pages	1082-87
World Film Corp	1 Page	1047
MANUFACTURERS OF INDUSTRIAL PICTURES		
Empire City Film Lab	3¾ in.	1196
Rothacker Film Mfg. Co.	2 in.	1196
Film Developing Corp	3¾ in.	1181
Erbograph Co.	7½ in.	1193
Eagle Rock Mfg. Co	7½ in.	1195
Standard M. P. Co	1 in.	1180
ELECTRICAL AND MECHANICAL EQUIPMENT		
Flexlume Sign Co	15 in.	1191
Reynolds Elec. Co	1½ in.	1180
Universal Motor Co	4 in.	1181
Porter, B. F	6 in.	1182
Typhoon Fan Co	3 in.	1180
Hertner Elec. Co	1 in.	1182
Amusement Supply Co	1½ in.	1180
The Brookins Co	1 Page	1185
Preddey, W. G	3¾ in.	1196
CARBONS AND CARBON ACCESSORIES		
National Carbon Co.	15 in.	1191
Speer Carbon Co	7½ in.	1193
Carbon Imports Co	15 in.	1195
PROJECTION MACHINE MANUFACTURERS		
Master Mch. Tool Co	10 in.	1183
Power, Nicholas Co	1 Page	1200
Precision Mch. Co	2 Pages	1198-99
Pathescope Co. of America	7½ in.	1197
PROJECTION SCREEN MANUFACTURERS		
Minusa Cine Screen Co	3¾ in.	1196
Gold King Screen Co.	1¼ in.	1181
Preddey, W. G	7½ in.	1197
Pannill Picture Screens	3¾ in.	1196

ers, large and small, representing over 90 per cent of the national trade, from whom you can book the finest film attractions; or stay right accessories.

LOBBY DISPLAYS	Amount of Space	Page Numbers
Newman Mfg. Co.	3 in.	1182
Menger, Ring & Weinstein	15 in.	1193
MUSIC AND MUSICAL INSTRUMENTS		
Professional School of Pic. Playing	1 in.	1180
American Photoplayer Co.	1 Page	1186
LENS MANUFACTURERS		
Bausch & Lomb Opt. Co.	7½ in.	1197
Western Opt. Works, Inc.	2 in.	1180
MISCELLANEOUS		
Lightning Coin Changer Co.	1 Page	1187
National Ticket Co.	3 in.	1181
Automatic T. S. & C. R. Co.	7½ in.	1197
Cinema, The	2 in.	1182
La Cinematografia Italiana	2 in.	1196
Eastman Kodak Co.	7½ in.	1195
Bioscope, The	1 in.	1181
Moore, Wm. N.	3¾ in.	1196
M. P. Directory Co.	3 in.	1196
Williams, A. F.	2 in.	1181
Premier Title Co.	1 in.	1182
N. Y. Institute of Photography	3¾ in.	1196
National Elec. Tic. Reg. Co.	1 in.	1180
CLASSIFIED ADVERTISING		
(Thirteen Advertisers)	11 in.	1189

99 Pages of Paid Advertising

In this current issue representing 81 advertisers, sending their messages to over 12,200 buyers of MOVING PICTURE WORLD and prospective buyers of their products. Not a line from "get rich quick" promoters.

Index to Contents

Abramson Picture Viewed by State Right Buyers 1160
Actors' Strike, Extreme Bitterness in....1099
Advertising for Exhibitors....1161
Advertising Convention Will See Film on Screen Publicity Values....1130
Advertising Aids and Reviews....1175
Agree to Run Minehaha Plant....1136
American-Italian Film Company Formed....1110
Among Independent Producers....1158
Allen Chain Adds Two Theatres in Canada..1147
And Now It Is Up to Twenty-five....1168
And So We Met Amazing Mazie....1103
Baltimore Will Have Large House....1135
Brady, W. A., Will Soon Commence British Picture 1132
"Better Times" Cards are Distributed in Seattle 1143
"Big Four" First Issues Book Well....1101
"Birth of a Race," Heavy Bookings on....1158
Bowery's Atlantic Garden in Lease Suit....1149
Brooklyn Strand Opens This Month....1133
Builds House in Washington's Exclusive District 1112
Bull's Eye Announces New Series of Scenes, also Weekly Burlesque of Current Events.1160

"Cheating Herself" (Fox)....1178
"Checkers" Stage Horse Race Planned for.1151
Chicago News Letter....1123
"Choosing a Wife" (First National)....1181
Cincinnati Film Workers Strike Thing of Past 1140
Cohen, S. S., Rents Theatre District Site at $550,000 1096
Co-operative Independent Exchange System First Six Units Announced....1158
Cranking a Loop Among the Bales....1108

Del Ruth, Hampton, Directs Sunshine Comedies 1150
Denver Bars Advertising on Screen....1169
Devises Novel Advertising Stunt for "Red Lantern" 1140
Devises Lobby Display with Stock Advertising Matter....1112
"Destiny" (Universal) 1179
Dexter, Elliot, Recovering from Breakdown..1149
District Exhibitors Make Demands....1125
Dietenfass Produces Blackface Comedies....1147
Dorety Completes Third Comedy....1159

Eastman Music School Will Be One of Country's Best....1111
Editorials 1105
Eight Houses Planned to Cost $5,695,000....1148
Eminent Authors off for Culver City....1108
"Evangeline" (Fox) 1177
Exhibitors, New York, Hold Meeting....1097
Exhibitors at Ocean View Repudiate Position of N. A. M. P. I....1093

Famous Players Signs Monte Blue....1114
Famous Players Has Special Press Bureau.1143
Famous Players Finances Are Good....1098
Famous Players Promotes Distribution Men.1153
Famous Players Announces Those Engaged for Enlarged Field Exploitation....1128
"Favor to a Friend, A" (Metro)....1179
Film of Strikers' Actions Used as Evidence..1136
Film and Stage Premiere Held Simultaneously 1151
Film Market Reports Sales on "The Spoilers" Reissue 1159
Fisher, David Directs for World....1148
Four Seriously Injured When Lobby Collapses 1132

Fox Invites Prince of Wales....1099
Fox Plans Airplane Landing on Studio....1148
"Girl Alaska, The" (World)....1180
Goldwyn, Samuel, Reaches Coast....1151
Goldwyn Releases Bray Pictograph....1094
Goldwyn's Boston Exchange Meets Transit Emergency 1127
Gordon Forms Big Theatre Combine....1094
Greater Lynn Managers Organize....1093

"Hearts of the World" Shown at Cohan....1110
Hinton Flies with Bathing Girls....1151
History of Army Medical Corps Recorded..1135
Hite Attractions Buys Many Films from Arrow 1158
Holmes Travelogue Gives Variety....1152
"Home" (Universal) 1178
Hodkinson Receives "Desert Gold" Print..1152
"House Without Children, The" (Argus)..1176
Huber, E. J. W., Entertains Film Men....1112

It Costs $6.00 More Today....1172

Jossey Has Successful Trip....1160

Kansas State Exhibitors Convene....1095
Kansas City Has New State Right Exchange.1159
Keeping in Personal Touch....1107
Kniskern Made Supervisor of Realart Contracts 1122
Kremer Back in New York after Closing Many Sales 1158

Laemmle, Carl, Buys Thirteen Stories....1132
Leslie, Gladys, Has Serious Role....1152
Lincoln Signs With American Cinema....1159
List of Current Film Release Dates; 1188-90-92-94
Live News from Everywhere....1167
Loew Will Build Big Buffalo House....1167
"Love is Love" (Fox)....1183
Lubin to Make Trip to Pacific Coast....1160

"Man's Fight, A" (N. P. T.)....1182
"Market of Souls" Has Large Cabaret Setting 1129
Massachusetts Exhibitors Asked to Send Petition 1096
Metro's Last Star Series Film Released August 18....1130
Michelena, Beatriz, Favors San Francisco..1154
Midwest House Buying Is Epidemic....1173
"Midnight Man, The" (Universal)....1181
Mitchell, Pell, Added to Fox News Staff...1110
Minnehaha Plant to Run as Spokane Industry 1136
Montreal Houses Must Stop Crowding....1170
Moss Theatre Has Innovations....1109
Movies Avert Labor Trouble....1153
Mutt and Jeff Start on Globe Trotting Spree..1150
Mutiliation of Films Is Unfair....1141

N. A. M. P. I. Increased Membership During July....1138
Nazimova Spent Five Months in Making "The Brat"....1134
New England Exhibitors Plan Picnic....1149
New England Exchangemen Meet....1102
New Orleans Exchanges Adopt New Rules..1108
News of Los Angeles....1119
Niles Says Educational Films Are Missionaries 1100
Northwest Circuit Holds Meeting....1171

Omaha Builds Ten-Story Film Exchange....1093
Oregon Chautauquas Hurt Business....1174

Photoplay Supplies Reply to Senator's Remarks 1159
Player in "Fatal Fortune" Painfully Injured by Fall....1160
Powers Enterprise Causes Interest....1100
Prevents "Peg o' My Heart" Release....1130
Pretty, Arline, to Star in "Woman in Grey".1144
Projection Department....1164
Progressive Publicist Puts Over Novel and "Nutty" Announcement....1127

Rambles 'Round Filmtown....1104
Realart Takes Permanent Quarters in Cincinnati 1150
Renco Gets World Rights to "Mother Love and the Law"....1160
Reviews and Advertising Aids....1175
"Right to Happiness" (Universal)....1175
Rivoli-Rialto Strat Opera School....1129
Rubbernecking in Filmland....1117

St. Louis Plans $1,000,000 House....1094
Schlichter, Louis, Resigns Presidency of Maryland League....1098
Seattle Exhibitors Make South Sea Lobby Display 1129
Smallwood, Ray C., to Direct Drury Lane Dramas 1157
Smiling Jimmy Kelley Breaks News....1147
Stanley Company Acquires Three Camden Houses 1093
Strike Probe Involves Exhibitors....1137
Stromberg, Hunt, Resigns from Goldwyn...1141
Swain Comedies Booked for Rivoli and Rialto 1159
Swanson Circuit Extends to Idaho....1110

Terry, Ellen, Will Appear in Character Part Not Calling for Youthful Makeup....1143
Texas Houses Thrive....1094
Thayer Completes Feature for Art-O-Graf Company 1159
"Thirteenth Chair, The" (Pathe)....1177
Thanhouser Plant Remodeled....1144
To Sell Chaplin Print Outright....1113
Two Big Circuits Book "Thirteenth Chair"..1134
Texas Exhibitor Visits West Coast....1129

Universal Plans Large Poster Display for "Right of Happiness"....1133
Universal's General Manager Says Short Subjects are Gaining in Popularity....1150
Use Varied Advertising for "Upstairs and Down" 1118
Use Colored Jazz Band with "Uncle Tom's Cabin" 1157

Veiller, Bayard, Decries Picture Exploitation Methods 1126

Washington Censorship Proved Myth....1102
"Wagon Tracks" (Artcraft)....1176
W. H. Acquires "Lost Battalion"....1109
"What Every Woman Wants" Lent Itself to Publicity 1129
White, Jack, Engaged to Direct Lehrman Comedies 1144
"Widow by Proxy," Marguerite Clark's First Paramount Under Selective Booking Plan..1138
Will Build and Burn Hotel for Viola Dana's New Farce....1135
"World Aflame" Shown at Auditorium....1123

"Yankee at King Arthur's Court" Bought by Fox 1153

Read—
The Index Pages to Advertisers Appearing on Pages 1090-1091

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Exhibitors At Ocean View Repudiate Position of N. A. M. P. I. on the Strike

Ocean View, Va., August 13.

QUESTIONS involving the repeals of admission and seat taxes, the Daylight savings clause, the payment of films in advance and the strike of the Actors Equity Association, occupied the first day's session today of the annual convention of the Affiliated Motion Picture Exhibitors of North Carolina, Virginia, Delaware, District of Columbia and Maryland. The convention is meeting at the Ocean View Hotel, Ocean View, with Jake Wells, of Norfolk and Baltimore, presiding.

Will Arbitrate C. O. D. Issue.

A communication sent to the exhibitors by exchange managers in a number of large cities recommending that films be paid for in advance and that the C. O. D. stipulation be eliminated, brought forth a protest. It was decided that the exchange association be requested to arrange a meeting of its grievance committee with a similar committee from the exhibitors at which all questions of equity and all grievances might be decided and adjusted. The majority of exhibitors were willing to indorse the matter of payment in advance but were strongly opposed to the elimination of the C. O. D. stipulation.

Louis F. Blumenthal, of the Motion Picture Exhibitors of America and an exhibitor of New Jersey, read the convention a telegram he had received from a source which he refused to divulge, which stated that an effort is being made to induce motion picture actors and actresses to join the movement of the Actors Equity Association, against the Theatrical Managers Association. It was pointed out that if the screen actors join the ranks of performers on the legitimate stage the exhibitors ultimately will be affected, because of the many union trades which are interested in the exhibitors' end of the business.

Claim Exhibitors Not Represented.

After considerable discussion of this matter the convention passed a resolution as follows:

"We, the representatives of the motion picture theatres of North Carolina, Virginia, Delaware, District of Columbia and Maryland do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, which does not represent the motion picture theatres of this country in any manner or sense, in their aligning themselves with the producers and managers association in their fight against the Actors Equity Association."

This resolution was followed by the adoption of another indorsing the efforts of Mr. Blumenthal to start a movement looking to the repeal of the admission tax, the seat tax, and the Federal Daylight Saving clause. The rental tax and other important matters will come up at tomorrow's session.

SPEDON.

Stanley Company Acquires Three Houses in Camden

JULES E. MASTBAUM, president of the Stanley Company of America, stated on Aug. 13 that the organization of which he is head has acquired the Grand, Princess and Plaza theatres, located in Camden, N. J. He stated that the Stanley company would take charge of the trio of theatres on Sept. 1, and that plans are being considered which will give Camden the best photoplays and film entertainment in New Jersey.

The Stanley company some time ago assumed control of the Colonial Theatre on Market street, and with the Grand, Princess and Plaza it now has the principal motion picture theatres in that city.

The Grand a Large House.

The Grand, which is located on Broadway just below Mickle street, is one of the largest exclusive photoplay theatres in Camden, and the Princess is one of the largest in South Camden. It is located at Broadway and Chestnut streets. When first built it was a small house, but within a few years it has grown to such proportions that it is now more than double its original size. The Princess was built by Mr. Greenberg about six years ago, and this year its seating capacity was increased and a new $10,000 organ installed. The Plaza, which is located near the Colonial Theatre on Market street, is another theatre which Mr. Greenberg made popular with residents in that section of Camden.

Will Build Ten-Story Film Exchange in Omaha

OMAHA is to have a ten-story film exchange building. It is to be erected this fall at Tenth and Harney streets, northeast corner, and is to cost more than $250,000. George Warren Smith, millionaire, of Watterton Park, Me., owner of the site, will erect the building. On the first floor will be stores for film accessories, and the upper floors will contain film offices, display rooms and vaults. There will be one big screening room.

Omaha has long felt the need of an exchange building. Exchange managers have been forced to give private screenings of big releases at unheard of hours in the big downtown houses. Arrangements could not be perfected so that outside exhibitors could be invited to the city with the assurance that they would get to see the screening.

The exchanges have been scattered here and there about in Omaha, unable to find satisfactory quarters; forced to put up with second-story rooms in buildings that were not much better than fire traps, and in inaccessible places. Omaha has more than a score of large exchanges, which can easily fill the available space in a larg downtown building.

The proposed site is between the city proper and the main railway stations, on the street car line. It is a suitable site for a building of that nature.

William Duke Harrison, of New York, architect for Famous Players-Lasky Company, has been retained as architect for the film building in Omaha.

The idea for a film exchange building here was fostered by the Omaha Film Exchange and was strengthened by the recent visit of a representative of the Eastman Kodak Company.

Managers of Picture Houses of Greater Lynn Organize

LYNN, MASS., moving picture theatre managers have formed an organization known as the Theatre Managers' Association of Greater Lynn. The objects of the new association are to bring about fuller co-operation among the managers of theatres in Essex County, to combat as unjust censorship should the occasion arise, to prevent any unjust newspaper rate levy for theatre advertising and for social purposes.

Charles L. Benson, manager of the Lynn Olympia Theatre, was chosen president; Allen B. Newhall, of the Strand Theatre, Lynn, secretary; and William Keon, of Salem, treasurer.

There are fifteen members of the new organization, including Harry Standard, of the Standard Theatre, West Lynn; Manager Morency, of the Plaza Theatre, Salem; Glover Ware, of the Larcom Theatre, Beverly, and the Strand, Peabody; Manager Libby, of the Warwick Theatre, Marblehead; and John Hubbard, manager of the Olympia Theatre, Danvers.

It was stated after the first meeting that certain conditions in the theatre business were considered and tentative plans were made for mutual co-operation in the future, but just what "conditions" were discussed was not made known.

Italy Restricts Film Imports.

Positive motion picture films may be imported into Italy only under special license from the government of that country, according to a cablegram just received from the American commercial attache at Rome.

GORDON FORMS BIG THEATRE COMBINE

Acquires Interest of Maine and New Hampshire Theatre Company—Is Now a $7,000,000 Firm

THE Olympia Theatres, Inc., of Massachusetts, of which Nathan H. Gordon, New England prominent moving picture man, is president, has acquired the interests of the Maine and New Hampshire Theatre Company. The new $7,000,000 organization controls a chain of moving picture and vaudeville theatres in Maine, New Hampshire, Massachusetts and Connecticut and becomes one of the greatest combines in the business.

Combination followed combination. The Maine and New Hampshire Theatres Company had hardly been formed at a meeting in Lewiston, Me., when announcement was made that the Olympia Theatres, Inc., had acquired the new company.

Six Companies in Combine.

The Maine and New Hampshire Theatres Company was formed from a combination of six companies controlling some twenty-five theatres in Maine and New Hampshire. The Union Theatre Company, the Allied Theatre Company, the Cabot Theatre Company, the Augusta Theatre Company, the Russell Amusement Company and the Victory Amusement Company were the companies consolidated.

The Maine and New Hampshire Company controls theatres in Portsmouth and Berlin, N. H.; Lewiston, Gardner, Augusta, Brunswick, Livermore Falls, Wilton, Winthrop, South Paris and Norway Maine. In addition to these the new Olympia company already controlled these houses: Gordon's Olympia, Scolly Square Olympia and Upham's Corner Strand Theatres, Boston; Gordon's Central Square Theatre, Cambridge, Mass.; Gordon's Theatre, Chelsea, Mass.; Olympia Theatre, Lynn, Mass.; Olympia Theatre, New Haven, Conn.; Olympia Theatre, New Bedford, Mass.; Family Theatre and Park Theatre, Worcester, Mass.; Olympia Theatre, Gloucester, Mass.; and the North Cambridge Olympia, Cambridge, Mass.

Prominent Men in Maine Company.

The Maine and New Hampshire Theatres Company is capitalized at $1,000,000. Its officers are: president William P. Gray, Lewiston, Maine, long identified with moving pictures in the Pine Tree State; treasurer, Nathan H. Gordon, Boston; assistant treasurer, William F. Carrigan, Lewiston banker and former Boston Red Sox manager-catcher; directors, Max Shoolman, George U. Crocker, G. G. E. Street, Edward D. Levinton and Chandler Wood, men high in the world of finance in Boston; Governor John H. Bartlett, of New Hampshire; Albert Hislop, of Portsmouth, N. H., prominently identified with baseball, theatrical and other amusement enterprises in the Granite State; W. B. Williamson, of Augusta, Maine, and Mr. Gray and Mr. Carrigan. Officers of the new Olympia Theatres, Inc., of Massachusetts remain as in the past: President, Mr. Gordon; treasurer, Mr. Schoolman; directors, Mr. Gordon, Mr. Street, Mr. Crocker, Mr. Wood, Lee M. Friedman, of Boston, and Hiram Miller, of Lynn, Mass.

In a letter from Alfred S. Black, president of the Motion Picture Exhibitors of America, we are asked to correct the impression that in some quarters has gained standing that he is in connction in some way with the combination of houses Nathan H. Gordon has effected in New England. Mr. Black repudiates the report and in his letter gives the fillowing list as covering the Black Circuit of New England Theatres:

Lowell, Merrimack Square, Jewel; Boston, Roxbury; Ruthland, Strand; Utica, N. Y., Park; Rockland, Park, Empire, Arcadia; Bath, Liberty, Columbia, Arcade and Bath Opera House; Westbrook, Me., Star, Scenic; Biddeford, Central; Waterville, Haines; Bangor, Bangor Opera House (now building); Warren, Me., Glover's; Damariscotta, Me., Lincoln; Portland, lease signed for new 2,500 capacity house at corner Congress and High street.

In addition to the foregoing, Mr. Black's corporation also controls the Exhibitors' Film Booking Company, of Boston, in which many New England theatres are affiliated.

Break Ground in Los Angeles for Studio to Be Built by Louis B. Mayer and Col. William Selig

GROUND was broken this week for the new Mayer Productions Studio which is being built in Los Angeles by Louis B. Mayer and Col. William Selig. The studio will cost approximately a quarter of a million dollars, and the location is far away from the section known as the studio zone in Hollywood.

The studio will be used for the making of the greater part of the Louis B. Mayer productions, including those of Anita Stewart and Mildred Harris Chaplin, who are under Mr. Mayer's management. Present plans call for its completion some time in October, and it promises to be one of the finest and best equipped studios on the west coast. Some idea of its magnitude may be gained from the size of the stages, of which there will be four, two dark stages and two open stages. One of the dark stages will be 80 by 200 feet and the other 80 by 175 feet. The two open stages will be each 80 by 150 feet with 26 feet in the clear.

In addition to the studio proper, there will be a large administration building, and two bungalows, one for Miss Stewart, and the other for Mildred Harris Chaplin. The stars will find it not only possible, but desirable to live in those bungalows while their productions are being made. The location is on the Pasadena Road at the foot of the Pasadena Hills, and the area of the grounds will be thirty-five acres.

Mildred Harris Chaplin will start her first production under the Mayer management about the middle of October, and Anita Stewart will begin production for the coming season at about the same time.

Goldwyn Contracts to Release Bray Pictographs

CONTRACTS have just been signed whereby the Bray Pictographs become a part of Goldwyn program under the name of Goldwyn-Bray Pictographs. This is regarded as a deal of the first importance and a triumph for Goldwyn.

J. R. Bray was a pioneer in the elaboration of the comedy cartoon and always has remained at the top in that field. After the success of his cartoons had been firmly established, he enlarged the scope of his productions by instituting the Bray Pictographs, a pictorial magazine containing news, subjects of general interest and cartoons. This film, unique in conception and execution, has been successful in all types of houses. It will be released weekly. Exhibitors receiving the films at present will be served by Goldwyn exchanges without any alteration of their contracts.

Details of the Goldwyn-Bray deal, calling for material enlargement of the activities of Mr. Bray's producing organization, are now being prepared and will be announced next week.

Texas Houses Thrive Upon a Bumper Peach Crop

EAST TEXAS, which has just harvested a record breaking peach crop putting millions of dollars into the pockets of the farmers, is enjoying a prosperity which rivals the oil field districts in the western section of the state. Moving picture exhibitors report that their summer business has been a record breaking one, since all the farmers are prospering and the establishment of good roads makes it easy for the agriculturist to motor in to the show when the days labor is done.

There is considerable theatre building activity through this section of the state. Among the houses building at present are the Dixie Theatre at Athens, Texas, which will seat six hundred persons and which will cost $40,000 when completed. It is being constructed by Dorbrant Brothers, who will close down the old Dixie Theatre with the opening of the new show. The same firm are building a similar theatre, also to be called the Dixie, at Jacksonville.

File Plans in St. Louis for a $10,000,000 Picture House

THIS will be a record-breaking month for building permits in St. Louis, both in number and amount of money involved, according to a statement of Director of Public Safety McKelvey.

Permits calling for the construction of buildings to cost between $5,000,000 and $6,000,000, which have been held up, have been issued, with the signing of three amendments to the zoning law by Mayor Kiel.

One of these permits calls for the construction of a $1,000,000 moving picture house at Grand and Lucas avenues, by the Missouri Theatre Corporation.

KANSAS STATE EXHIBITORS CONVENE

Subject of Relationship with Exchangemen Occupies First Place at Meeting, and Spirit of Co-operation Is Shown by Both Sides—Event Concludes with Banquet

"THE sanest convention ever held"—"Real constructive work done for the entire industry"—"We got somewhere"—"The exhibitors know what they want now, and how to go about their organization plans"—were a few of the expressions heard from exhibitors and exchangemen concerning the second convention of the Kansas State Exhibitors' Association, held at Wichita, August 4 and 5, with sixty exhibitors present, all $52-a-year members, and twenty-five exchangemen.

This was the first general convention following the organization of the exhibitors' body in Hutchinson a few months ago, and the exhibitors as well as the exchangemen, anticipated its sessions with unusual interest.

Film Board of Trade Considered.

R. G. Liggett, of Kansas City, Kansas, vice president, presided in the absence of L. M. Miller, of Wichita, president. The convention jumped at once to consideration of the Film Board of Trade of the territory at Kansas City. This was the most important subject of the first meeting at Hutchinson, and it had been promised that under the new plan the exhibitors might expect anything from a dissolution of the board to a working agreement between the exchangemen and the exhibitors. The committees appointed by the association at Hutchinson had been doing some good work, it was soon disclosed. The spirit of co-operation that was so apparent in the promises at Hutchinson, had been fulfilled; the committees had approached their tasks with the idea of working out a good solution.

The report to the convention was that the Film Board of Trade was apparently under a business necessity of organizing activities for protection against certain elements among exhibitors who are not punctilious in observance of their contracts. The exchanges had to have some recourse against the abuse of privileges, the short-time cancellation of contracts, the renting out of films by exhibitors, and the many offenses that unscrupulous exhibitors might commit to the detriment of the exchanges, reflected finally to the disadvantage of the honest exhibitor. It was made plain that the exhibitors of the association appreciate the necessity for credit work by the organized exchanges, which would bring about mere justice to the exhibitors who pay their bills promptly.

Some Objections Made.

The committees frankly explained these reasons for the existence of a Film Board of Trade, and apparently there was a disposition to encourage the work of an exchangemen's association that would stick to such legitimate functions. But there was strong objection to any system of fines for violation of the Board's rules by exhibitors. And there were objections also to some of the methods of the Board.

The spirit of unprejudiced and loyal service to the industry was shown in the action taken following the discussion Monday of the Film Board of Trade. The exchange men were invited to attend the session Tuesday morning and discuss the situation freely.

Exchangemen Welcomed.

The exchangemen attended this session, and their welcome was so obviously hearty, that there was no restraint on free speech. Indeed, in some cases the discussions back and forth waxed quite warm—which greatly helped to clear the atmosphere.

J. E. Storey, manager of Pathe, Kansas City, and president of the Kansas City Film Board of Trade, was invited to speak first; and he explained that the board was organized for the bringing about of better and more stable business conditions in the distribution of films, conditions which would be of quite as much advantage to the exhibiting as to the exchange end of the industry. He showed that the Board is a credit organization, like similar organizations among wholesalers for the exchange of information, and that there are no by-laws which such credit organizations do not have. There were no rules or regulations, he said, which could be interpreted by any stretch of imagination, to involve concerted action against any exhibitor; each exchangeman was at liberty to adopt his own policy of handling each exhibitor, armed with information as to how the exhibitors have fulfilled their contracts and met their obligations to other exchanges.

Mr. Storey demonstrated the direct advantage to the exhibitors of the Board, by mentioning instances in which the Board had assisted exhibitors in making readjustments with exchanges.

Taxation Is Discussed.

The discontinuance of the fifty cent tax, which had particularly rankled in the breasts of the exhibitors, was announced by Myron Lewis, district man-

Kansas Is Right on the Job As Shown by Its First Semi-Annual Banquet at the Hotel Lassen, Wichita, August 4.
Not only were "the ladies" present, but also the children, future exhibitors and fair-sex managers of exhibitors.

ager of Famous Players-Lasky. Mr. Lewis declared that any exhibitor who kept his contract had nothing to fear from any action of the Board. He also said that an exhibitor who had kept his word in the past need not fear that a film would be withheld because his check did not happen to be in the exchange when the time came to ship the film. Mr. Lewis was especially frank and cordial in his statements of the purposes and workings of the Board. He had been introduced by Mr. Storey as a member of the Kansas City body.

Dave Rodgers, of the United Picture Theatre, made one of his pointed talks, bringing out the various factors that had caused unpleasant feelings between exhibitors and exchanges. Through his hitting directly at the vitals of the subject, the most important object of the convention was accomplished—the establishment of a means by which differences could be adjusted hereafter. In response to one of his remarks, concerning the apparent isolation of the Board of Trade, and its independent adoption of rules and enforcement, Mr. Storey asked for the floor.

Joint Board Suggested.

The president of the Film Board of Trade declared that the Board had no intention nor desire to stand apart from the entire industry, but to solve the problems in the best way possible. He suggested, therefore, that the exhibitors appoint a committee to meet with a like committee from the Board to take up matter of differences between exchanges and exhibitors.

This suggestion was seized on at once as a happy solution, and was utilized almost immediately. Following Mr. Rodgers, Henry Dan, counsel for the exhibitors' association, was given the floor; he delivered a forceful address on the text of a bill he displayed, which, he said, was largely made up of fines imposed on the exhibitor. He took occasion at the same time to mention other matters in which exhibitors believed they had been imposed on by the exchanges.

The inclination of the exchangemen to meet the exhibitors more than half way, was shown in the immediate suggestion that these matters be referred to the joint arbitration committee. This was done; the committees were appointed on the spot, and before the convention closed, a compromise had been effected on the various items, and the subject closed.

These committees will hereafter consider grievances, before any step is taken by the Board of Trade or any other than members involved in dispute with an exhibitor.

Will Appoint District Chairmen.

The Association is putting the organization work into effective operation in every part of the state. This was shown in the steps taken to combat the war revenue measure, and to secure its repeal. District leaders are to be named for every congressional district in the state. These men will seek the support of all chambers of commerce and other business bodies in their districts, for the repeal of the war revenue measure. They will see that petitions are circulated in every community in all theatres at least.

Active on Censorship.

The association adopted the Cleveland plan of paying dues by means of advertising slides. Thus Kansas joins Maryland and New York.

One of the committees appointed at Hutchinson was a committee on censorship. This group has been busy. It has had several conferences with Governor Allen on the subject of censorship, outlining to the governor the position of the exhibitors. Stanley Chambers, chairman of this committee, said that while no definite announcement could be made at this time, something of importance as well as interesting along this line might be expected soon.

The social feature of the convention was a banquet at the Hotel Lassen, given to the visitors by the Wichita Theatre Managers' Association. There were more than 100 guests, including exhibitors, exchange representatives, and women guests. It was one of the largest and best appointed banquets that have been held at this splendid new hotel.

Howard E. Jameyson of the Princess Theatre, formerly traveling for Pathe, later in training for air service when the war was called off, acted as toastmaster. He acted with such tactfulness, that like the really good toastmaster, he was apparently the foil for the glitter of the program speakers.

Talk on Advertising Given.

A. H. Cole, of the advertising department of the Famous Players-Lasky Corporation, gave a practical as well as interesting talk on advertising, suggesting greater use of newspaper space and more attention to the literature issued by producing companies.

Mr. Cole deplored the common habit of neglecting the advertising of first class pictures, while the available material of lower class films is used. He urged that the exhibitor study out his advertising campaigns, and secure full value from every picture, logically devoting more attention to the more expensive ones and to those which on his regular program are the basis of his house's success.

Taylor Holmes told stories of the studios, and reverting to his character in his "previous incarnation" amused the banqueters with sketches. The Wichita Theatre orchestra, under the direction of Milo Finley, gave short concerts and accompanied Mrs. Olive Vail Flath in her singing.

Dave Rogers closed this notable festive event with a characteristic speech in which he highly complimented the Kansas organization and declared that apparently the industry in this territory is working together harmoniously for the best interests of all.

Friedman on Business Trip.

Joe Friedman, office manager of the Detroit Universal exchange, is now making a trip through the Southern states to superintend the new sales plans recently inaugurated in all the Universal exchanges. His first stop in the installation of this new operating system was at Charlotte, N. C.

Larry Semom Comedy at the Strand.

All the big Broadway picture houses are taking the Larry Semom Comedies. Recently the Rialto presented "Well, I'll Be—" to delighted audiences, and then the Broadway pleased its patrons with "His Home Sweet Home." Now the Strand has followed suit and has booked "Between the Acts," Semon's latest comedy.

Massachusetts Exhibitors Asked to Send Petition

UNDER the direction of Ernest Horstmann, the Massachusetts exhibitor in charge of the tax repeal campaign in that state, the exhibitors are waging a hard fight for the repeal of the motion picture taxes. Here is how Horstmann has put the proposition up to the exhibitors in his state:

Dear Brother Exhibitor:

If you are following the trade papers closely you will see that the Motion Picture Exhibitors of America have appointed a committee on legislation and tax to work for the repeal of the admission, the 5 per cent. film-rental tax and the increased seat tax.

I have been appointed state director to handle this matter for the State of Massachusetts. I want you to sit down at once and write, or have your stenographer write, or still better telegraph to the congressman from your district asking him to vote for the repeal of Sections 80-906-1001 (No. 5) of the Revenue Bill of 1918.

Don't delay on this matter. It is urgent as the other industries are asking for the repeal of various taxes. Haste is absolutely necessary. I am not asking you to spend a lot of money, but just a few minutes of your valuable time. Won't you have every manager (if you are one of the fortunate ones to own a chain of houses) of each of your houses to do the same?

By concerted action in every state in the Union from every exhibitor on the various congressmen from their respective states, these taxes can and will be repealed.

I will be pleased if you will drop me a postal stating what you have done, and when you receive a reply from your congressman you will forward me a copy of this to my office for filing purposes.

Respectfully yours,
ERNEST H. HORSTMANN.
106 Broadway, Boston, Mass.

S. S. Cohen Rents Theatre District Site at $450,000

SYDNEY S. COHEN, president of the Motion Picture Exhibitors' League of the State of New York, has leased the remainder of his property at 1612 Broadway, northeast corner of 49th street, adjoining the Rivoli Theatre, to the firm of Berdon & Walker for a term of fifteen years at an aggregate rental of $450,000.

Part of the corner store has been leased to the United Cigar Stores Company of America at a rental of more than $100,000.

This property was secured by Mr. Cohen about eight years ago on lease for a period of 105 years at a yearly rental of $6,000. The business growth of Broadway, particularly the number of theatres that have been erected in this immediate location, has enhanced the rental value of this property tremendously.

"The Bandbox" Nears Completion.

Deitrich-Beck, Inc., is in the final stage of production of its first Doris Kenyon production, "The Bandbox," a screening of Louis Joseph Vance's mystery melodrama which in its book form was the biggest selling success of this popular author. The film is staccato melodrama with more action compressed in it than one usually encounters in a complete book. It has been directed by R. William Neill.

Exhibitors League Rochester Meeting Results in Action of Much Importance To Picture Showmen of New York State

By Samuel I. Berman
Executive Secretary

THE Executive Committe of the Motion Picture Exhibitors' League of the State of New York held a meeting at Rochester on Aug. 5 and 6 which was characterized by great freedom of discussion and unanimity of decision. Many questions of great importance to exhibitors in the State of New York and elsewhere came before the meeting, but one overshadowed all the rest—the problem of protecting the exhibitor from unfair competition planed by certain producing interests which are about to invade the exhibiting field.

There were two sessions, each lasting about ten hours. The keynote sounded by every speaker was the seriousness of the present situation. It was pointed out on all sides that unless strong measures of defense were taken speedily, the producing interests in question would soon dominate the exhibiting end of the motion picture field to the great injury of thousands of exhibitors who have developed their investment into a paying proposition with their own money and through their own efforts.

The meeting was called to order and presided over by Jules Michaels, of Buffalo, chairman of the executive committee. The entire executive committee was present. One of the first matters taken up was the advertisements smuggled into features and comedies by so many of the producers.

Camouflaged Advertising.

Numerous instances of the unwarranted advertising of certain brands of soaps, groceries, patent medicines, cleaning devices, beers and creams were cited. It was plain that the speakers felt pretty warm on this subject, and every point they made was applauded to the echo.

A formal resolution was adopted to the effect that the committee condemns the use of the screen by manufacturers for paid advertising, and that hereafter all members of the League will refuse to show film containing paid advertising matter unless negotiated for through the organization. A copy of this resolution is to be sent to all the prominent advertisers.

How to meet the threatened aggression of producing interests and to protect the exhibitor in the possession and control of his theatre was discussed thoroughly and earnestly. The matter was finally left in the hands of a committe consisting of Walter Hayes, Harold Franklin, Ira T. Mosher, David Picker, W. H. Linton and Sydney S. Cohen. The committee in the preparation and maturing of its plans will have the guidance and legal advice of John J. McInerney, of Rochester, attorney for the League.

Legislation Is Discussed.

The question of certain remedial and protective legislation to be sought by the League at Albany during the coming session of the Legislature was taken up and most carefully considered. The officers of the League were empowered to introduce and promote legislation substantially modifying the present law against the admission of minors into the motion picture theatres.

The officers of the League were given full power to have introduced such other legislation as was deemed necessary to protect the interests of the exhibitors of the state of New York and also other legislation beneficial not only to the exhibitor but to the great mass of motion picture patrons will be submitted and their adoption urged.

Indorses St. Louis Action.

Messrs. Berman and Hayman, who had attended the meeting at St. Louis and there defined and submitted plans for the basis of a genuinely national and democratic exhibitors' representation, reported on their mission. Their actions at St. Louis were fully sustained and approved. The committee also went on record as fully endorsing the statements made in the trade press in reply to Alfred S. Black, who was elected president of the St. Louis meeting.

Detailed reports of members were read in reference to their activities on behalf of the exhibitors in the campaign for repealing the film tax. These activities have extended over the past two months and have been attended by a good measure of success in spite of interference.

The question of financing the League received serious consideration. The annual dues by unanimous vote were fixed at $50 per house.

Financing the League.

This amount may be paid in cash or by an agreement to display on the screen such advertising matter as may be authorized by the League. Several thousand dollars were subschibed for current expenses.

In pursuance of a resolution adopted by the meeting, a telegram was sent to Governor Smith offering him the assistance of the Motion Picture Exhibitors' League of the state of New York in his fight against the high cost of living caused by profiteering and the artificial inflation of the prices of living necessities. The matter of insurance was taken up and was referred to a committee consisting of the officers of the League and Walter Hayes.

The "Exhibitors' University," to be endowed by George Eastman, received some attention at the hands of the meeting. The League proposes to send a letter to Mr. Eastman suggesting to him that the proposed "Academy" be conducted as an institution for improving methods of presentation in pictures and not as a commercial proposition to enter into competition with the regular motion picture theatres of the City of Rochester.

Sam Bullock a Welcome Guest.

An honored and welcome guest at the meeting was Samuel Bullock, the veteran exhibitor and organization man from Cleveland, O. He was invited to address the meeting. He complied readily, saying that the St. Louis meeting was one of the saddest and most lonesome affairs he had ever attended in all his experience. There were more 100 per cent. exhibitors at this executive meeting than he had seen at the affair at St. Louis. He heartily approved the stand of New York at St. Louis.

Much applause followed the reading of the communication from the Miami Valley exhibitors representing theatre owners in the states of Indiana, West Virgina, Kentucky and Ohio. This statement announces the intention of the Miami Valley men of joining with New York in an effort for a real one hundred per cent exhibitors' association national in scope.

The Exhibitor's Creed

THE matter of co-operative booking occupied a good deal of the deliberations of the Executive Committee. On motion of Earl Crabb, of Buffalo, the meeting adopted as its own proper sentiment an "Exhibitor's Creed," a copy of which is to be sent to the trade press and to every exhibitor in the State of New York, and later possibly to every theatre owner on the country. "The Exhibitor's Creed" reads as follows:

"Inasmuch as my livelihood is wholly or partially dependent upon the exhibition of motion pictures, I feel it is my duty to support a movement for fair play and closer co-operation among all my fellowmen throughout the entire Industry.

"The Motion Picture Exhibitors' League of the State of New York pledges its support to film producers whose efforts are entirely devoted to the production of better films to be sold at live and let-live prices and further goes on record as being wholly opposed to encouraging film producers that are acquiring theatres in competition with theatres already established.

"Fair play is our motto, and the same consideration is expected from producers whose products we will use in the future."

The following committee was appointed by the Chair to formulate plans for co-operative booking: Leo Brecher, H. Rachmiel, B. Grob, Sydney S. Cohen, Charles L. O'Reilly, Walter Hayes, John H. Springer, Lawrence Bologino, William Dillon and Ira T. Mosher.

FAMOUS PLAYERS FINANCES ARE GOOD

Semi-Annual Report by Price Waterhouse Shows $2,439,337 Profit for First Half of This Year

THE splendid financial condition of Famous Players-Lasky Corporation is clearly shown by that company's half-yearly financial statement, prepared and audited by Price Waterhouse & Co.

The statement covers the company's receipts, expenditures and investments for the half-year ending June 30, 1919. A comparison with previous statements shows a steady and significant growth of the company's business.

In the six months covered by the report, the net profits were also double the net profits of the entire year 1918. During that year they were $1,281,174. For the six months of 1919 they were $2,439,337. That this growth is in a steady upward curve is noted by comparing with the quarterly report, issued March 30, 1919. Profits for the first quarter were $956,805, and for the second quarter, $1,482,532.

Stock Issues Made.

From January 1, 1919, to July 1, the tangible assets of the corporation were increased by $2,500,000.00. Since then, 25,000 shares of the capital stock of the corporation were sold to the stockholders, at $100 a share.

In addition to having reinvested two and a half million dollars in the business out of earnings, the company paid off $600,000 in notes, and on June 30, had in cash on hand and in the banks a total of $1,082,618.

Among the tangible assets held by the corporation are stories and rights, still unused, at a cost value of $301,847. It is time evident that there will be no lack of stories for next year's production. Negatives completed but not yet released total $2,108,332.

High Renting Profits.

Film renting for the half-year total $11,994,189. For the entire year 1918 they totalled $17,259,904. From all indications, a total of probably $30,000,000 in film rentals will be reached by the end of the present year.

Advertising of Paramount-Artcraft Pictures has increased proportionately. In 1918, $582,544 was spent in national, magazine, newspaper and other advertising, and for the same purpose, during the first six months of 1919, $393,000 was spent.

Among the company's investments during the past six months, is $500,000 in Liberty Bonds.

Executives Are Pleased.

In commenting upon the statement, Arthur S. Friend, treasurer of the company, stated that the executives were naturally gratified because of the great strides made by the company during the current year, and particularly during the last quarter. "As always," he added, "we can best gauge the future by the past, and the record of the company's achievement so far this year encourages us to anticipate even greater things during the remaining six months, and during the years to come. Our confidence in the selective booking plan is best shown by our record of investment in finished product, and in motion picture rights to great plays and novels. The first item is in excess of $2,000,000, and the second in excess of $300,000. Never before in the history of our business has the first of July shown any such large sums in those branches of the assets column. Usually on the first of July the producing units are only fairly making way for the fall releases."

Louis Schlichter Resigns Presidency of Maryland League; E. B McCurdy Succeeds

THE resignation of Louis Schlichter, manager of the Bridge Theatre, Baltimore, as president of the Exhibitors' League of Maryland, was tendered by him at a directors' meeting of the organization, which was held on Tuesday morning, August 5, at their headquarters, 419 East Baltimore street. Mr. Schlichter was elected president of the Maryland organization in January, 1919, and he took it with the understanding that the association should rent a furnished office to be used as headquarters in the downtown section. After he was installed this was accomplished. Other matters have been successfully undertaken since he has been in office, including the annual moving picture ball held this year.

The action on the part of Mr. Schlichter came as a surprise, but it is understood that he really wished to give up the office and his resignation was accepted. Eugene B. McCurdy, who has been in the film business for some years and is the manager of the Eureka and Lafayette Theatres, was appointed to succeed Mr. Schlichter as president of the league for the remainder of the term of office, which will expire January 1920. Mr. McCurdy was formerly first vice president of the league.

On a motion by Frank H. Durkee, manager of the Palace Theatre, at a special meeting of exhibitors which was called after the meeting of the board of directors, the president was asked to appoint a committee to attend the tri-state convention of exhibitors and film men held at Ocean View, Va., on August 13, 14 and 15. Frank A. Hornig, manager of the Horn and Royal Theatres, seconded the motion, and it was agreed that those exhibitors attending from Baltimore and Maryland, should constitute the committee and Mr. Durkee was appointed chairman of the committee. An effort will be made by the Maryland delegation to have the tri-state convention held in Baltimore next year.

Applications for membership to the Maryland league have been made by C. C. Wasky, manager of the Idle Hour Theatre, and Myer Fox, owner of the Rialto Theatre.

Goldsmith Joins Fox.

R. E. Goldsmith (Honest Gene), recently with Pathe, is now with Fox, in the contract and sales department. Mr. Goldsmith speaks several languages and should prove a valuable adjunct to the Fox forces.

Big Strike Scenes from "A Lady's Tailor"! The Tailors Have Stuuck Because the Girls' Bathing Suits Are Clumsy and Laborious.
The social unrest mosquito has bitten the tailors now. But you can't blame 'em, as this Paramount-Sennett comedy shows.

Extreme Bitterness Marks Progress of Actors' Equity Association Strike

TO the unrest that has been noted the world over, members of the Actors' Equity Association, in their contest with the Producing Managers' Association, of the legitimate stage (coupled with a co-operative alliance with vaudeville and burlesque magnates), have added a strike that bids fair to develop unprecedented bitterness between the contestants; a spread of the difficulties to all parts of the country and a struggle that promises to have an effect upon stage theatricals for many weeks (if not months) to come. The strike began with a "walk-out" at twelve New York theatres, Thursday evening, August 7.

Some of the affected attractions have managed to pull through with performances given by original players plus substitutes, but in a great majority of instances, the plays were abandoned and the theatres where they were running at the time of the strike have since remained dark. Tuesday evening, August 12, the strike lost its "local color" when "walk-outs" took place at two Chicago theatres. In Boston theatrical managers warded off a promised strike by availing themselves of injunctions that served, at least, a temporary purpose.

Managers Begin Damage Suits.

On August 12, the Producing Managers' Association took full pages in most New York papers to declare their determination to oppose the Equity issue and to stand by those players who stood by the P. M. A. in the contest. Nathan Burkan, a theatrical lawyer of representative standing, who had been listed as a life member of the Equity, wrote the actors' association a letter in which he demanded that his name be expurgated from the membership rolls, and in that letter (which formed the greater part of the P. M. A. page advertisements) warned the players that the strike and its consequences opened their association and their individual members to liabilities under the law to action in court and the possibility of collected damages.

Simultaneously the Producing Managers' Association began civil action in court against the Actors' Equity Association, collectively, and its members individually for damages. Mr. Burkan, in his letter to the Equity, cited the case of the Danbury Hatters, which established a legal precedent through the United States Supreme Court for action that the M. P. A. doubtless intend to prosecute in their damage suits. Every unit of the Managers' Producing Association, it is asserted, will enter separate suits against the Equity and its individual members—the estimated aggregate of these claims running into many millions.

Ex-Attorney General Retained by Actors.

George L. Wickersham, formerly Attorney General of the United States (in Theodore Roosevelt's cabinet), has been retained by the Actors' Equity Association to defend such actions as the M. P. A. bring into court. It is reported that the legal firm that won the Danbury Hatters case will act for the Managers' Protective Association as a whole, while individual firms may be expected to retain shining lights in the legal profession to prosecute their actions.

The alliance of the Actors' Equity Association with organized labor, through affiliating with the American Federation of Labor via the franchise Harry Mountford and James William Fitzpatrick hold for the White Rats and Associated Actresses of America, merged now under the general heading of Associated Actors and Artists of America, brings to the forefront the International Alliance of Theatrical Stage Employes, embodying all classes of stage mechanics and other union elements, such as the musicians, scenic artists and operators of moving picture machines. As all M. P. A. theatres are unionized and working under signed agreements; and as President Shea, of I. A. T. S. E., is openly espousing the cause of the Equity, it would take a prophet of superhuman skill definitely to predict what the final outcome will be.

Screen Players and the Actors' Equity Strike

DOUGLAS FAIRBANKS is reported to be hurrying East to protect his property interests endangered by the suits that have been entered by the managers against the Equity Association and its individual members.

Doris Kenyon was due to become a stage star under the management of Al H. Woods. The company of which she was a member quit rehearsals when the strike was declared and Miss Kenyon will continue to act only for the camera until the day of adjustment.

A telegram has been received by the Equity Association from the moving picture colony at Hollywood, signed by Milton Sills, William Courtleigh, Edward Connolly, H. B. Warner, Bert Lytell and George Fawcett announcing that each of those players was sending $100 individually, and that they would send $10,000 later on to support the Equity in its efforts.

There has been no further action on the part of the National Association of the Motion Picture Industry than that reported in last week's issue of Moving Picture World. There has been reported dissenter to the N. A. M. P. I. decision to stand by the producing managers, the objectors being convinced that the stage interests are not in the present instance a matter in which a representative body of picture producers and distributors should interfere.

The Helen Keller film, "Deliverance," is scheduled to open at the Lyric, August 19. Pictures have been shown at that theatre before, but "The Five Million," its last attraction, was among the companies that was forced to suspend by the strike. The advertisements in New York papers made no reference to the Equity disturbances, but are straight announcements of the attraction along regular lines of promotion.

Fox Invites Prince of Wales to Visit Studio

WHEN the Prince of Wales visits New York he may visit the Academy of Music. The sentiment attached to such a reception is that when Edward VII, then Prince of Wales, visited New York in the sixties as "Lord Renfrew" he was welcomed to the United States by reception at the old Academy of Music.

With this thought in mind, William Fox, who controls the Academy among his places of amusement, has sent a telegram inviting the prince also to visit the Academy. Mr. Fox, in the telegram, welcomed the Prince to the new world and extended to him the congratulations of motion picture workers. He then suggested that the prince, being noted for his democracy, inspect the motion picture building now being constructed by the Fox interests at Fifty-sixth street and Tenth avenue.

The message was sent on August 12, the day the Prince of Wales landed at St. John's, Newfoundland, and was addressed to Admiral Halsey of H. M. S. Renown.

It is Mr. Fox's ambition to make the famous old building the center of motion picture amusements in New York, and he believes he has a logical reason for this desire. First of all, he is presenting the finest picture productions to be seen at any of the best Broadway houses. Secondly, he is of the opinion that Fourteenth street and Irving Place is one of the most desirable locations for a motion picture house. Such a location not only taps the fashionable Washington Square and Gramercy sections, but also takes in the east side and the Greenwich Village quarter.

Manager Wuerz of the Academy has recently installed a symphony orchestra and a jazz band.

"Impossible Catherine" Completed.

Virginia Pearson has just completed "Impossible Catherine" her second production through Pathe, while her initial offering, "The Bishop's Emeralds" is still winning praise from exhibitors in every section of the country.

Pathe believes the second picture of the Pearson series will prove even more popular than the first. "Impossible Catherine" is a feature of the comedy drama type, and was directed by John O'Brien. Lawrence McCloskey wrote the titles.

POWERS ENTERPRISE CAUSES INTEREST

Rapid Increase in Price of Stock Combined with Expansion Plans Interest Rochesterians

ROCHESTER folks are giving a good deal of thought to things in the wind in connection with P. A. Powers' film factory. It happens that there are a lot of persons in that city who cuss hard when they look back to the days when George Eastman was putting over a film factory. The reason for the thoughtfulness on the part of Rochester residents is that they could have bought Eastman stock at the time, and cheaply, too, but they did not. Now they are wondering if they will rue the day when they passed up offerings of Powers' paper.

There seems to be a good deal of concern in the city as to the eventual outcome of the Powers Film Products Company. As far as local residents can figure out, the thing looks good and has every indication of being a solid proposition. The future looks rosy for the concern—but about here the fact looms up that the Eastman company has a good lead in the field and they wonder how this eventually will effect whatever competition the Powers concern presents.

Stock Had Rapid Rise.

A few months ago stock in the Powers company was offered by local brokers at par, $10 a share. Little or no attention was given to it until the selling price began to advance steadily. At $15 and $17 a share it attracted some attention, and when it went to $20 there were "words" for not buying before and a rush to get in on the block offered. When $25 was announced as the selling price those who had thought about buying decided not to wait any longer, but to their surprise they found that they had waited too long. The stock was withdrawn from the market, with the announcement that no more was for sale.

Makes 750,000 Feet Weekly.

The Powers company has been turning out 750,000 feet of film weekly in the plant recently purchased from the defunct Fireproof Film Company. Plans are now being worked out for the erection of new buildings which will double the space occupied by the plant and greatly increase the output. New machinery is now being installed and when this is working in proper shape it is said the weekly footage will double.

These things and others which seem to have about them all the truth of cold fact are a cause for worry for some of the thinkers who did not buy Powers stock when it was for sale. A more or less accepted theory among Rochester residents was that the Eastman company had the entire film market sewed up tight. However, it seems that Mr. Powers is not worrying about where he will find a market for his product. As soon as he can turn out his expected million and a half feet a week it will be taken up by two foreign companies, one in Zurich, Switzerland, and the other the Garibaldis of Italy, who are anxious to take the entire output of the plant for the foreign trade.

May Build Long Island Plant.

When the Rochester plant is working smoothly under its peak load, turning out all the footage that seems practicable to expect of the plant, it is understood that Mr. Powers will build another plant on Long Island. This will probably be located in the Corona or Astoria section, and the present idea is to turn out three times as much film there as will be made in Rochester. The summer of 1920 is given as the time when the Long Island plant will be a reality, and the idea back of it is to have the production site near the scene of consumption and foreign shipping.

Future Seems Favorable.

With all these things in the air Rochesterians are taking their failure to buy Powers stock quite seriously, especially when it is learned that the company has been paying a 5 per cent. dividend quarterly ever since it was organized. This dividend is a reminder of the huge dividends paid by the Eastman company, and the expectation is that it will increase with the expansion of the company. There are few people who wish to speak authoritatively about the Powers boom, and Powers officials themselves have nothing to say, but the feeling in Rochester among those who have been watching things is that all signs point favorably for the future of the Powers company. Unless all of these signs fail the company has a bright future. At least that seems to be the popular belief.

Read an East Side Tale of Mazie and Her Theatre

YOU will find on page 1103 a colorful story of how one young and small woman converted a Chatham Square theatre into a money-making proposition. Mazie competently displaced two managers, two doormen and a bouncer. She tamed the unruly. She ejects or refuses to admit the intoxicated. And she is only twenty-five years old—at least, that is the guess of William J. Reilly, who in his best style describes one of the phases of picture exhibiting on New York's East Side as he observed it on a recent visit to that section.

It is a story that especially will interest Mrs. Exhibitor, who, if you take the pains to ask her about showmanship problems, will assure you that the men do not know it all.

Niles Says Educational Films Are Missionaries

SINCE the announcement that the Famous Players-Lasky Corporation had established a non-theatrical distribution department for the production and distribution of pictures to churches, schools, clubs and other non-theatrical organizations, David K. Niles, general manager of the department, has received scores of letters from clergymen, educators and officers of women's clubs commending the enterprise in the warmest terms.

Shows Development.

David K. Niles, in commenting on the letters, said:

"The response from clergymen, educators and others interested in civic affairs, which has greeted the announcement of the non-theatrical distribution department's inauguration, shows clearly the tremendous field for development which the motion picture has not yet touched. And it also shows the great demand which exists for the exhibition of motion pictures by non-theatrical organizations.

"One of the results of the development of this field will be an immediate and vast enlargement of the public that already attends picture houses. Many pious people are prejudiced against anything savoring of the theatrical, but if they can see a good, clean, entertaining and instructive picture in their church, they are sure to be counted among the patrons of the regular theatres. Thus non-theatrical distribution acts as a great missionary force to bring into the theatre people whom the exhibitors could never themselves reach."

New Fox Director Scores.

Director Howard Mitchell has scored heavily in the filming of "The Splendid Sin," his first product as a director for William Fox; for all indications point to a triumph for Madlaine Traverse in this picture.

Though lately recruited to Fox directorial forces, Mr. Mitchell by his past work has proved his ability to handle a star of Miss Traverse's talents; and he has expressed himself as more than happy over the results of his latest work.

Madlaine Traverse in the Splendor of the Dramatic Power of "The Splendid Sin." She is under cover at the right, but there is no reason for that in this forthcoming Fox release.

First Issue of Big Four Productions Gets One to Three Weeks' Run in Cities

THE officials of the United Artists' Corporation are justifiably elated over the manner in which picture showmen have responded to the advances of the "Big Four" in booking its first release, the Douglas Fairbanks feature, "His Majesty, the American." An array of facts made public by Hiram Abrams in the following citations of contracts would plainly indicate that there is a substantial indorsement of the "Big Four's" sales policy.

It is possible in this limited space to give only a few of the high lights of United Artists' Corporation's record booking of its first release. With the date of the picture set for September 1, the bookings mentioned below are as of August 1, one month before the picture will be published.

It is declared that never before has a picture been booked for the lengths of run that have been accorded to this Fairbanks' production. It was learned, likewise, from the office of United Artists' Corporation, that so many prints of the film would be made available that smaller theatres would be able to follow the big theatre run closely enough in order to get full advantage of the initial exploitation and advertising.

Opens Broadway's New Capitol.

As was announced some weeks ago, "His Majesty, the American" had been selected by the management of the Capitol Theatre, New York's big new showhouse, as its opening attraction. The Loew and Fox Circuits are also booked, and a host of individual houses throughout the metropolis have the picture contracted.

In Chicago the Woodlawn, Riviera and Central Park theatres will play a simultaneous first run of one week, to be followed by a second run of two weeks at the Castle Theatre. In addition, circuit and independent theatres throughout Chicago have booked the picture for runs of various lengths.

Philadelphia will open with a two weeks' run at the Stanley Theatre, to be followed by a week's run at the Palace, Strand, Franklin, Locust, Logan and Colonial theatres, with shorter runs in a big number of other houses. Washington will have a one week run simultaneously at the Columbia and Palace theatres.

Boston will open the picture with a run of at least three weeks at the Park Theatre. The Clemmer, Seattle, will also show the new picture for a three weeks' run.

Pacific Coast Arrangements.

The California Theatre, San Francisco, will run two weeks; the Portola, Princess and Wigwam in the same city will run one week each; the California in Los Angeles will run the picture two weeks; American, Oakland, one week; U. C. Theatre, Berkley, one week; T. & D. Theatre, Sacramento, one week; Liberty, Fresno, one week; T. & D. Theatre, Stockton, one week; Majestic, Portland, one week; Rex, Seattle, one week; Little Theatre, Seattle, one week; Rialto, Tacoma, ten days; American, Butte, one week; Imperial, Great Falls, one week.

The Stillman and Alhambra theatres, Cleveland, simultaneous run of one week; Majestic, Detroit, two weeks; Majestic, Columbus, one week; Dayton Theatre, Dayton, one week; Citizens'-Alhambra Theatre, Toledo, two weeks; Park, Youngstown, one week; Colonial, Akron, one week; Opera House, Canton, one week; Liberty, Houston, one week; Rialto, Tulsa, Okla., one week; American, Denver, one week; Empress, Grand Rapids, one week; Orpheum, Flint, one week; Franklin, Saginaw, one week.

One to Three Week Runs.

Doric Theatre, Kansas City, two weeks; Regent, Battle Creek, one week; Elite, Kalamazoo, one week; Gladmer, Lansing, one week; Wonderland, Kansas City, one week; Garden, Des Moines, ten days; Rialto, Salt Lake City, one week; Cabrillo, San Diego, one week; Goodwin, Newark, N. J., three weeks; Shea's Hippodrome, Buffalo, one week; U. S. Theatre, Paterson, two weeks; Strand, Syracuse, one week; Strand, Jersey City, one week; Palace, Long Beach, Cal., one week; Utah Theatre, Ogden, one week; Cozy, Topeka, one week; American, Terre Haute, one week.

Two weeks at the New Theatre, Baltimore; Trianon, Birmingham, one week; Criterion, Atlanta, one week; Arcade, Jacksonville, one week; Modern, Providence, two weeks; Poli Theatre, Bridgeport, one week; Poli Theatre, Hartford, one week; Palace, New Haven, one week; Palace, Springfield, Mass., one week; Poli Theatre, Waterbury, one week; Empire, Portland, Me., one week; Poli Theatre, Meriden, one week.

Merrill Theatre, Milwaukee, two weeks; Circle, Indianapolis, one week; Majestic, Louisville, ten days; Midway, Rockford, Ill., one week; Castle, Bloomington, Ill., one week; Lincoln Square, Decatur, Ill., one week; Garden, Davenport, one week; Princess, Freeport, Ill., one week; Walnut Street Theatre, Cincinnati, two weeks.

Big and Little Cities Represented.

Hoyburn Theatre, Evanston, Ill., one week; Smith's Theatre, Woonsocket, one week; Auditorium, Manchester, N. H., one week; Imperial, Charlotte, N. C., one week; Opera House, Bayonne, N. J., one week; Garden, Elizabeth, one week; Rialto, Passaic, N. J., one week; Binghamton Theatre, Binghamton, one week; Opera House, New Brunswick, N. J., one week; Jefferson, Auburn, N. Y., one week; Regent, Elmira, one week; Opera House, Jamestown, N. Y., one week; Lyric, Asbury Park, one week; Baker Theatre, Dover, N. J., one week.

Victoria Theatre, Wilmington, Del., two weeks; Colonial, Atlantic City, two weeks; Colonial, Camden, N. J., one week; Colonial, Reading, one week; Regent, Harrisburg, one week; Savoy, Wilkes-Barre, one week; William Penn Theatre, Chaster, Pa., one week; Grand, Pittsburgh, two weeks; Liberty, Pittsburgh, one week; Columbia, Erie, one week; Lyric, Butler, Pa., one week; Opera House, New Castle, Pa., one week; Liberty, Wheeling, one week; Broadway, Richmond, one week; Liberty, San Jose, one week.

The foregoing are but a few of the big number of theatres that are all signed up and ready, one month before the release date, of "His Majesty, the American." Other theatres throughout the country in great number have signed the picture for runs that break away from the traditional time lengths that the theatres have operated under heretofore. All in all, this Fairbanks feature will undoubtedly be released to the most remarkable first run in picture history.

"Hey, Mike! Put on the Bacon!"
Declaims Doris Kenyon in "The Bandbox," her Deitrich-Beck production for Hodkinson.

Triangle to Issue Holmes Plan Book.

Just in proportion to the merit of a picture should the advertising helps for same be, believes Triangle. And that's why this company is increasing its aids to exhibitors on the next Taylor Holmes special, the final title of which has been decided upon as "Three Black Eyes." The outstanding feature of the publicity on this Holmes production is a twelve-page plan book, which is being published by the publicity department. This will contain, in addition to advance press stories, synopses, reviews and current publicity, reproductions of ad cuts, posters, and many other promotion and advertising ideas. There have been prepared additional vari-colored posters; lobby cards, including a complete set of 11 by 14 and 22 by 28; three and four-column ad cuts, supplementing the usual one and two-column cuts; and music cues and slides.

NEW ENGLAND EXCHANGEMEN MEET

Appeals Made for Fair Play Between Salesmen and Exhibitors—Grievance Committee Reports

THE New England Film Exchange Managers' Association, Boston, New Haven, Portland and Bangor, Me., held a large "get together meeting" on August 9 at Pemberton Inn, Boston. Managers, assistant managers and salesmen traveling out of the different New England exchanges, as well as bookers, were present. Frederick B. Murphy, of the Boston Photoplay Company and president of the association, called the meeting to order and extended a hearty welcome to those attending.

President Murphy outlined the purposes for which the meeting was called and said that he believed it was the first gathering of its kind ever held. He convinced his hearers that the existence of this association was for the express purpose of bettering conditions in the New England states, and for protecting exchanges and exhibitors from unfair dealers.

Discusses Salesmanship.

Secretary William H. Jenner, manager of United Artists, addressed the gathering on the importance of the salesman, and how necessary he was to the successful carrying on of the exchange's business. He made a deep impression when he appealed to the salesmen present to deal absolutely fairly at all times with exhibitors and with the exchanges they represent, urging them, under no circumstances, to misrepresent their product or their competitors' product to exhibitors.

Harry Asher, district manager of Famous Players-Lasky and chairman of the grievance committee of the association, in an interesting and able talk, went into detail in explaining why the managers had organized, and pointed out that already benefits were being derived from the association. He convinced his hearers that the work of the grievance committee had abolished almost entirely the many sharp practices used by some exchanges and exhibitors. The manner in which the grievance committee handled complaints of exchanges against exhibitors and exhibitors against exchanges was clearly explained.

Mr. Asher stated that it was almost impossible for unfair decisions to be rendered against those who submit cases to the committee for arbitration. He predicted this body would soon supplant in the distribution end of the business the long drawn out methods now necessary when suits are filed in courts. Mr. Asher took particular pains to explain that exhibitors had the same privilege of appealing to his committee because of unjust dealings by exhibitors as exchanges had against unfair treatment by exhibitors, and this without charge.

Speaks of Co-operation.

J. A. Mullin, manager of Universal's Boston exchanges, in an enthusiastic and scholarly talk, proved that he is a deep and far-sighted student of conditions in the trade. He was especially eloquent when appealing to the salesmen and bookers to co-operate in advancing each others interests in carrying on their work. Even the managers, who listened attentively to Mr. Mullin, resolved to improve their entire service in future wherever possible.

Deposit System Explained.

Harry Campbell, manager of the Fox Boston exchange and chairman of the legislative committee, always a fluent and enthusiastic orator, gave a splendid talk on the cash deposit system. While trade paper articles have been written, and noted speakers have explained this subject on various occasions, it remained for Mr. Campbell to give the most lucid reason for the cash deposit that had been furnished in and around Boston.

The honor fell to Dr. Edward Goldman to give a sales talk, and his appeal to the salesmen was eloquent. It was evident that he is a thorough student in the art of salesmanship.

Before the meeting adjourned, it was evident from the remarks made by many prominent film men that these meetings would be held at intervals in the future.

Story of Censorship in Washington, D. C. Is Denied in Letter From Police Superintendent

THE Washington contingent attending the convention of exhibitors and exchange managers at Virginia Beach, Va., were able to carry with them the glad tidings that there is no censorship in sight for the District of Columbia. The appearance in a local paper, editorially antagonistic to the present police head, of an article headed, "No longer will a sinuous 'vamp' menace the morals of movie fans; Major Pullman is a censor now—Superintendent of police broadens scope of his manifold duties to keep bathing beauties and others from having their unrestrained fling in the films—Field offers great possibilities for reformer," created a great deal of consternation among the motion picture men here.

The film men condemn this story and the attitude of the paper as outlined in it, for it is a distinct slap in the face for the exhibitors. The story followed the arrest of two men who were exhibiting a particularly vile film, which none of the film men here would stand for, and does not represent a helpful criticism. The entire article is sarcasm, but the film men would much rather have had the writer pick something that had nothing to do with their business.

"Washington, strange to state," the article read, "has no authorized board of censorship for the silent drama. This is about the only branch of the 'uplift' that it has escaped thus far under the present administration. This is probably due to the fact that power to censor the film plays is a police function, and therefore directly in the capable hands of the major and superintendent."

Police Official Makes Statement.

Major Raymond W. Pullman, superintendent of police for the District of Columbia, has furnished the following signed statement to the Washington office of the Moving Picture World, setting at rest any fears of the exhibitors of censorship to come:

"The article printed in the Washington Post that the Police Department has taken over the censorship of films and photodramas is absolutely untrue.

"There is no censorship law in the District of Columbia and the Police Department is not authorized nor has it tried to do anything more than to enforce the laws and regulations in force for the public decency.

"Happily, the moving picture men in Washington are as high minded a group of exhibitors as I know of, and they already exercise a censorship over their own pictures which, in the last three or four years, has reduced the number of complaints to a minimum. Exhibitors have co-operated with the Police in every way, not only to prevent violation of the law against public decency, but also to keep out films which, while not in violation of law, might seem objectionable to some of their patrons.

"It is true that officers of the First Precinct did raid one man for showing an obscene picture within the past two weeks, but this man was not one of the local exhibitors nor was the picture shown in a motion picture theatre."

When Peace Is Roaring
Pauline Frederick in an unquiet moment of her Goldwyn, "The Peace of Roaring River."

Gets Four First Run Bookings in Week.

J. E. Flynn, manager of Goldwyn's Detroit exchange, made a clean-up last week by booking four Goldwyn pictures for first runs at leading theatres in Detroit.

The pictures shown were Tom Moore in "One of the Finest" at the Madison; Geraldine Farrar in "The Stronger Vow" at the Washington; Mabel Normand in "Upstairs" at the Majestic, and Madge Kennedy in "Through the Wrong Door," at the Broad-Strand. Harry Guest, of the publicity and exploitation department of the Detroit exchange, assisted the exhibitors in putting over some clever advertising stunts in connection with the presentation of these pictures.

—And So We Met Amazing Mazie

She Was—And Is—Everything from Ticket Seller to Bum Bouncer at Rose Gordon's Venice Theatre Into Which Swirl and Sweep All the Tides of Humanity

By William J. Reilly

CALL up this picture. It is that of a rugged rock rearing its head up out of an angry sea, with the water's white foam streaking down its sides to the troubled deep whence it came. Treacherous tides, evil undercurrents, all the tortured torrents of the ocean seem to lead to it. It is steadfast. The crash of watery power writes mere wrinkles on its brow.

And Now the Cave.

Another picture. It is that of a black cavemouth high up in the side of the mountain wall. The dark rift looks across a narrow canyon down which cries at all times the battle of the elements. The tumult of the air leads to it. Every wind that blows pours into its maw, as if sucked in by some invisible power. It catches the great currents and the tiny wisps that swirl in their wake.

And so we come to the picture of Mazie's theatre.

Down in Chatham Square it sits, where, like the rock, it gets the surge of all the tides of humanity, and where, like the cave maw, it catches the ugly, the beautiful, the simple, the complex currents of human life.

It's not Mazie's theatre in actuality. It's Rose Gordon's Venice, but Mazie Phillips does everything in it from booking the pictures to selling the tickets and throwing out the bums. So we'll call it Mazie's theatre temporarily.

Tight and right on the boundary between Little Italy and the Ghetto it sits. The colorful Italian tide beats upon its front and the restless Hebraic surge from the crowded Ghetto spins into its lobby.

The Melting Pot—The Net.

The Bowery swirls into it gracefully with its derelicts and its geniuses from the cheap lodging houses. Chinatown empties its horde into it. Mazie can see the little yellow men pad-padding around from where she sits at the box office window.

Mazie's theatre is indeed a melting pot.

It is a net into which stream all the times of men—and women.

It is a proposition threaded with difficulties harsh enough to check the ambition of the staunchest exhibitor. Yet Mazie is taking Rose Gordon's Venice through the storm. And the ship is making money.

Many an exhibitor has to pilot a strange craft, but none so strange as Mazie's. Hers is not a phantom flying ship; she has to remain close to the bottom of things. She has to watch human nature too sharply to leave earth for the air.

A Girl Who Watches.

Many a girl who sits in the box office and sells tickets could tell a vivid story of the stream of humanity which goes by her window. But not one of the kind which does study the folks who buy tickets (and there are many who never do such studying) could tell the tales Mazie tells.

For it's a yellow, clawlike hand that puts down the six cents this time; and the thing that follows in the line is a bit of human flotsam seeking an hour or so of relief from the eternal tossing of life's sea. Comes next a stalwart bum looking for amusement and trouble in the one glance. And following him is an ancient dweller of the Ghetto, his admission price half concealed in his whiskers. And the next "gent" in line Mazie sizes up as a plainclothes man even before the one cent war tax has quit tinkling in the cigar box.

Mazie Phillips.
To whom the life of Ghetto, Bowery, Chinatown is an open book.

Every type, every spirit stalks by Mazie's window and leaves its stamp on her mind. She knows them. She has a word for each—a rebuke for the fresh, a wrangle for the pugnacious, a snub for the femal octopus, a flare for the male of the same species. Her moods change like the music of a great composition. Now it's thunder; now it's the lullaby of the winds.

They Like Life: They Like Her.

And that's why Chatham Square likes her. That's why her theatre is filled when the two others on the Square are apt to yawn a little emptily. She is a dynamo. She has life; and Chinatown, the Bowery, Little Italy and the Ghetto, all loving life, come to patronize Mazie and her pictures.

There's not a ripple of life on Chatham Square that gets by Mazie. She is indeed "a student of human nature." It amuses her to see the big sightseeing buses filled up at Times Square with folks from Acorn, Ohio, and Big Town, Iowa, not to mention Albany, N. Y., "seeing" Chinatown and its co-sectors. Mazie goes deeper. Here is the heart.

And what does Mazie look like? Mazie, the girl who took the place of two managers, two doormen and a bouncer? Mazie, who turned Rose Gordon's Venice from a house of despair, a place of moody, rough, unruly crowds into a decent paying proposition—what does "Little Mazie" look like?

An Oasis—A Haven.

The accompanying picture does not do her credit by any stretch of the imagination. She is small, but charged with more electricity than a dozen. Her light hair is bobbed, giving you the idea that she has not time to bother with a great mass of locks. And her eyes are blue, with a twinkle that bespeaks at once humor, sympathy and a fund of understanding. Her age? Twenty-five, aren't you, Mazie?

The night we met her was a hot night, in July. We had been in a dozen other theatres on the East Side, but we'd found neither crowds, nor humor, nor color, and we were blue. Finding Mazie, the quick-witted, the keen-eyed, the energetic, was stumbling into an oasis.

"How's business?" we asked her.

"Well, you see how they're coming in on a hot night," she replied quickly. And they were "coming in" by the fives.

Hanging up in the box office was Mazie's schedule for the week, a well balanced program with features, news reels, comedies, scenics, and serials.

"I give 'em good stuff," she said. "That's one big reason why they come."

They "Found" Mazie.

Mazie played "Auction of Souls" on the night of May 22. The crowd was so big, inside and out, that the fire department would not allow any more to enter. And Mazie was handling the mob herself, with only two ushers on the floor. It happened that there was a salesman from practically every exchange in the city at the Venice that night. And next day "Mazie, the girl at the Venice Theatre" was the talk of all the sellers from exchange managers down.

"Do you ever have any fights here?" we asked her.

"Fights? Stick around a minute and you'll see six or seven," was the retort. It was an off night and the nearest approach to a battle during our stay was a dispute with a forty-day wonder—an intoxicated person—to whom Mazie would not sell a ticket.

"I've only been arrested eight times," she volunteered by way of filling in the gap caused by our excitement over her disposal of the Forty-Day Wonder.

Mazie's "Bum's Rush."

"How do you throw out the bums?" was our next query.

"Oh, I just invite 'em outside, saying I want to tell 'em a funny story. Then when I get 'em out, I just twist their necks out of joint and send them down the street."

We turned to go.

"Oh say, do you bet on the races?" she called. "I won sixty dollars today, and I can give you some good tips if you stick around."

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Bone Dry Scenarists Up Against the Bar

SINCE choir and mourners lifted up their lungs to sing "Crossing the **Bar**" at the funeral of John **Bar**leycorn the puzzled scenarist has been facing a dearth of opportunity to legally eject "booze atmosphere" into pictures. To aid those who are open to such information we beg to announce that the following topics are available:

Bar le Duc Jelly.
Prison **Bars.**
Bars of Soap.
Mosquito **Bars.**
Sand-**bars.**
Bars of Music.
Fence **Bars.**
Crow-**bars.**
Candy **Bars.**
Barring Contracts.

Anthony Paul Kelley was forward-looking when he titled his story "The **Bar** Sinister."

—x—

Only the very rich should take vacations. They make a poor man too dog-lazy to go to work when he gets back.

—x—

We could never understand why contractors will pay a man to watch an excavation gang at work on the streets while there are always from ten to a hundred standing around doing heavy watching for nothing.

—x—

With 40,000 advisers (as advertised) Mary Miles Minter must have some difficulty in having her own way.

—x—

"Cor-nne Gr-ff-th" is the way Corinne Griffith would look after she jumped into "The Bramble Bush."

—x—

"No man ever acquired international fame by talking through his hat," was one of the remarks contributed by Martin Quigley, at the last weekly gathering of trade paper editors.

—x—

Taking Apart the Bones in Goldwyn's Studio Skeleton.

Florence Deshon Rents Bungalow Soon After Arrival; Has Already Won Whole Studio.—News in Sub-Title.

She must play a mighty cool game of cards.

Here's some "big eats" at the studio:
Breakfast from 8 to 9;
Dinner from hand to mouth;
Supper from what's left over.

—x—

Shoving back his chair from the lunch table, Lynde Denig remarked:
"If I don't get back to work, Goldwyn will have fewer and better publicity."

—x—

More Advertising "Hook-Ups."

Eager always to oblige we suggest (as requested) publicity drives for the following camera dramas:

"The Market of Souls."—Meat and fish profiteers.
"Ace of the Saddle."—Harness makers.
"Checkers."—General-store politicians.
"Other Men's Wives."—Nothing doing.
"Come Out of the Kitchen."—Cook's Tours.
"Easy to Make Money."—Yeggmen.
"The Lyon's Mail."—Animal trainers.
"Fools and Their Money."—Oil-stock exchanges.
"Black Eyes."—Strike breakers.
"The Uplifters."—W. C. T. U.'s.

When Everything Is Lovely
On Flushing's Daily Times
Only trained newspapermen
Need now apply.
The Bunk and the Hokum
We raundly decry!
Once we were terrible;
Now we are pure.
Reorganization
Good items insure!
Isn't it pitiful,
In a whole city full?
Isn't it witty full?
Hokum and Bunk!

Arthur James.

—x—

"A Society Exile" is based on Henry Arthur Jones' play, "We Can't Be As Bad As That."

The combination recalls the parrot that was thrown out of a saloon for swearing.

—x—

Theodore Deitrich is defying the laws of baseball.
In producing "The Bandbox" he has encountered three strikes.
And he is still, by no means, "out."

—x—

Pete Smith is our authority for asserting that Houdini has become a noun and an adjective since he joined out F. P.-Lasky. Here's what "the New English Dictionary" says, says Pete:

"Houdini, N., An expert in extrication."

—x—

But here's one Houdini can't do: Get out of a film after he's photographed.

—x—

Lee Kugel is the praise agent for "The Praise Agent," World-Picture.

—x—

Some Cinema Walk-Ups.

"Upstairs."—Goldwyn.
"Upstairs and Down."—Selznick.
"The Climbers."—Vitagraph.

—x—

Dave Wark is in tough luck to revive "Hearts of the World" as an argument for the "League of Nations" just when the Senate, with accustomed obstinacy, switches its gab to Old H. C. Living.

—x—

Bare Shoulders Reveal Crooks' Evil Designs.—Goldwyn Publicity Headline.

There's no beating tattoo marks.

—x—

Some Matters Among Friends.

We should like to halt Lesmason in his rapid progress long enough to ask him if a man who cancels his contract for 52 weeks of a specified brand of features would be "Scratching the Service"?

To George D. Gould, of Empy News, we extend felicitations and congrats on his colm. His task will be harder than ours as he has only one-third the chance we have to register even a smirk a week, to say nothing of an occasional giggle or annual laugh.

Tom Hamlin wins the middle-distance straddling competition with this opinion of "The Career of Katherine Bush," in the Empy Snooze:

"It will generally satisfy as a picture. The draw should be above the average in the popular, family and laboring class houses, and as a picture will generally satisfy the popular and labor audiences, but may not so generally satisfy the family audiences as a picture."

Explaining An "All-Star Cast."

With an all-star cast headed by Ora Carew, who has been seen recently opposite Wallace Reid, and Darrel Foss, who has been supporting Nazimova.—Universal Publicity.

—x—

Some Destructive Criticism.

". . . . shaken by hilarious laughter."—Tom Hamlin, in Empy News.

". . . . rock any picture house with laughter."—Larry Reid, in The Same.

—x—

Proving that we are all running on a flat wheel:

"The Photoplay That Will Sweep the World from End to End."—From an Advertisement.

—x—

Even in such a little thing as an accountant's statement the "bunk" must flow:

". . . —that company's half yearly financial statement, prepared by Messrs. Price, Waterhouse & Co., **one of the foremost certified public accountants in the world."**—F P-L Publicity.

—x—

The child with the sand-pail and shovel was heard to say:
"Mamma, where is Rex Beach?"

—x—

The Appalling Dearth of Titles.

William Russell, in "A Sporting Chance" (Pathe).

Ethel Clayton, in "A Sporting Chance" (Paramount).

—x—

Herrin, Ill., Hippodrome To Have Spacious Annex.—Tradepaper Headline.

Sounds like a fish story.

—x—

Some titles that defy superstitution:

"Thirteen Down" (Essanay).
"The Thirteenth Girl" (Vitagraph).
"The Thirteenth Chair" (Pathe).
"Mystery of '13'" (Burston).

—x—

Backwash of a Maine Vacation.

Seated on the hotel veranda, a native asked the visitor whence he hailed.

"New York," was the truthful answer.

"Don't you hate," said the native, "to live so far away?"

As a commentary on the enforcement of prohibition the movie picture theatres in Maine are tight as a drum, on Sunday.

Another hotel, another native, same "rusticater," same question and answer.

"My wife's got a cousin that works down back around that way somewhere."

—x—

The producer of one of those disease cinemas has a grouch against the censors:
"They cut out the most essensual scenes," raves he.

—x—

"Don't Try to Break Into Wilsonville, Neb., Because It Simply Can't Be Done," declares the Trade Review in a headline.

Very well, then. We'll try Opportunity, in that same state.

—x—

The striking actors are fixing a Broadway run for "A Sage Brush Hamlet"—of whom "the sticks" are full.

—x—

"The Bigger the House the Bigger the Profits," is an advertising line that must mean:

"The More You Take In the More Money You'll Make."

—x—

Not every photoplay can inspire a songwriter—but many of them are furnishing song titles.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, August 23, 1919

IN the Picture-Play Magazine for September there is a story that will interest every exhibitor. It is entitled "Are Screen Characters Immoral?" and Rob Wagner writes it in his own style, familiar to readers of the Saturday Evening Post. Wagner is a wag even when he tries to be serious. Frequently in telling this interesting story he gets right down to bedrock. On another page we are taking the liberty of reprinting a part of what he says about Chaplin, and what you find there is a good example of the remainder of his article. Of matters pertaining to the screen and its players we recall having no finer exposition.

THE post office department seems to be having its troubles these busy days, or at least those depending on efficient mail service are having their troubles. Our subscribers last week noted the absence of the Los Angeles correspondence. Properly addressed and stamped envelopes left the Pacific coast at the usual time, which should have landed them in the New York office of the Moving Picture World at noon on Tuesday. Actually they were delivered, special delivery, Friday morning, a matter of seven and a half days en route. The same week a letter postmarked Rochester—an eight-hour express run from New York—9 a. m., August 6, was delivered at 5 p. m., August 7. We refrain from printing what verbally has been uttered in this office regarding these shortcomings.

Empire State Men Follow Cleveland

THE executive committee of the New York state exhibitors last week spent twenty hours in the discussion of topics uppermost in the minds of picture showmen. One of the subjects discussed at Rochester was that described by the secretary in his report as "unfair competition planned by certain producing interests about to invade the exhibiting field." Undoubtedly the extension of large theatre chains is causing deep concern among exhibitors. It is easily believable that this topic overshadowed others under discussion at Rochester.

The meeting appointed a committee to consider the question. The members will have the advice of John J. McInerney, an attorney whose prominence is not limited to "up state." On the committee are Messrs. Hayes, Franklin, Mosher, Picker, Linton and Cohen. While the report does not so state, word comes from Rochester that the plan of organization and booking adopted in the extreme northwest is under serious consideration.

Another action of importance that was taken had to do with the question of financing the League. The Cleveland and Pittsburgh plan was adopted—i. e., $50 for each house, payable in cash or in screen advertising. Maryland and Kansas also have adopted the screen dues plan, and other states are reported to be investigating it.

The executive committee also recorded its opposition to showing on the screen advertising for which the producers had been paid unless such exhibition had been formally sanctioned by the organization. This is well so far as it goes. The big question is as to just how much advertising the screen will stand before its patrons and supporters rebel, before they throw up their hands and declare to their respective exhibitors that they are paying their money for entertainment and do not care for advertisements whether the same be thinly camouflaged or boldly flaunted.

Screen advertising is a big question. THE MOVING PICTURE WORLD believes the industry stands to lose more through it than can possibly be gained. No serious objection, in our opinion, will be recorded against the showing of one slide each performance, a slide bearing the imprint of the exhibitors' organization. If by this means the picture showmen may be financed then we will say the end justifies the means. But the public have rights in the matter, and these rights must not be overlooked. All over again is it the old story of the goose and the golden egg.

DOWN in Dallas there is a theatre man who finds time to write to exhibitors in all parts of the world. So far he has on his list of correspondents sixty-two men. He has uncovered a Chinaman in Melang, Dutch East Indies, who does not run Chaplins any more. "Too many people come to see," he complains.

Connecticut and Pennsylvania Act

CONNECTICUT finds it a simple matter to bar a class of motion picture subjects that has given considerable concern in other states. According to a law passed this year no one may exhibit or even advertise in that state a motion picture "in any way relating to" the subject of venereal disease without first securing a written permit from the State Commissioner of Health for *each* such exhibition; and no one may rent a build-

ing for the purpose of such exhibition until a written permit has been obtained.

The education director of the state department of health has this month refused permission to one of these subjects to operate in Connecticut. The director is quoted as saying that his action was not based on the existence of questionable scenes, but because he considered the picture lacking in educational value, leaving no excuse for the presentation.

"The capitalization of morbid tastes by the theatrical box offices is effectively rebuked in the ban against the further showing in this state of 'The End of the Road,'" says the Philadelphia Public Ledger. The newspaper adds that the subject was educational in character as is a medical clinic, and just as emphatically unsuited to exploitation before mixed audiences. The Ledger goes on to say that "the commercial purpose evidenced in presenting the picture in a theatre open to the general public is of the type that would, if permitted, make a show out of the morgue. No one can deny that this institution is indispensable and no right-thinking person can affirm that it should be used to stuff a showman's pockets."

BURNS MANTLE, writing from the Coast to the Evening Mail of New York, discusses booking in its various phases. He reports a story he has heard regarding one producer who is said to have in mind the issuing of a three months' contract in place of the old yearly arrangement. In support of the scheme it is argued that the exhibitor will have an opportunity to try out the product for a reasonable time, with a chance to cancel if the service is unsatisfactory, and the same method also will guarantee the studio a certain income for the same period.

Exchangemen and Exhibitors Compromise

EXCHANGEMEN and exhibitors met on common ground at the second convention of the Kansas State Exhibitors Convention, held at Wichita August 4 and 5. The picture showmen invited the exchange managers to sit in with them, in order that each side might hear first hand the viewpoint of the other. Some of the rules of the Kansas City Film Board of Trade have not been to the liking of the exhibitors. The first convention at Hutchinson had appointed a committee to consider the board rules; it was the report of this committee that precipitated the discussion.

There was no attempt on the part of the exhibitors to minimize the grievances submitted by the managers, and the latter assured the showmen that any exhibitor who fulfilled his contracts had nothing to fear from any board action. The result was the appointment of a joint committee to take up open problems. These all were solved. The committee will continue in existence.

Enter the Three-Weeks' Run

ACCORDING to the announcement of the United Artists, printed in another column, no longer is the week run the maximum effort of the motion picture manager. The company gives the names of three houses that will show its first release, a Fairbanks production, for three weeks, and fifteen that have contracted for it for two weeks.

Surely "the world do move." When fifteen houses put on a picture for two weeks it is more than a tribute to the popularity of the player who may be featured in it. The action marks a change in the habits of the industry, an extension of booking practice as important as was the increase from three days to seven.

The motion picture is like the Irishman's flea. "You put your finger on him and he isn't there." It really is in motion—all the time; and it is not going sideways or backward.

TWICE during the past week there has come to the attention of the Moving Picture World a device for increasing attendance at picture theatres which we are informed by the Postmaster at New York is unmailable under the lottery law. The plan has to do with the free distribution of tickets to persons who answer over the telephone certain questions bearing upon the particular production on exhibition. We make this announcement for the information of those exhibitors who may be unaware of the infraction of law involved.

The Drama and Educationals

IF we may judge—and we believe we may—from the review which is printed on another page, William Fox has made a real contribution to motion picture lovers in his "Evangeline." Educators the country over are clamoring for subjects that may be shown with real benefit to the young who look to them for instruction. Not always is it a simple matter at one and the same time to create a production that responds to the demands of the showman for a box office magnet and to the insistence of the educator that he be supplied with a picture that adequately will portray the spirit of a literary classic. We are told the new "Evangeline" does just that.

"Evangeline" is a story that has been told in all languages that find reproduction in books. It is a tragedy of deep human appeal—a tragedy of the soul that will match in its grip on the emotions practically any of its historic brothers of literature that may be classified as tragedies of blood. It is constructed of fibre that age cannot wither. The poem that gave this American story to the world was written by an American—a revered son of New England.

So far as we recall the last previous "Evangeline" to reach the market was produced five years ago, the work of a Canadian company. Many changes in motion picture methods have taken place since that time, and all in the direction of improvement. The stories may remain the same, but the motion picture art is plastic. It responds to the advance in human skill and in technical knowledge.

Congress May Increase Ticket Taxation

IT may not happen at this session, we are informed but word comes from Washington that Congressmen have before them, in the Ways and Means Committee, a measure to increase admission taxes Specifically there is nothing to indicate that taxes on any total greater than 25 cents will be increased—but there is a prospect. As the general public must pay this tax, it might not be a bad idea for picture showmen to begin a campaign of education among their patrons to inform them of the impending possibilities. Within the industry all that might be done seems to have been done. Congressmen seem to listen when their constituents speak. Either this year or next it probably will be again "up to the exhibitor" to defend his property rights against unjust taxation. Take time to think and act is good advice.

Keeping in Personal Touch

By Sam Spedon

L. G. ROSS for many years with the Mutual and recently with Pathe, has again returned to the Mutual, now the Exhibitors Mutual, more enthused than ever to hit the New Jersey trail. Mr. Ross is out for a record smashing sales campaign.

* * *

Courtenay Foote has just completed the lead in Jack London's "Star Rover." The scenario was written by Harry Chanlee, directed originally by Oscar Lund and finished by the scenario author and "Doc" Willat. During the production Mr. Foote was obliged to let his beard grow for fifteen days. The scenes were done the second time after he had shaved his beard and again he had to go unshaven for fifteen days more. He was unrecognizable to his most intimate friends. Mr. Foote is rehearsing for his appearance in a new stage production, "Adam and Eve."

* * *

Several of the film companies in New York were seriously affected by the recent strike on the Brooklyn Rapid Transit railroads. The Vitagraph brought into play their large furniture vans and brought their Brooklyn employes over to 1600 Broadway each morning and took them back to their home in the evening. The Exhibitors Mutual's New York manager, W. A. V. Mack, brought his Brooklyn employes back and forth. One film employe living in Coney Island had to pay $3.50 to ride to his place of business in a fish wagon. He, like many others, decided to remain overnight in New York at a hotel, thus escaping the inconvenience and the fishy aromas.

* * *

The Eighty-first street Theatre, New York, is to be taken over by the Keith interests on September 1. They will continue the showing of pictures and vaudeville.

* * *

The following were seen in New York last week: Bob Lynch, manager of the Philadelphia Metro office; B. Amsterdam of Philadelphia; S. Flax of the Liberty Film Exchange of Washington, D. C.; B. C. Cunningham, manager of the First National of Washington; Jake Lourie of the Modern Theatre of Boston, and Dave Selznick, brother of Louis J., manager of the Select office at Boston.

* * *

Paul Fennyvessy, whose father controls several theatres in Rochester, N. Y., was in New York this week on his return from France. He will be demobilized in a few days at Camp Upton, when he will return to Rochester to resume the management of the Strand Theatre for his father .

* * *

In these columns in the August 2 issue we stated that William G. Schmidt had been appointed manager of the Albany, N. Y. office of the Exhibitors' Mutual. This was wrong, Mr. Schmidt is a salesman in the Albany office. Jerome Safron is the manager.

* * *

William A. Brady expects to leave for Europe on September 15.

* * *

Charles F. Schevein, who owns the territorial rights in the South for "Unpardonable Sin" and "The Hushed Hour," started Friday, August 8, to visit the entire Southern territory.

* * *

The Jesters Club of New Haven, comprising the theatre managers and film salesmen of Connecticut, will hold a carnival at the summer home of S. Z. Poli at Villa Rosa, Woodmond, Conn., August 16.

* * *

W. S. Wessling ("West"), short subject sales manager of the Pathe home office, is taking a much needed rest incidental to the series of entertainments given last week for the five champion salesmen, celebrating their sales achievements for the month of July.

* * *

Pete Niland, salesman of the Cincinnatti Pathe office, was married on Wednesday, August 5. He spent his honeymoon in New York.

* * *

Jack Needham, formerly manager of the Cincinnatti office of the United Pictures Theatres, Incorporated, has joined Pathe as special feature representative at Cincinnatti. Mr. Needham is well known through this section.

* * *

Ollie Brooks, who prior to entering the Army was Paramount's manager at Detroit, has been engaged as special feature representative at Detroit by Pathe.

* * *

Walter Bloss, well known in picture circles in Detroit, is now one of the proprietors and acting as manager of the Arcadia Theatre, which is one of the Auto City's leading houses.

* * *

Frank Dallam, of Pathe, has returned from Washington, D. C., and will leave immediately for Boston to start a publicity and exploitation campaign there on "The World Aflame."

* * *

S. W. Smith, the father of A. E. Smith, president of the Vitagraph, recently suffered a paralytic stroke. He is eighty-three years old and resides in Santa Barbara. Only this summer, Mr. Smith's family, five sons and a daughter, with their families, met on the coast in a reunion. Mr. Smith is reported to have improved in health rapidly and his ultimate recovery is looked for.

* * *

Ned Finley, who injured his wrist last spring, has been obliged to have his left hand amputated. He is now at Bat Cave, S. C.

* * *

William Russell, of the Fox, was booked to go abroad the first of September to take part in some Fox European productions, but he will remain here for the present to complete two or three pictures already outlined for him. He is now working in the "Deserters" (temporary title), which is not a military picture.

* * *

Gus Interante, Goldwyn's Connecticut representative, was seen on Forty-fifth street hauling a load of canned goods salesmen en route for New Haven. Among the load we recognized Charlie Letts of Realart, Jerry Herzog of Film Clearing House, Herman Goldman, formerly a manager for Fox at Hartford, and Bob Horsley of the Vitagraph.

* * *

Joseph Sullivan, musical director of the Exhibitors' Mutual, is the proud father of a newly arrived daughter weighing seven pounds, born Monday, August 3, in New York. Her musical register is so varied her papa walks the floor a'nights listening to her soul-stirring tones. Her birth was coincident with the completion of her father's musical score for the Robertson-Cole production, "Out of the Night." Father and daughter are doing well.

* * *

Thomas S. Daley, from the head office of R. J. Macadam's Casino Theatre Circuit of Halifax, N. S., was in New York this week.

* * *

Mr. and Mrs. S. L. Johnston, of Minneapolis, announce the arrival at their house of "some boy," born August 2 weighing nearly eight pounds and the image of his mother. Mr. Johnston was was for a long time publicity purveyor for Universal, here in New York, and left that position to become advertising inventor and director for Rueben & Finkelstein's cimemas in the Twin Cities.

* * *

Herbert Rumler, recently returned from eighteen months service overseas, has succeeded his father, Fred R. Rumler, as manager of the West Warren Theatre in Detroit. The retirement of Mr. Rumler will be regretted by many, as he has been associated with the moving picture magnates for a number of years.

* * *

"If you want to appreciate New York just stay away for a few years." This is the opinion of Walter Newman, who has returned after six years on the West Coast. While in Los Angeles, Mr. Newman wrote and directed for Universal, Mack Sennett and a number of other companies. He has recently finished supporting Virginia Pearson in "The Bishop's Emeralds" and is now playing the heavy lead with Dorothy Dalton in "The White Rock."

* * *

Alfred C. Terwilliger, who volunteered his services as an engineer at the outbreak of the world's war, has rejoined M. Wilke & Sons, manufacturers of organs and orchestrions, as manager of the orchestrion department. Previous to his enlistment, Mr. Terwilliger was connected with Wilke & Sons for many years and became well known among the exhibitors all over the country. He intends making a business tour of Cuba and South. America.

* * *

The Prudential Service notified the New York film exchanges that they must have film deliveries at 11 a. m. every day or the wagons will not wait for them. In case of delays this ruling would necessitate the deliveries being made at the film company's expense by special conveyances. Time for the film distributing companies to get busy on their proposed delivery service.

* * *

James P. Brady, president of the Toronto exhibitors' association, was in New York all week.

CRANKING A LOOP AMONG THE BALES

Dallas' First Picture Show Was Circular Film of Corbett Fight Shown in Cotton Warehouse

HENRY PUTZ, formerly of the Community Motion Picture Bureau, and who stages free picture shows at the Dallas parks under the auspices of the city administration, is the veteran moving picture showman of Texas.

He opened his first show in Dallas during the summer of 1897 in an old cotton warehouse which was located in what is now the center of the business section. Says he:

Fire Hazard?—Pooh!

"The warehouse was filled with cotton samples and lint and we must have taken our lives in our hands operating the old projecting machine gun, which made as much noise as a machine gun being fired at full speed. We never even realized that the films were inflammable. Our first show was the Corbett-Courtney prize fight. It ran round and round in a circle. The film was operated in a sort of endless chain fashion through the machine. When the knockout came we cleared the house. We charged ten cents admission. The seats were mostly on cotton bales.

"There was no music, and when we saw light coming through a chink in the building we stuffed it up with rags. The house was in inky darkness. We ran the film for two months and everyone in Dallas saw it two or three times. We could get no other film, so we started out to tour the state. We carried our own light plant, the batteries of which weighed over 1,800 pounds, and it was some job loading it on the train and then taking it off for transportation to towns then far from the railroad by wagon route.

"We mopped up on that film. I bought it from S. Lubin. It cost $216. Lubin, according to his letterhead, was a manufacturing optician in Philadelphia at that time. We ran the film until it literally became a strip of rag. Since that time I have never quit the picture show business."

Gives Some Statistics.

Mr. Putz has some interesting statistics on the growth of the moving picture show business in Dallas since 1897, when he opened his transient show there. He points out that there are in Dallas at present twenty-three modern moving picture shows valued at close to $900,000, which have a ground space of 815,000 square feet and a seating capacity of 10,000. Several large shows, including the new Hulsey House, which will seat 3,500, are either being built or are contemplated for the immediate future. These theatres employ steadily over 250 people. They pay $7,500 a week to various exchanges for their film rentals.

Exchange Busines Grows.

The film exchange business in Dallas has also grown rapidly, so Mr. Putz's statistics show. The annual business of the Dallas film exchanges which supply 1,500 theatres in Texas, Oklahoma and Arkansas, is estimated at $10,000,000, making the industry one of the most important in the Southwest. There are twenty-six film exchanges located in the city, the first of which was established in 1907 by J. D. Whelan, now proprietor of a theatrical supply house. The exchanges employ over 500 people with a weekly payroll of $12,500. Fifty of these employes are traveling salesmen who see that Dallas sets the pace for the whole Southwest in film matters. Over 1,400 films are shipped out of Dallas by express each day of the year.

Showed First Feature.

The first regular picture show to open in a permanent location in Dallas was the Theatorium on Main street, which was owned by William McIlhearan. He showed the first feature film called "The Chicken Thief" in 1906. It was sent here from Birmingham, Ala., and made an immense hit.

From small beginning the film and moving picture business has become one of the most important in Dallas, and representatives of these two branches of the industry have had no small part in establishing Dallas as a southwestern trade metropolis.

Mary Roberts Rinehart
Going to the Goldwyn Coast studios to supervise "The Amazing Interlude" for Eminent Authors.

New Orleans Exchanges Adopt New Rules System

THE Film Exchange Managers' Association of New Orleans has sent the following letter to exhibitors in that territory explaining a system of rules which includes prepayment for films rented, payment of transportation charges by exhibitor, and regulations as to cancelling bookings and holding films:

The film exchanges of New Orleans, La., have formed an association for the sole purpose of bringing about a spirit of good will and co-operation, and bettering generally conditions in the industry of film distribution—and this, you will grant, will mean much to you.

This association has adopted trade rules, of which a copy is enclosed, and each exchange manager has pledged loyalty to the association, and promised to be governed by these trade rules.

These rules will become effective beginning Sunday, August 17, and we are registering this notice to you so you will be fully advised.

Your attention is particularly directed to Rule No. 2, with the request that you extend us your thorough co-operation in this as in all other rules.

For the purpose of adjusting any difficulties which may arise between exhibitors and exchanges, which cannot be settled satisfactorily by the parties involved, the Association has provided a grievance committee to which you will, at all times, have recourse in the event of misunderstanding.

Give the association your full and hearty co-operation, and you will assuredly be the gainer.

Two More Eminent Authors Off for Culver City Studio

WITH three productions for Eminent Authors' Pictures already underway two more of this Goldwyn group are now en route to the Culver City studios for the next two pictures in the first series. Mary Roberts Rinehart left Monday, Aug. 11, to cooperate in the production based on her novel, "The Amazing Interlude." Basil King left Thursday, Aug. 14, to O. K. the scenario script of "The Street Called Straight," based on the third of his novels. Rupert Hughes and Gertrude Atherton have already made the journey from New York to California in the new enterprise.

When the Goldwyn studio in the East is made ready it is probable that Eminent Authors' Pictures will be done there as it is more convenient for the authors, all of whom live in the East.

Staging Comedy Film at Lake George.

Mrs. Sidney Drew, John Cumberland and a company of players are at Lake George, N. Y., staging scenes for a new Paramount-Drew comedy entitled "A Sisterly Scheme" for the V. B. K. Film Corporation. The locale of this picture, which Mrs. Drew adapted from the story of H. C. Burner, is a summer hotel, a lake and other vacation time environment.

Basil King
Left this week for Culver City to supervise his first Eminent Authors-Goldwyn.

W. H. Acquires MacManus' "Lost Battalion" Which Beat "Mickey" at Box-Office in Run at Hartford

WHEN a picture can go into a city during the heat of the summer and absolutely without preliminary advertising beat the box-office record made in the same city and at the same theatre by "Mickey" at the height of the regular season and accompanied by heavy exploitation, that picture is an attraction due to make money wherever it goes.

So W. H. Productions figured when on August 11, in the face of stiff competition it acquired the distribution rights for the entire world for "The Lost Battalion," the historic production made by Edward A. MacManus, with the survivors of the Lost Battalion re-enacting their parts in their famous action in the Argonne.

Beat "Mickey" Run of Week.

W. H. Productions handled "Mickey," generally conceded to be the best state rights attraction of the current year, so it is justified in issuing the comparison between the figures made by "Mickey" and "The Lost Battalion" in Hartford, Conn.

The Hartford showing was conducted by the MacManus corporation, to show the financial worth of the picture, and just closed a two-weeks' run. "Mickey" ran only a week and at the end of the first week "The Lost Battalion" figures had hurdled the "Mickey" totals despite the torrid weather and the fact that it had been preceded by no campaign at all. As Mr. MacManus put it, it was simply "cold turkey."

So W. H. Productions, figuring on what can be done with the production "hot," is congratulating itself on the acquisition of Mr. MacManus' picture. Already several big theatrical interests have put in bids to show the attraction in their houses.

To Guarantee Profit.

"The Lost Battalion" will be put upon the market on a state rights basis and will be sold with a profit guaranteed. This radical departure is based on the confidence which W. H. has in the pulling power of the picture.

One of the many assets of "The Lost Battalion" is the fact that it will be as good, if not a better, box-office attraction years from now as it is today. Any American would be thrilled today by a reproduction of the battle of Bunker Hill enacted by the survivors of the action with attention paid to the minutest detail.

And any American ten, twenty, fifty or hundreds of years hence will be whipped by patriotic feeling to see the survivors of the famous Lost Battalion of the 77th Division re-enact the great drama of "The Pocket" where "Go-to-Hell" Whittlesey and his boys wrote another glorious chapter of American history. Such is the belief of both the MacManus and W. H. companies.

Big Indorsements.

When Mr. MacManus turned over the rights to "The Lost Battalion" to W. H., he also turned over a large number of indorsements from the press and from men like General March, Chief of Staff; Secretary of War Baker, Champ Clark, Secretary of State Lansing and many other prominent officials who attended the showing of the picture in Washington.

W. H. is now preparing its exploitation campaign on the picture and will make some big announcements in the near future as to how the attraction may be best put before the public, giving attention to the many angles of approach on selling. W. H. will consider requests now from exhibitors for showings.

Moss' Theatre Now Building Has Several Innovations

B. S. MOSS has embodied some new ideas in the theatre which he is erecting at 181st street and Broadway, New York. Among the innovations which Mr. Moss has introduced in his new picture and vaudeville house is an entirely new type of organ, which will be in addition to the forty-piece orchestra.

The organ will be suspended above the stage and will be entirely invisible to the audience, but by delicate devices, the full graduation of tone will be conveyed to the patrons of the theatre. This organ is known as the vibratory-magnetic type and is operated by giant electric magnets, which at the touch of buttons controlled from the orchestra pit, operates its musical chords.

Another feature of the new theatre is that access to the balconies is gained by an inclining runway, up which an automobile can be driven with perfect ease from the lobby to the highest gallery. There will be absolutely no stairways. De Rosa and Periera, the architects, are responsible in connection with Mr. Moss for this innovation in theatrical construction.

Another point in connection with the theatre is the fact that it has been designed especially with a view to the optic convenience of patrons. The interior was designed especially by actinic experts with a view to minimizing as far as possible the strain upon the eyes of the viewers of the screen. The floor of the theatre will have angles which place the seats in such a position that the optic range is practically the same in all parts of the house.

Tom Mix Making Picture in Oklahoma.

Tom Mix, the William Fox cowpuncher star, and Sol M. Wurtzel, general superintendent of the Fox Studios in Hollywood, Cal., have gone to Ponca City, Okla., to make arrangements for the filming of a new Mix picture.

Edward J. LeSaint, the director, and members of the Mix company numbering more than fifty persons with all the horses which have become famous in the Mix pictures, will leave for Ponca City during the week. Dev Jennings, the Mix company photographer, with Ace Hunter and Roy Carpenter, assistants, and Lee Moore, Tom Mix's trainer, accompanied the star.

Camp-Fire Club Likes "Westerners."

The Camp-Fire Club of America has placed its official seal of approval on "The Westerners," Benjamin B. Hampton's picturization of Stewart Edward White's novel, following a showing of the popular Hodkinson release at the organization's stamping grounds at Camp-Fire, Conn.

"Go-to-Hell" Whittlesey Gets the Plans Which Make "The Pocket" His Objective.
The commander of the Lost Battalion and Colonel Averell in "The Lost Battalion," the M acManus feature to be distributed by W. H. Productions.

FORM AMERICAN-ITALIAN FILM FIRM

Universal Officials and Garibaldi Brothers Organize Rome-New York Pictures Corporation

ONE of the largest American and foreign business amalgamations and the forming of the first American-Italian film corporation in the history of the art, was effected Tuesday afternoon, August 12. The American company interested in the Universal and the Italian interests are represented by General Guisippe Garibaldi. The company is to be known as the Roman-New York Pictures Corporation and is capitalized at $5,000,000.

The three Universal officials who were responsible for the forming of the alliance are Carl Laemmle, R. H. Cochrane and P. A. Powers. The two Garibaldi brothers, who represented the Italian interests, are two well known men in their country. The Garibaldis are of the family that has been prominent in Italian history for centuries, and General Garibaldi is one of the heroes of the Italian army, having served in many of the important engagements of the recent war.

Officers of Company.

The officers of the new corporation are P. A. Powers, president; General Garibaldi, vice-president; Miss Ann Feinman, secretary; Captain Ezio Garibaldi, assistant secretary, and R. H. Cochrane, treasurer. Besides the officers named, members of the board of directors are Tarkington Baker, general manager of Universal, and Dan B. Lederman, assistant to Carl Laemmle. Amerigo Serrao will be director of publicity for the corporation.

The corporation, according to the statements of the officials, is to be made the largest of its kind in the industry. The proposition has been under consideration for some time by the Universal officials, and the formation of this corporation enables the American interests of the company to have complete charge of the distribution of the Italian films made by the company in this country. Besides the releasing of the films made under the American directors of the corporation, the company will have access to all the Universal foreign exchanges, as well as the distribution in Asia and the Orient through exchanges of its own which are to be established in the near future.

Big Italian Firms Connected.

The largest film producing companies in Italy are connected with and interested in this new alliance. The more prominent of the Italian producers who are represented in the corporation are men who were entirely engaged in the production of such film successes as "Cabiria," "Quo Vadis," "Guilio Cesare," and other successful plays; the Bertini Film Company and the Kerenne Film Company.

The statement was made that special attention would be given to the European-Asiatic field and the Russian market. The Italian producers, even at the maximum production, have never been able to supply the demands of this large field.

"If every theatre in Italy were to be closed and the entire output given to the near-Orient and Russian fields," said General Garibaldi. "we could not satisfy within 40 per cent the demands that are constantly coming to us from those markets. With this new corporation we will now be able to cover the entire field."

The new company will send American actors and directors to Italy to produce pictures for European and American distribution. A number of the best actors in Italy are already under contract with the Italian interests, of which the new corporation has control.

Pell Mitchell Added to Staff of Fox News Weekly

ANNOUNCEMENT is made by the Fox Film Corporation of the addition to the force which is being organized for the production of the Fox News Weekly. Pell Mitchell, prominent in national film circles, has been engaged by Herbert E. Hancock, director, to take entire charge of the news department of this branch of the company.

Mr. Mitchell has been associated as editor with the Gaumont Weekly series since 1914, and is one of the best-known men in this line in the country. He began his newspaper career fifteen years ago on the St. Louis Times, where he worked his way up to the position of associate editor.

The manner in which Mitchell became interested in the motion picture industry is well worth recounting, for it is peculiar in fact. In 1912, during the Mexican Revolution, some picture film taken in Mexico City was sent to him by a friend on the staff of Carranza. This he was to do with as he wished, and he entered into an arrangement with the various weeklies to furnish them with Mexican film. So profitable did this prove to be that Mr. Mitchell decided to align himself with one of the weeklies, and finally, one month before the Great War in 1914, he joined the Gaumont forces, where he remained and from which organization he left to join the Fox staff.

"Hearts of World," Shown at Cohan, Is Same Picture

PROVING that it is still a great picture and still can hold its spectators even as it did when it was first viewed in the heat of war, D. W. Griffith's "Hearts of the World" succeeded "Broken Blossoms" and "The Fall of Babylon" in the repertory program at the Cohan Theatre on Monday, August 11.

The "war stuff" of "Hearts of the World," in the method of sending over gas, for instance, was out-of-dated by the science developed by the Americans and the other Allies in the last six months of the war. But the picture is still interesting for its trench scenes, and above all, is still dramatically air-tight.

Practically no changes from the original production were in evidence. This was a disappointment, as the campaign on the picture had led to the belief that the League of Nations would be given considerable attention by Mr. Griffith. One optimistic subtitle, with no mention of the League, was the only approach to the idea, and this, too, was in the original picture. And the work of the Gish girls and Bobby Harron is still as charming as ever.

Unlike "Broken Blossoms" and "The Fall of Babylon," "Hearts of the World" was presented without any special stage setting. A prologue of perhaps 200 feet of film showing D. W. Griffith taking pictures in the front line area and also being well-wished by Lloyd George in London, was the only preliminary to the screening.

The next offering, opening the evening of August 18, will be "The Mother and the Law," an extension of the modern story first related in Mr. Griffith's production of "Intolerance."

Prominent in the cast will be Mae Marsh, Robert Harron, Margaret Marsh, Miriam Cooper, Walter Long, Vera Lewis, Alberta Lee, Lloyd Ingraham and Tod Browning. "The Mother and the Law" will be presented continuously from 2.30 each afternoon until 11 o'clock. A special music program arranged by Louis F. Gottschalk, composer of the score for "Broken Blossoms," will be a feature of the production.

Mr. Griffith's season, which began May 13, has included 189 performances, divided as follows: "Broken Blossoms," 137 times; "The Fall of Babylon," 41 times; "Hearts of the World," 11 times.

The success of "Broken Blossoms" prevented the showing of a number of productions arranged for the repertory.

Truex Making Second Two Reel Comedy.

Ernest Truex is making "Too Good To Be True," the second of his series of two reel comedies for Amedee J. Van Beuren. This production was adapted to the screen by Mann Page from the original story of Kenneth Webb. John Joseph Harvey is directing the comedy.

To support Mr. Truex, Mr. Van Beuren has engaged a player ideally suited to play the role of the vampire, Vera Vernon. The young lady in question has just arrived from Paris where she recently completed work in "Judex," a Gaumont serial. Her name will be announced shortly.

Swanson Theatre Circuit Will Extend Into Idaho

NEGOTIATIONS are pending for acquisition by the Swanson Theatre circuit of several theatres in Idaho cities. Plans to greatly enlarge the circuit and improvements to the houses are now being planned by W. H. Swanson. Among the houses to be improved are the American Theatre, in this city, plans for which are now being prepared. It is also rumored that Mr. Swanson contemplates the erection of a new house here in the not far distant future.

The circuit now has three theatres in Salt Lake City, one at Greely, Colo., one at Pueblo, Colo., and one at Grand Junction, Colo. It owns the franchise of the First National Exhibitors' Circuit for Utah, Wyoming, New Mexico and Idaho, and owns moving picture supply houses in Salt Lake City, Omaha and Denver.

George Mayne has just been elected vice president and general manager of the circuit.

Eastman Music School Will Be One of Country's Finest Concert Halls

PLANS for the building of the Eastman School of Music, the announcement of which was made to the National Association of the Motion Picture Industry in Rochester last week, are now being prepared. The architects, as mentioned last week, are McKim, Meade & White, of New York, and Gordon & Kaelber, of Rochester, with Russell B. Smith, Inc., of New York as consulting engineers.

The announcement of the details of the founding of the school shows that this is the largest single gift of George Eastman to the city of Rochester or the public at large. His contribution to this school will total $3,500,000. He has made many other large gifts, as, for example, that of the Dental Dispensary in Rochester, which cost about $3,000,000.

The actual plans of the building are now understood to be about completed, but so far have not been officially approved, and, of course, are subject to change before being finally adopted.

One of Finest Concert Halls.

The smaller auditorium of the school, which will be known as Kilbourn Hall, in memory of Mr. Eastman's mother, will be on the East avenue side of the building. No expense will be spared in making this one of the most beautiful monuments of its kind that human skill can devise. Dr. Rhees particularly says that Kilbourn Hall will be "one of the most beautiful concert halls in the country." This hall will be largely devoted to the recitals of the musical educational department of the school, for which will be engaged the best musical teachers available.

The larger auditorium will be on the Main street side, and the foyer will be at the corner of Main and Gibbs streets. This hall will be given over to the entertainment department of the school, which will exhibit motion pictures daily, with musical interpretations by a full symphony orchestra of about one hundred pieces. The best films that the world offers, with music that will set new standards in the exhibiting field, will be shown at popular prices, the box office receipts having no bearing on the profit and loss of the school, which will be taken care of by its endowment fund.

Will Be Long in Building.

Dr. Rhees is authority for the statement that the entire building, in design, provision for comfort, safety, lighting, heating, ventilation and other details, will be the finest that good taste and scientific ingenuity can make them. No date has been set for the time when the building will be finished, but it will undoubtedly be far ahead.

"Because this institution is a unique enterprise," said Dr. Rhees, "Mr. Eastman has provided that it shall be administered by a special board of directors, named by Mr. Eastman and the trustees of the University of Rochester. These directors will have the determination of the policies that will control the institution."

Notes of the Rochester Visit

AT Kodak Park, Mr. Eastman personally greeted each of the guests of the National Association and welcomed them to the Kodak City. The first thing on the program at the park was the posing for a group photograph, a photo which, by the way, will go down in the history of the moving picture industry as remarkable in that the group contained more of the industry's celebrities than ever were photographed at one time before.

The trip through the park will be long remembered. As mile after mile—this is no joke, either—of tramping through the great buildings and grounds unwound new sights and new wonders, the enthusiasm and amazement of the sightseers increased. Most of them had come prepared to see things new to them, but few really expected to view such a rapid unfolding of such intricate and marvelous phases of the activities that make the park the only place of its kind in the world.

How film is made was revealed. From the cotton being washed in huge tanks to its dissolving in solubles to make the "dope," which is spread on giant machines and dried into the familiar transparent film backing, the process was eagerly watched by the men who use so much of the finished product. The bars of pure silver used in the making of the sensitized coating of the film were much in evidence.

The huge paper mill was another place that held much of interest. In one room were piled bales of cotton rags. From here on the process of making paper for photographic use was followed down to the last detail. In another department was a mechanical process that coated the paper with emulsion, then the long rooms in which it was given hot and cold treatments.

Passing through the great power plant the little, old fashioned two-horse power engine which Mr. Eastman used when he started in business was pointed out, perched proudly on a small pedestal. In the same building giant motors and huge engines generated thousands of horse power, so the comparison was striking. Said one wit: "If I were Mr. Eastman, I'd kiss that every time I came through here." Mr. Eastman smiled.

At the research laboratory, Dr. C. E. Kenneth Mees, the director, explained the why and how of the laboratory. In a brief speech, he said that the Kodak Research Laboratory was the only one of its kind in the world, being devoted entirely to scientific investigation in the realm of photography. He said that the laboratory occupied the same place that is given to various other sciences

Robert Warwick in a Turned-Up Hat Turns Down Few Opportunities for Telling Drama in "Told in the Hills."
The great clean spaces are much in evidence in this Artcraft, the second of Robert Warwick's pictures since his return from overseas.

in the great universities of the world. After his introductory remarks, the members of the faculty conducted the visitors through the various departments, explaining in detail many of the accomplishments of the laboratory.

In the dining hall, it was soon apparent that the Kodak Park chefs know how to prepare appetizing food. Pretty girls, daintily dressed in white, added to its attractiveness. The park orchestra furnished music, and between courses, the diners were given an opportunity to prove how well they could sing. Cigars and cigarettes completed a repast that left a good impression with those who partook of it. The only thing about the smokes was that they died before their time. The dining hall is the only place in the park where smoking is allowed, and as the party passed out, they were invited to drop their cigars—which were replaced with others to be carried away.

Sometimes it doesn't make much difference if a man gets up on the right side of the bed or the left side. Sometimes there is a wrong side and a right side. If the old adage of getting up on the right side means anything, George Blair got up on the right side that Tuesday morning the delegates arrived. He was unanimously declared to be the champion smiler in the bunch.

As the official steering committee for the Eastman Kodak Company, Mr. Blair was on the job with a smile—not an ordinary smile, but a real, hearty, contagious sort of a grin that put everybody else in good humor. George's smile was on to stay, too, for it didn't wear off with the events of the day. It even seemed to warm up a whole lot as things went along smoothly and everybody was sure that everything was simply great. Mr. Blair was well assisted by Richard Brady, of the New York office of the Eastman Kodak Company.

E. J. W. Huber Entertains Film Men Who Come from Western New York to Rochester

THE leading lights of the film industry in western New York gathered at Rochester during the meeting of the National Association to take in the many affairs that are bound to happen on the outside of, but closely linked with, such a gathering. Practically every exchange manager and most of the film salesmen blew into town to meet their big bosses, who made the trip up from New York, and to glimpse the men who make screen stars.

Events were happening for them every little while and all day long, but the principal one was a dinner given to them by Erwin J. W. Huber at the Eggleston Hotel. This was held at 11 p. m., on August 5, after the events on the program of the National Association had run their course and the members were packing up for their return journey.

John J. McInerney was the toastmaster at the dinner, and there never was a doubt that he was a success at the job. There were speeches of the usual after dinner variety, some interesting, but the general trend of the affair was to get away from speechmaking and to have a good time. Mr. McInerney put over a few telling shots on the censorship question, but aside from that he spent his time to better purpose in entertaining a bunch who were tired of talking shop.

Mr. Huber said he was glad to have the gang with him, a sentiment which a vigorous burst of applause proved was a popular one. The affair wound up with a rising vote of thanks to Mr. Huber for his generosity and thoughtfulness.

Winifred Westover.
Plays opposite William Russell in his American, "This Hero Stuff."

Devises Lobby Display with Stock Advertising Matter

THE fact that an attractive lobby display may be made from the usual stock advertising material is well demonstrated by the attractive appearance of the lobby of the Rivoli Theatre, Denver, Col., when it showed H. B. Warner's picture, "The Man Who Turned White," a Robertson-Cole production distributed by Exhibitors Mutual.

A twenty-four sheet mounted on canvas was suspended in the dome of the lobby above the ticket booth. Cut-outs from three sheets gave a silhouette effect in the frames on each side of the lobby. About the interior cut-outs mounted on black backgrounds were placed in frames. Three large cut-outs from twenty-four sheets were mounted on cardboard and placed in front.

Signs painted in black and white served to exploit H. B. Warner to the fullest extent. There were four in number, placed above the silhouettes and uniform in size and lettering.

Danehy to Assist Faralla.

C. C. Danehy, known in accounting circles of the film world, has been appointed assistant controller of Realart Pictures Corporation. He will be chief assistant to Darie L. Faralla, the controller, in the management of the company's accounting and auditing departments.

Builds House in Exclusive District of Washington

A LARGE motion picture theatre is among the improvements planned for the property at the corner of Connecticut avenue, Seventeenth and L streets northwest, Washington, D. C., which has just been acquired by W. T. Galliher from the Convent of the Visitation for the sum of $800,000.

The property has a frontage of 325 feet on Connecticut avenue, and an area of 116,579 square feet. The transfer of the property, it is declared, removed a long existing barrier to the development of that section of the city.

The corner of the property is to be occupied by a large department store. The theatre is planned to face on De Sales street, but with an entrance on Conecticut avenue.

The property just transferred is in the heart of the Connecticut avenue automobile center and on the edge of the city's most exclusive residential district. A theatre in this location, it is believed would do an excellent business, because of the fact that the nearest theatre now is more than a mile away.

Thomas Backs Movement.

H. M. Thomas, manager of the Rialto in Omaha, is banking the plea of the Mother's Club by running slides asking all those not in favor of the daylight saving plan to sign the petition which they find in the lobby. He recommends that exhibitors all over the country get into the fight by using their screens along the same lines.

Schenck Engages McCutcheon.

Wallace McCutcheon has been engaged by Joseph M. Schenck to play an important role in "The Bachelor," the second Constance Talmadge First National Production. "The Bachelor" is being adapted for the screen by John Emerson and Anita Loos, from the Clyde Fitch play of the same name.

Jane Novak.
Leading woman with Hobart Bosworth, Ince star for Paramount pictures.

TO SELL CHAPLIN PRINT OUTRIGHT

W. H. Productions Returns to the Early Practice and Will Vend a One-Reel Reissue to Exhibitors Instead of Exchanges—Right of Duplication Only Is Reserved

By Epes W. Sargent

HAVE you a little Chaplin in your theatre?" is the newest version of a well-known trade phrase that the W. H. Productions is presently to propound, for W. H. is going back of 1905 and is going to offer to sell film—one film—outright to any exhibitor who is willing to pay $150 to have a real Chaplin film always on hand.

It is nearly fifteen years since the exchange system supplanted the old order. Back of 1905 all exhibitors had to purchase their films. They bought a program and took it over the country or used up their territory, exchanged the film with some other exhibitor and worked the territory all over again. Then the store show came in and there was need for a more frequent exchange of material, and the film rental business came into being. Since then scarcely any film has been offered for sale to exhibitors, and many companies have never sold outright a single foot of their product for use in the United States.

About all the film the exhibitor now owns outright is either locally produced stuff made especially for him or some old junk carefully held to guard against the non-receipt of the current program.

But W. H. now offers to sell film direct to the exhibitor without reservation of any sort, and it is a Chaplin film, at that.

Film Is Practically New.

It will be recalled that W. H. has recently retitled and re-edited the best of the old Keystones. One of the best of these selected films, known originally as "Gentlemen of Nerve," was not sent to the exchanges along with the rest but was held for an experimental disposal. It has been given new titles written with unusual care, and anyone who has the price can become the owner of a one-reel print of practically a new subject.

The experiment has not been as widely heralded as the "fewer and better pictures" movement, but it may prove to be even more important, for it is a more radical departure from the present methods.

There is no restriction whatever in the sale of these prints. It is not licensed for certain territory, nor limited to a term of days or months. It becomes the property of the purchaser and he can show it in any part of the world. He can show it every day, or whenever he pleases. He can rent it to other exhibitors, sell it again or do anything except dupe it.

Four Stars In One Film.

The purchaser does not even have to be an exhibitor. He can purchase a copy for his own pleasure, if his inclination runs that way, and can brag that he has a story in which four of the leading stars of the old Keystones disport themselves, for while Chaplin is the featured player, he is supported by Chester Conklin, Mack Swain and Mabel Normand, all of whom now enjoy stellar honors.

"Gentlemen of Nerve," or "Some Nerve" as it is now called, was made at a time when Chaplin had already gained fame and yet before fame bore so heavily upon him that he sought to prove himself an actor rather than a clown. It is more characteristically Chaplin than his later work and shows him at his best in the style of comedy in which he gained his fame.

The experiment will be watched with interest, for it offers many fascinating angles. With such a picture on his shelf a manager is always ready to meet Chaplain opposition with the comedian's name in front of his own house, but it is unlikely that he will advertise "Charlie Chaplin today" each time his opposition offers a fresh Chaplin print. On the other hand he has a comedy which will always be welcome on a bill, and he can make a feature of this from two to four times a year.

It will also enable him to lend "his" Chaplin to schools and church or society entertainments where a projection machine is provided, and the use of projection machines is growing more and more common.

He can, to a limited extent, farm out the picture to exhibitors in nearby towns who have not purchased copies, and in so doing he can materially reduce the first cost of the film to himself.

And he can take a personal pride in the fact that he is the owner of the only Chaplin film not tied up to exchange use, and one of the best examples of the films which changed the entire school of comedy production.

Is a Typical Keystone.

"Some Nerve" represents the old style Keystone at its best. It is dependent upon the comedy business for its laughs, for it was produced before the mechanical sensations were resorted to, and it is a decided advance upon the old school comedies it displaced. It shows the Chaplin walk at its best and offers the many mannerisms which advanced the comedian so rapidly from the ranks of the Keystone cops.

It is anticipated that there will be a heavy sale of prints and the success of this reissue may result in the release of other subjects along the same lines; a return to old ideas with modern trimmings, for there has now been provided a full set of lithographs and other advertising adjuncts.

It is the first time in fifteen years that film has been offered for sale in this manner, and it will be interesting to note the difference in sales between today and in 1900. Then manufacturers looked to the sale of prints for their profits. The more prints they sold the more money they made. Today the

Don't Tell Anybody, But This Is Madge Kennedy in "Strictly Confidential." And Sh! It's a Goldwyn Picture!
Madge wouldn't have it known for the world, but she is just crazy for dancing in this, her next production, so we'll leave it to you to keep it quiet.

Goldwyn Selection of Productions for Next Year to Be Based on Reports from Exhibitors

IN EVERY possible way the Goldwyn Pictures Corporation is trying to find out exactly what the exhibitor wants, which in the final analysis means giving the public what it wants.

With the vast supply of material available for Goldwyn, through the works of the Eminent Authors and the large number of stage plays, there is no question about Goldwyn's ability to furnish any type of photoplay that is in demand —drama, melodrama, comedy or farce.

At the present time, Samuel Goldwyn and other officials of the organization are sifting out the play scripts that seem to offer the best screen possibilities; but further than that, in order to make certain that the stories are of the kind that will find a ready market, Goldwyn is anxious to receive expressions of opinion from exhibitors.

Selection Based On Exhibitor Reports.

When reports from exhibitors are tabulated and an average of opinion struck, Goldwyn will be influenced by it to a considerable degree in the selection of plays to be picturized during the next year.

It is recognized that tastes differ in various sections of the country and even in different theatres in the same locality; but the replies will at least serve as a guide which will assist Goldwyn executives in supplying a correct proportion of drama, comedy and farce.

Exhibitors are not asked to generalize about the needs of the motion picture business; rather each exhibitor is urged to express his individual requirements, considering the capacity of his theatre, the neighborhood in which it is located and the opposition that must be faced. In effect, the exhibitor will be given an opportunity to map out his own program. He is requested to note exactly what style of photoplay he prefers, and in what line, during the past years, he has found it difficult to fill out his program as he wished.

In considering the replies, Goldwyn will give those from the managers of small theatres quite as much weight as those representing the opinion of exhibitors conducting the leading houses in the larger cities.

Advance Dates on Warner Picture Coming in Fast

THE popularity of H. B. Warner as a box office attraction is again being demonstrated by the advance booking reports on "The Pagan God" received from the Exhibitors Mutual Exchanges by Robertson-Cole.

The picture lends itself readily to exploitation. The various intrigues and revolutions in China together with the Shantung question, has brought the Celestial Kingdom into the limelight. It is upon these subjects that the picture is based. The story of intrigue is laid in China and the production shows an intimate side of Chinese life. A special book containing press matter and exploitation suggestions together with a general outline of the advertising material will be sent to the exhibitors.

An attractive line of twenty-four sheets, by Exhibitors Mutual, smaller posters and photographs have been prepared for the exhibitors.

Move Offices of Fischer Features.

A. H. Fischer Features, Inc., the company recently formed by A. H. Fischer, B. A. Rolfe and Charles A. Logue, has formally taken possession of the Thanhouser studios, New Rochelle, N. Y., lately purchased by Mr. Fischer, and has moved its offices there from the former quarters at 18 East Forty-first street, New York. Besides being the home for the B. A. Rolfe productions, all of the company's affairs are now being administered from the studio offices.

The personnel of the organization remains practically intact with the change of quarters. Charles G. Stewart is studio manager; Carey Wilson, office manager; Harry H. Poppe, in charge of advertising and publicity.

Ain't This a Touching Scene? The Week's Winnings Are About to Be "Touched"
Hubby's going to make a League of Nations statement in a few minutes so just watch and you'll see the war in this Universal Century comedy.

"Love Cheat" Heads Pathe List for August 24 Week

ANOTHER Albert Capellani production heads the list of Pathe releases for the week of August 24, when "The Love Cheat" featuring June Caprice and Creighton Hale, will be issued. This production was made from an adaptation of the French comedy, "Le Danseur Inconnu" which was a sensation on the Parisian stage a few years ago.

June Caprice as Louise Gordon and Creigton Hale as Henry Valvin are accorded fitting roles. Among those in the supporting cast are Edward Davis, Alfred Hickman and Charles Coleman.

"The Love Cheat," as adapted by Peggy McCall, comes forth as a typical American romance of the love between an heiress to millions and a poor, struggling illustrator.

A special line of posters and advertising matter has been issued by Pathe for this subject.

Fox and Loew Circuits Book Triangle Classics

THAT the patrons of first class theatres welcome an opportunity to see good literature transferred to the screen in picture form is indicated by the number of large houses that are playing to big business with Oscar Wilde's "Lady Windermere's Fan" and Charles Dickens' "Dombey and Son," released recently by Triangle.

Among the circuit owners who discovered their box office value were Marcus Loew and William Fox. "Dombey and Son" appeared on the large electric sign on Loew's Circle Theatre, New York, shortly after its release, while "Lady Windermere's Fan" and "The Lyons' Mail" were soon seen looming in electric lights on the houses of the William Fox circuit.

Mayer Engages William Sistrom.

William Sistrom, recently manager of Universal City, the West Coast Studios of the Universal, has been engaged by Louis B. Mayer to represent him in the building of the new Mayer-Selig Studio in Los Angeles, for which ground was broken this week. On the completion of the studio, Sistrom will become permanetly affiliated with the production department of the newly formed Mayer Productions, Inc.

Announces Second Pearl White Picture.

It is announced from the offices of the Fox Film Corporation that the second starring vehicle for Pearl White, which has just been chosen, is the work of Hiram Percy Maxim. Mr. Maxim is a member of the Maxim family which has produced the great inventor Hudson Maxim.

Bearing the temporary title of "Reclaimed" this feature is announced by the Fox concern as a surprise vehicle.

RUBBERNECKING IN FILMLAND

Rubbernecker Almost Loses Watch—No Hurry in Van Loan—Ruth Roland Is Everywhere

By Giebler

A QUIET WEEK, but a week of delightful weather, caused by the thoughtful action of a high fog that acted as a diffuser to the sun's fierce rays. The fog was on the job every day, and it stuck around until as late as lunch time on some days. (All previous unkind things said about fogs in the department are hereby revoked.)

Big Figures for Two Bits.

I took advantage of the weather, a trip on the P. E. car and the cheapest jitney bus service in the country—fifteen cents one way, two bits round trip—and went out to the Astra studio to see Lew Cody make scenes for his first he-vampire picture.

I was not the only big figure in filmland who visited at the Astra studio that day. Fatty Arbuckle, whose studio is near, had dropped in for a little call. Fatty and Lew Cody were having the still camera man shoot them just as I arrived.

"Come on, get in the picture," said Lew.

And because I am always ready to help young and struggling actors, I unwittingly consented, but no sooner had I assumed my best pose by roaching back my locks, inserting my thumbs in the armholes of my vest, and crossing my legs in a nonchalant attitude than I heard a hoarse whisper that told me I was the victim of a plot.

Modesty the Worst Policy.

"If we get this bird in the picture, she," meaning the picture, "will be sure to get in the magazine," said Fatty to Lew.

Those who know my retiring manner and the aversion that I have to seeing my picture in the public prints will imagine with what haste I tried to escape.

I could not get away, however. Fatty hooked me around the neck with his cane, at the same time making a low remark about pulling some of the rubber from the Rubbernecker's neck, while he inserted his other hand in my pocket and abstracted the elegant half-pound gold-filled seven-jeweled chronometer—presented to me by the citizens of a town in Missouri upon the occasion of my purchasing a fifty-cent ticket in a raffle, the proceeds of which were devoted to buying a railroad ticket for an undesirable citizen—while Cody held my arms in a tight grip and hollered "Shoot!"

Devil Was Pleasant.

I have a good mind not to run the picture!

Astra was as busy as an ant hill. Christy Cabanne was directing some intensive close-up stuff for "The Pleasant Devil," the first of the Cody pictures, with Lew, of course, as the devil, and Eileen Percy as his leading woman.

There is a fine big cast for "The Pleasant Devil"—Doris Pawn, Kathleen Kirkham, Jack Mower, Andrew Robson, Alice Fleming, Ola Cronk, Madeline Fairchild, Alice Taafe, Virginia Caldwell, Frances Raymond, and Walter, son of Oliver Morosco.

And in addition to the above long list, Uhlrich Busch and Mr. and Mrs. Sidney Busch, all members of the famous beer and bevo Busch family of St. Louis.

In spite of the fact that these young people are all busch leaguers so far as acting in the movies is concerned, they are expected to add much in the way of verve, eclat and social atmosphere to the film.

Oh Frenchy, Frenchy!

Taking it all in all, it looks as though the "Pleasant Devil" were going to be a devilish good film.

Frank D. Ormston, the art director who put the esthetic touches to "The Japanese Nightingale" and other big features, is doing the sets and decorations, and the big French Four, composed of Louis J. Gasnier, manager; Christy Cabanne, director; Lewis Cody, star; and Joseph De Brey, cameraman, are doing their best to make it nice and Frenchy and La la, toot suite, Sacre Bleu, avez vous, Rue de la Paix, sil vous plait, horse de overs, etc.

I had a long talk with Mr. Gasnier, and he told me of his ambitious plans for the Astra corporation. He expects to have the new serial headed by Warner Oland and Eileen Percy, and directed by James Horne, under way by September 1st, and other big things to follow soon. The building of the new stages and other additions necessary to the enlarged activities of the plant are already under way.

Taking Hurry Out of Home.

After this, H. H. Van Loan, who wrote the Warner Oland serial, took me to Hollywood in his nice new car, and I discovered that the appellation of Hurry Home Van Loan, that has been given to this writer because of the double aitches in his name, is a misnomer.

Van does not hurry home or anywhere else in his car. He says that anybodys that wants to can pass him on the road—and they do. When you ride with Van you get a chance to look at the scenery, but I enjoyed the trip more than I did one with E. C. Thomas, publicity expert of the Lehrman studios, when he jerked me from the Dome Cafe, in Ocean Park, to Pico and Alvarado streets, in Los Angeles, in a Ford in 22 minutes.

The next day I visited the Vitagraphers, that is, the few of them who were at home. Bill Duncan and his company are still at Lake Huntington; Antonio Moreno and Carol Holloway at Truckee.

Rock and the Oak.

Everybody in the Larry Semon, the Jimmie Aubrey, and the Montgomery and Rock comedy organizations were out on location with the exception of Joe Rock, who was at home nursing a case of poison oak.

The Earle Williams company and the Bessie Love company were the only two outfits working at the studio.

Theodore Marston was directing Earle Williams in his new story, "The Black Gate Mystery," with Ruth Clifford as leading lady, and J. Barney Sherry, Clarissa Selwyn, Brindley Shaw, Harry Spingler and Parke Jones in the cast. Chester Bennett was aiding and abetting Mr. Marston as assistant, and Max Du Pont was at the camera.

David Smith was directing Bessie Love, Rosebud Brandenburd and Betty Clark in a scene on a staircase—and Dave was simply having an awful time of it.

Even Used Gum Drops.

Bessie seemed to know her part real well, but Rosebud and Betty were difficult. All these young ladies had to do was to come down the stairway with-

Rubber in the Rubbernecker.
Our Los Angeles correspondent is deeply touched by the strong (arm) dramatic work of Fatty Arbuckle and Lew Cody.

Gosh! And Yet Ruth Smiles!
Gilson Willetts catalogues the stunts of Ruth Roland's new serial for Pathe, but it doesn't worry Ruth, not a bit.

out falling and bumping their noses, turn to the left and enter a room, but it required the utmost patience, ingenuity and a pocket full of gum drops to get them to do it right.

I think the manner in which the girls had to come down the stairway had something to do with the difficulty—it is so undignified to sit down on the top step of a stairway and then descend step by step by the bumpety-bump process without using the feet except as scouts to find the next step below, and in spite of the fact that Rosebud and Betty were less than two years old, they seemed to feel their position keenly.

The Vitagraph plant is growing bigger and bigger; it has spread out until it covers all of the big hill where the first stages were built, and now it has gone straggling off down the sides of the hill seeking new lands to cover.

Street of All Trades.

Roy McCray, technical director and studio superintendent, took me down in the canyon and showed me one of the biggest and most realistic street sets on the Coast. The set is a section of a city street 175 feet long, with two and three story buildings of brick, real granitoid sidewalks and asphalt paving in the center. There are five distinct buildings, an alley, and a bisecting street at the eastern end. The set has been built for comedy locations, but can be changed so as to furnish atmosphere for almost any kind of film, and is a permanent prop.

I closed up the week's visiting by making a call at the Horsley studio, where Ruth Roland is making her new serial, "The Adventures of Ruth."

Miss Roland is manager of the company, manager of the studio, a co-author with Gilson Willetts, of the story, and is directing herself in the action.

She'll Have to Be Ruthless.

I saw them making scenes for episode one, and if it keeps on that way, Ruth is going to have quite a few adventures before she goes the gamut of the story.

Billy Human—what a name to make puns with if he were playing the heavy! I could think up a funny crack about the inhuman villain right now, I'm awfully quick with that kind of stuff—a new-comer to the Coast, is the leading man.

Actually, however, Billy is one of the most human guys I've met in a long time. He's been down in Texas, his native heath, for the last eleven months, working in Western dramas under the direction of Frank Powell.

Billy is tall and wears a soup-to-fish suit with more sang-froid than I ever thought any Texan could get away with, and here's predicting as well as hoping, that Filmland and Fanland will hear more of him.

Ruth All Over the Lot.

Miss Roland says she likes being her own manager, director, chief cook and bottle washer, and everything else, and while the work is hard and responsibilities many, she never felt more free and unfettered in her life.

I think she may not feel quite so skittish after she's through with the hair-raising stunts that she and Gilson Willetts have doped out, but you never can tell, a serial star can stand more punishment than a pugilist.

At any rate, from the looks of things now, the Pathe program is going to get a regular sizzer of a serial.

Wichita Protests Tax.

The following telegram was received on August 6 from H. E. Jameyson, of Wichita, Kan., by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc.:

"Had big meeting in Wichita. Fifty Kansas towns represented. Appointed district leaders who are going to put petitions in all houses of members and going to put out slides in all theatres as quick as they can be made. Want a bunch of questionnaires quick, also plans of campaigns. Are not going to confine campaign to home town of Congressmen, but we are going to spread out through entire district."

Bessie Love, Just to Show That She Is Military, Executes "Rest" for Rubbernecking.
It had been a busy day for the Vitagraph s tar, but the impish eyes never let on.

Use Varied Advertising for "Upstairs and Down"

An illustration of Selznick exploitation as applied to a middle sized town is Rockford, Ill.

First of all, arrangements were made with the Simon Drug Company, the largest drug-store in Rockford, situated at the most important car transfer point in the town, to devote two of its windows to Olive Thomas and her picture, especial stress being placed on the Upstairs and Down sundae, which is also featured in this concern's advertisements. An autographed photograph of Miss Thomas, supplied by the Selznick exploitation department, was given to every woman who made a purchase at the store.

Secondly, the largest furniture store in Rockford called its annual August furniture sale an Upstairs and Down Sale; which meant that all the windows and all their advertisements on this event carried the name of the picture. Leath's also presented an autographed picture of Miss Thomas to customers.

Thirdly, the two largest confectionery and ice cream stores in Rockford featured the Upstairs and Down sundae and gave every girl who bought one a picture of Olive Thomas.

Fourthly, co-operation was effected with George Kraft's 5 and 10 cent store, the largest of its kind in Rockford. Kraft's windows were plastered with photographs of Olive Thomas, and also with stills from the film, as well as copies of the song of the same title which was inspired by the photoplay and dedicated to the star. Every girl who purchased a copy of this song was presented with an autographed photograph of Miss Thomas.

Fifthly, the biggest scoop of all was arranged when Ashton's, Rockford's largest department store, consented to devote its various windows and department sales for ten days to Olive Thomas and the film.

Sixthly an Upstairs and Down week was arranged for Harlem Park, Rockford's amusement center, which was held August 4 to 11. Upstairs and Down fox trot contests and the other amusement park co-operative stunts which have already been put over in various cities were featured.

Censors Would Censor Lobby Displays.

A letter received by Mayor Hanson, of Seattle, last week from Miss Alice Lord, secretary of the Board of Censors, stated that the board at its last regular meeting had decided to request the mayor to look into the legality of amending the ordinance regulating the board's jurisdiction so as to give them the right to censor lobby displays.

The mayor has passed the buck to the City Council, who, it is officially reported, have granted the request.

In Miss Lord's letter to the mayor, two reasons were given for the board's desire to censor the lobby displays.

"We believe," she wrote, "that, not only from a moral standpoint, but from the point of false advertising, some action should be taken so that the public may see and enjoy exactly what they pay their money for."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Circle C Company, Recently Formed, Makes Tracks to Montana Location

THE Circle C Film Company, recently organized to make Wild West pictures, will go to Montana, the home of the picturesque cowboy and the long-horn, to make exteriors for its productions. The promoters of the company, E. D. Ulrich, Wallace D. Coburn and Charles M. Bair, have announced the name of only one of their players, Miss Grace Gordon, who was formerly a dancer, but who has recently played minor parts in the films. The rest of the players will be engaged within the next few weeks, after which the company will leave for Montana. The studio scenes will be made in a Glendale studio, and the pictures will be released through the Romayne Superfilm Co.

Salisbury to Form Own Company.

Monroe Salisbury, whose contract with Universal has about expired, is said to be forming his own company to produce plays. Stories by well known writers are being considered for the Salisbury productions, and a director who has been connected with the actor in his recent pictures will probably be engaged as director of the new company. The pictures will be made in the West, and will be known as the Monroe Salisbury Pictures.

Brentwood Gives Preview.

The Brentwood Film Company entertained several hundred guests at the Hollywood Theatre, on the evening of July 24 with a preview of "The Other Half," which has recently been completed by Director King Vidor, and in which Florence Vidor plays the principal role.

Iris Theatre Sold.

The Iris Theatre, at 6508 Hollywood Boulevard, was sold last week by Frank R. Alexander to J. B. Zeller, formerly of Los Angeles, but lately living in New Orleans. The Iris Theatre building was erected two years ago by J. Q. Tabor, and is now owned by Mrs. Isabelle Townsend, and contains two small shops besides the 800 capacity picture house. Mr. Zeller has already taken over the management of the house.

Orient Is One Big Smell.

Edgar Lewis has just returned from his trip to China and Japan, where he went five months ago. Mr. Lewis says he got about 10,000 feet of negatives of scenic and educational nature on the trip, and he sums up his impression of the Orient by saying: "It is one big smell."

Bulls-Eye to Have Novel Scenics.

L. J. Burrud, of the Bulls-Eye studios, left Los Angeles this week to gather material for a series of travel pictures to be called "Scenic Legends." Mr. Burrud will travel with a touring car and a large auto truck carrying cameras, equipment and camping paraphenalia. He expects to cover the larger part of western America, and will take only scenes that have an historical or legendary association, all of which will be explained in the titles. Nat H. Spitzer, of the Bulls-Eye Corporation, who will release the new scenics, expects to have the first films ready for the market by October 1.

Keystone Comedian Dead.

Word has been received that Dan Albert, former Keystone comedian, and well known in the West Coast film colony, died suddenly at his home in Nashville, Tenn. Albert was twenty-nine years old at the time of his death.

Photoplayers Meet.

The board of directors of the recently organized Photoplayers' League held a meeting on July 30 at the Hollywood Hotel to discuss several important matters pertaining to the league schedule. Art Kruger, president of the association, presided at the meeting.

Passes for Pacific Fleet Sailors.

The affiliated motion picture interests of Los Angeles are arranging to have the motion picture theatres of the city thrown open to the sailors of the Pacific Fleet that will arrive in the Los Angeles harbor on August 9. A central ticket bureau in Pershing Square will distribute tickets to the sailors for the afternoon and evening shows. Entertainment, through this method, will be provided for 10,000 men a day. The fleet will remain in port four days.

Tally Goes to Colorado.

T. L. Tally, vice-president of the First National Exhibitors, leaves within a few days for Colorado Springs, where, besides viewing Pike's Peak and other natural wonders, he will attend to business connected with the First National Circuit.

Kosloff Joins Famous Players-Lasky.

Theodore Kosloff, noted Russian dancer, has been signed up by Famous Players-Lasky to star in two productions to be completed within the next five months, beginning August 1. Mr. Kosloff's first picture will be called "The Wanderer," and will be founded on the biblical story of the prodigal son. Cecil DeMille will direct the production, and an all-star cast will play the leading roles.

McKim Will Direct.

Robert McKim, famous villain of the screen, has been promoted to a directorship by Benjamin Hampton, and will direct a series of productions for the Great Authors Company, of which Mr. Hampton is president and guiding genius.

Kentucky Exhibitor in Town.

Fred Levy, of Louisville, Ky., is a visitor in Los Angeles, and incidentally, at various motion picture studios on the West Coast.

Gasnier Severs Eastern Connections.

With the coming of Mrs. Louis Gasnier and her little daughter from New York last week came the announcement that Louis Gasnier had severed all connections in the east and that hereafter all his activities in film producing would be confined to the studio at Glendale. Mr. Gasnier plans to build a home in Hollywood, and to increase his studio capacity and facilities to accommodate three other producing units besides the Lew Cody company and the new serial company headed by Eileen Percy, Warner Oland and Olga Grey.

Pacific Company Starts Serial.

The Pacific Producing Company of Los Angeles has started work on "The Radium Raiders," an eighteen-episode serial with an all-star cast, this week. The serial is being filmed at Universal City under the direction of Robert B. Broadwell from a story written by Frederick Bennett, author of the Helen Holmes serials. The players of the important roles are Cleo Madison, Eileen Sedgwick, Ed Brady, Bob Kortman and Bob Reeves, and the story is laid in Northern Montana.

A Burlesque "News" Weekly.

Production on a novel film attraction was begun this week at the Bulls-Eye studio under the supervision of A. Lincoln Miller, short story writer of Los Angeles and nephew of Joachim Miller, the poet. The new feature will be only one reel in length, but will be a humorous picturization of news items taken from current leading newspapers. Only actors of proved ability will be employed in these comic news items, and a variety of subjects will be used, ranging from the Kaiser being arrested for

trial in London to a New York policeman having his pockets rifled by a thief. The series of pictures will be called "Weakly Indigestion," and will be enlivened with entertaining and humorous subtitles.

Seeking to Bar "In Justice."

The Philanthropic and Civics Club of Los Angeles presented resolutions to the City Council this week urging that steps be taken at once to prohibit the exhibition of the negro film, "In Justice," which is in its third week at Ray's Garden. The resolution reads in part:

"Present-day conditions, as exemplified in the recent race riots in Chicago, Washington and other eastern cities, demand that every community do its utmost to discourage race hatred and race injustice and to deplore and condemn any presentation calculated to cater to and engender hatred and strife between the races."

Churches to Produce Films.

The Uplift Motion Picture Company will be the title of a new organization with a capital stock of $500,000, which is to be subscribed by church people of Los Angeles, is an announcement made by Charles J. Hall, temporary secretary and publicity manager of the new company. The films to be produced by the company will be made from stories in the Bible and other religious works, and are intended for use in churches, chautauquas and Sunday schools. The company will be incorporated under the laws of California, according to Mr. Hall, and will build its own studio and employ a complete staff of artists and technicians to produce the pictures.

Off to Palestine.

John Ezra and Joseph K. Calder, of the Cosmo Pictures Corporation, left Los Angeles last week for Palestine, where they will assist in making the film, "Judereal," a story of biblical times in Palestine. Jules Ratzkowski, vice-president of the company, is already on his way to Palestine from New York. After the scenes in the Holy Land have been finished, the company will return to Los Angeles to complete the film.

Sheehan Returns.

Howard J. Sheehan, western manager for the Fox Film Corporation, has returned from a trip through his territory, which covers California, Nevada, Arizona, Oregon, Washington, Idaho and Montana.

Nazimova Buys Home.

Mme. Alla Nazimova, Metro star, has purchased a home at 8080 Sunset Boulevard, Hollywood, for $60,000. The property includes two and a half acres of improved grounds and a large residence of Spanish architecture. Mme. Nazimova leased the property a year ago, and upon deciding to make her permanent home in Los Angeles, she bought the place outright.

Nat Goodwin Cafe a Studio.

The old Nat Goodwin cafe at Santa Monica has been transformed into a studio with the Paton Film Company in possession. Stuart Paton is general manager and director of the company, and is filming a story which he has written, called "The Sign of the Rat.' The principal players in the production are Claire Anderson, Harry Carter, Boyd Irwin and Joe Girard.

Leonhardt Sells Interest.

Harry Leonhardt, one of the owners of the California Theatre, and producer of the Mack Swain Poppy Comedies, has sold out his interest in the producing company to William Sherrill, who is making the two-reel westerns with Texas Guinan. Mr. Leonhardt will devote all his time to the California in the future.

Lee Ochs in Los Angeles.

Lee Ochs, vice-president of the United Picture Theatres, has arrived in Los Angeles after making a tour of the United exchanges on the west coast. Mr. Ochs will remain in town to meet J. A. Berst, who is expected to arrive within a few days.

Walthall Leaves National.

Henry Walthall, according to an announcement made this week by his manager, Billy Aronson, has withdrawn from the National Film Company, and will organize a company of his own to produce pictures.

Negroes to Make Two-Reel Comedies.

Harry Jones, who was responsible for the organization of the company of negroes that financed and produced "In Justice," a play written and directed by Capt. Leslie T. Peacocke, is now promoting another organization to produce two-reel comedies with only negroes in the cast.

Movie Dances.

Beginning with August 5, a series of dances will be given at the James Mitchell studio in Hollywood. The Bulls-Eye will be the first one represented at these dances, but other studios will each have a "night" as the season progresses.

Studio Shots

WILTON TAYLOR, of New York stage successes, is playing a prominent part with William Desmond in "The Prince and Betty," a J. D. Hampton production.

W. P. S. Earle, who directed Clara Kimball Young in "The Better Wife," has been engaged to direct Louise Glaum in her next feature.

Lila Lee, Lasky star, is entertaining her sister Peggy, and Mrs. Gus Edwards, who came from New York last week.

Mary Pickford will be the guest of the city of San Diego, to help welcome the Pacific Coast Fleet that will arrive in that city on August 8.

William V. Mong is doing a character part in the current George Loane Tucker production at Brunton.

The Metro baseball team won an eleven to six victory over the Brunton nine last Sunday.

Antrim Short, recently a player of boy parts, has grown into a leading man. He is playing opposite Viola Dana in "Please Get Married."

The suit brought by Rhea Mitchell for $58,000 against Harry Garson has been satisfactorily settled and the case dismissed in court.

Naomi Childers celebrated the signing of her contract with Goldwyn by making a flying trip to New York to visit her mother and to augment her wardrobe.

Rex Beach, of Eminent Authors, Inc., arrived in Los Angeles on July 30 to supervise the filming of one of his novels at the Goldwyn studio.

Priscilla Dean is said to be forming her own film producing company under the management of H. P. Caulfield.

Thomas Holding, Edwin Stevens and Bertram Grassby support Louise Glaum in her new picture.

Harry Houdini, who has completed his work in "The Grim Game" at the Lasky studio, left last week for New York, from which city he will sail for Scotland to open his European tour in November.

The cast supporting Ann Little and Jack Hoxie in the National serial, "Lightning Bryce," includes Steve Clemente, Ben Corbett, Walter Patterson, George Champion, Slim Lucas, and George Hunter.

Jack Coogan, four years old, and son of

The Stage As It Was Set for "Sahara" at the California Theatre, Los Angeles
Harry Leonhardt personally supervised the exploitation of the Hodkinson feature and gave the stage a handsome setting.

Jack Coogan, of vaudeville fame, has been engaged to take part in a coming Charles Chaplin film.

Arthur Hoyt, former casting director at Universal City, has just finished directing a picture at the Lasky plant.

Joe Rock, Vitagraph comedian, is suffering from a case of poison oak.

Louise Glaum has purchased a home in Beverly Hills, a popular residential section in the hills between Hollywood and the sea.

Marshall Neilan made a flying trip to San Francisco last week.

Gloria Hope is leading woman for Tom Moore in the Pinero play that is being picturized at Goldwyn.

A golf match will be held between players from Famous Players-Lasky and members of the Brentwood company on August 2 and 3.

Robert Wells has taken the company headed by Fritzie Ridgway, Herbert Heyes and Frank Schum to the Frontier Days Rodeo at Cheyenne, Wyoming, to make scenes for "Winning The Bride."

C. A. Franklyn has been engaged by Louis B. Mayer to direct Mildred Harris Chaplin when she begins working under her new contract in September.

S. E. Schlager, formerly of the publicity staff at Universal City, is now personal representative for Lew Cody.

Lieutenant Colonel Sir Popham Young, governor of the province of Bombay, India, visited the Metro studio last week, while in Los Angeles on his way through the United States to his home in England.

Stanhope Wheatcroft and Pat O'Malley have been engaged to play leading roles in support of Tsuru Aoki, new Japanese star of the Universal Company.

James Parrott, character actor, is appearing in Bulls-Eye comedies directed by his brother, Charles Parrott.

William Wickersham, stage dancer, has been engaged to play a leading role in the new Romayne film "Shams."

Tom Mix leaves this week for Oklahoma, where he will visit Miller Brothers 101 Ranch.

Lurline Lyons, who played an important role in the film "Ramona," is taking part in a J. D. Hampton production starring H. B. Warner.

Ann Little, Jack Hoxie and Director Paul Hurst, of the National serial company, have gone to Bear Valley for exteriors.

Hazel Daly, former Essanay leading lady, returns to the screen after a long absence in Tom Moore's current picture.

Harry Northrup is playing in the current Allan Dwan production for Mayflower.

General Manager R. C. Nehls, of the American plant at Santa Barbara, was in Los Angeles several days last week.

Mabel Ballin has been engaged by Universal to co-star with Elmo Lincoln in "The Beach Combers," under the direction of Rex Ingram, who has recently returned from overseas army service.

Report has it that a new film company is being organized to star little Ben Alexander in pictures.

J. Grubb Alexander has been added to the scenario staff at the Jesse D. Hampton studios.

Joe Ryan, "heavy" in the William Duncan serials, has signed a new three-year contract with Vitagraph.

Sid Smith, screen comedian, who has just returned from France with a Hun machine gun bullet still embedded in his shoulder, is one of the twelve ex-soldiers employed at the Bulls-Eye studio.

William Parsons, president of National Film Company, has gone to New York for a few weeks and to sign up new stars for his company.

Kathleen O'Connor, of Universal, is entertaining her mother and two young sister from Dayton, Ohio.

George L. Cox, director for Margarita Fisher, was in Los Angeles this week selecting a cast for Miss Fisher's new play, "The Rose of Hell."

Antonio Moreno, Carol Holloway and the entire Vitagraph serial troupe under the direction of William Bauman, returned this week from Truckee, with the final episodes of "The Perils of Thunder Mountain."

Robert Warwick's next play for Famous Players-Lasky will be "The Tree of Knowledge," by Margaret Turnbull. William C. De Mille will direct, and Wanda Hawley will be leading woman.

Jack Dillon, former director of Jack Pickford, and recently with Fox, has gone back to Jack Pickford to direct him in his forthcoming pictures.

Warner Oland has arrived in town to take part in the new Astra serial.

August 10 Attractions at New York Theatres.

RIALTO—"The Peace of Roaring River."
Goldwyn Picture.
Starring Pauline Frederick.

RIVOLI—"Wagon Tracks."
Paramount-Artcraft.
Featuring William S. Hart.

STRAND—"Choosing a Wife."
First National Attraction.
All-star cast.

BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Feature.
With Sennett Bathing Girls.

FOX'S ACADEMY OF MUSIC—"Wolves of the Night."
Fox-William Farnum.
"The Woman Michael Married"
Robertson-Cole-Bessie Barriscale.
"The Man in the Moonlight."
Universal-Monroe Salisbury.
"This Hero Stuff."
American-William Russell.
Double features dividing week.

Lila Lee will go east with Mrs. Gus Edwards for a short vacation before starting work in a Cecil De Mille production.

Eugene Gaudio, former cameraman for the Nazimova features, is now grinding the crank for Bessie Barriscale.

William C. Dowlan, who has recently completed "Loot," for Universal, is making preparations to film "Betty Reforms," by Mildred Considine, with an all-star cast.

The Ince Aviation Field at Venice was dedicated on Sunday, August 3.

The new Brunton baseball park was opened last Sunday with a game between the Metro and Brunton nines, Metro winning with a score of 11 to 7.

Ruth Clifford is Earle Williams' new leading woman.

Robert Brunton is converting two of the open-air stages on the Brunton lot into dark stages, but he is building a new open stage that will cover 18,000 square feet of floor space.

Enid Bennett is spending her vacation in Topango Canyon.

Anna Q. Nilsson, who was invited a few weeks ago to become the head of her own producing company, has decided to remain with the Allan Dwan organization for the present.

Joseph W. Engel, treasurer of Metro, left last week for a six weeks' stay in New York.

Andrew MacDonald, technical director of Bulls-Eye comedies, has perfected a new type of movable reflector for taking stills.

Al Christie's next Special will feature Edith Roberts, Neal Burns and Eddie Barry. Neal Burns is author of the story, "He Married His Wife," as well as leading man.

The new Mary MacLaren feature for Universal made from the story, "Auld Jeremiah," has been completed and renamed "A Bonnie, Bonnie Lassie."

James J. Corbett is expected in Universal City early in September to begin production on a six-reel feature.

Princess Della Patra, who has arranged to make a picture with Egyptian atmosphere under the direction of Henry McRae, has gone to New York for a few weeks of shopping before beginning on the production.

Will Rogers spent the week-end in Santa Barbara last week, making the trip by motor.

Jeanie MacPherson, Lasky scenario writer, will fly out over the water in an aeroplane to welcome the Pacific Coast fleet on its arrival at San Diego.

Miss I. A. R. Wylie, author of "The Hermit Doctor of Gaya," Nazimova's current production, was a visitor at the Metro studio during her stay in Los Angeles recently.

Frank R. Beal, director of Gladys Brockwell in "Thieves," completed that picture in just nineteen days.

Bessie Barriscale's new picture, which was filmed under the working title of "The Rose of Egypt," is now called "Her Purchase Price."

Allan Dwan has begun the production of "The Luck of the Irish," with Anna Nilsson, Harry Northrup and Ward Crane in the leading roles.

Mlle. Jacqueline Bertillon, noted woman lawyer and niece of the famous French criminal expert, Alphonse Bertillon, made a visit to several of the west coast studios during her recent stay in Los Angeles.

John J. Glavey, former scenario editor at Fox's western studio, has gone to New York.

Blanche Sweet has completed "A Woman of Pleasure," at the J. D. Hampton studio, and will soon begin on "Cressy," from a Bret Harte story, with Russell Simpson, Walter Perry and Frank Lanning in support.

President Carl Laemmle, of Universal, with his son and daughter, is spending a few days at Catalina Island.

Harry Mann has started work on a series of eccentric comedies at Universal City. He is directing and playing the principal role as well.

Thomas Santschi will take part in a big feature to be filmed soon at the American studio in Santa Barbara under the direction of Burton George.

Luther A. Reed, of the Ince editorial forces, is in San Francisco to attend the final rehearsals and the initial presentation of a play he has written.

Antonio Moreno will be starred in a new serial dealing with the Secret Service, soon to be started by Vitagraph. Pauline Curley will be leading lady and Brinsley Shaw the heavy.

"It Pays to Advertise," with Bryant Washburn as star, and Donald Crisp as director, starts production next week with the first scenes to be made in a soap factory.

Clara Kimball Young and her company have returned from San Francisco, where the opening scenes for "Eyes of Youth" were filmed, and have formally taken possession of the new Garson studio.

Charles Spere is playing the leading role opposite Bessie Love in her new Vitagraph feature.

READ PAGE 1090 AND YOU'LL READ 1091

WILL RELEASE CHAUTARD PRODUCTIONS

Realart Contracts with Mayflower Corporation to Distribute Pictures Made by Prominent Director

REALART is to distribute Emile Chautard productions. A contract to this effect was closed this week by Arthur S. Kane, president of Realart Pictures Corporation, and Isaac Wolper, president of Mayflower Photoplay Corporation. Six pictures are to be made under the terms of the agreement. The first of these, "The Mystery of the Yellow Room," a detective story, will be completed within the next few days and released early this fall.

"The Mystery of the Yellow Room" was picturized from a novel by the French writer, Gaston Leroux. As a result of its wide popularity, it was translated into English and published in this country first by Brentano's and later by Grosset & Dunlap.

"As a result of the contract with Mayflower," said Mr. Kane, "we are able to assure exhibitors of a series of feature attractions. Mr. Chautard is a prominent director and one who has produced some of the most successful photoplays, from an artistic as well as a financial standpoint."

Emile Chautard has an international reputation. He was born in Paris and his career includes many years' experience in stage and screen work in Paris before coming to the United States. As an actor, Mr. Chautard was leading man at the foremost theatres of Paris. He also was a well-known stage director, supervising the production of many of the plays in which he appeared.

Will Feature No Star.

Though unusually retiring and not very communicative, Mr. Chautard was induced to make a statement regarding his present affiliation and his forthcoming productions.

"I went with Mayflower," he explained, "because I was promised a free hand to produce pictures in my own way without interference from any source. The company has lived up to its promise to the letter, and I am happy to be able to say that Emile Chautard Productions are the result of my direction, and mine only. Every detail has my personal supervision from the preparation of the story until the finished picture leaves the studio, complete in every respect.

"My productions will features no one star, but the players for each picture will be the best obtainable for the various roles. Please emphasize this for me: My productions will be 'photonovels' rather than 'photoplays'! By that I mean that they will be in the form of a book brought to life on the screen, rather than a series of scenes interspersed with sub-titles. Also please have it understood that these 'photonovels' will be no longer than is necessary to tell the full story."

Speaking of the arrangement he had made with Mr. Kane for distributing the Chautard photonovels, Isaac Wolper, president of the Mayflower corporation, had the following to say:

"It is very gratifying to know that the disposal of Emile Chautard Productions will be under the jurisdiction of Mr. Kane," said Mr. Wolper. "His company is bound to be one of the biggest factors in the photoplay world, and for that reason I know that these pictures will have the best market for release to exhibitors."

Kinograms Contain Scenes Confiscated from Turkey

KINOGRAMS in its latest release offers to the exhibitor the most interesting list of subjects so far presented by this news weekly.

The most prominent feature of the current issue is "With the Turks at Gallipoli." These pictures have just been released by the Allied censors and were taken from confiscated archives of the enemy to show the operation of the Turks on this famous peninsula, where if the Allies had only known it, twenty-four hours more would have seen the capture of Constantinople.

Another interesting subject is furnished by Canada where pictures of one thousand interned German seamen and citizens are put aboard ship and sent back over seas from the port of Quebec.

The strike in Brooklyn offers interest. The entire phase of this labor trouble is shown. All the different methods of transportation are being employed and they are very interesting to say the least.

"Oakdale Affair" in Cutting Stage.

Oscar Apfel has finished directing the production of "The Oakdale Affair," Edgar Rice Burroughs' mystery story, in which Evelyn Greeley is the star. He is now at work cutting the picture to get it down to a length that makes it desirable for use by exhibitors. He is being assisted in editing the picture by Lee Dougherty, one of the best known film cutters as well as the oldest in the industry.

Los Angeles First Sees "The Misleading Widow"

THAT the fine words said about the new pictures to be released by the Famous Players-Lasky corporation will hold water when put to the test, has been proven by the record made by the pre-release exhibition of "The Misleading Widow," one of the first Paramount-Artcraft pictures of the new season. Through special effort of the Los Angeles exchange the picture was booked at the Kinema Theatre, Los Angeles, California, for the week of July 27.

This was an unusually hot week and the record that the picture made at the theatre was unusually gratifying. The manner in which Mr. Kehrlein staged the picture is interesting from the point of showmanship. The whole program for the week was pivoted about the feature.

Considerable capital was made in news stories of the fact that the picture had been secured for pre-release at the Kinema through a special dispensation. The Los Angeles critics also called attention to this in their reviews of the picture.

To lead off the feature Mr. Kehrlein staged what he termed an "Overseas Revue" which was particularly appropriate for various reasons. The curtain raised disclosed four soldiers in a rest billet. Here the prologue caught the atmosphere of the picture at the start.

As the curtain went up the four soldiers sang "At the End of the Rainbow There's Happiness," and while this number was in progress a Salvation Army lassie passed around doughnuts. Next one of the men rendered a solo while following this the girl sang "Bubbles" and the concluding number then followed which was a ballad rendered by all five of the singers.

Helen Keller Picture Is Booked in New York City

PROVING that, where they have the will, the blind may see, the deaf may hear and the dumb may talk, Helen Keller's motion picture, "Deliverance," will open at the Lyric Theatre, New York, Aug. 18, for an engagement of indefinite duration.

Miss Keller herself appears as an actress in this picture. That a girl born deaf, dumb and blind should add acting to her accomplishments will not astonish those who know of Miss Keller's amazing achievements in science and literature and of her triumph in learning to speak.

The picture does not merely illustrate Miss Keller's deliverance from the darkness in which she was born. This feature is but incidental to a dramatic photoplay which is believed to meet all the present-day requirements for screen entertainment, and which enlisted the services of a large company of professional actors and hundreds of supernumeraries, many episodes being of a spectacular nature.

Aside from revealing Miss Keller's almost superhuman triumph over difficulties which would daunt the ordinary spirit, there is a contrasting story showing how a young girl, possessed of all her faculties, has difficulty in getting a common education.

George Foster Platt, who produced "The Bluebird" for Winthrop Ames at the New Theatre, directed the picture, which required several months for completion. Although Miss Keller was a most responsive actress, taking many of Mr. Platt's directions by means of sound vibrations, progress was necessarily somewhat slow.

Dr. Anselm Goetzel has written a complete musical setting for "Deliverance" and will direct the full symphony orchestra during the engagement.

Eddie Polo Popular in England.

According to advises reaching this country from England, Eddie Polo, serial star now heading the company which is producing "The Thirteenth Hour," a Universal picture, is being received open heartedly by the Britishers. The report says that Mr. Polo is making many personal appearances at the British picture houses and standing room is the usual announcement at such a house. Mr. Polo is scheduled to visit Yorkshire, Lancashire and Scotland soon with his company.

"The Thirteenth Hour" is the "around the world" serial and scenes will be made in four foreign countries. John P. McGowan is directing the production. Peggy O'Dare is the leading woman

Chicago News Letter

by Jas. S. McQuade

"The World Aflame" Shown to Prominent Persons at the Auditorium; Picture Was Warmly Received

FRANK ROGERS, Pathe's Chicago manager, arranged for an imposing invitation showing of "The World Aflame" at the Auditorium, Thursday afternoon, August 8. Invitations were extended to the Chicago Chamber of Commerce, the Association of Commerce, the University, Hamilton and Rotary Clubs, political organizations of the City Hall, Superior and Municipal Court Judges, to the officials and professors of the Chicago and the Northwestern universities, the Chicago Woman's Club, the Woman's City Club, the Working Men's Social Club, etc., and to representatives of the daily and trade press.

The main floor of the spacious building was well filled shortly after the appointed hour and there was a fair sprinkling of interested visitors in the boxes.

As there were no programs to guide those present, Dr. Sam Atkinson made a brief address outlining the story and purpose of the picture, and was warmly applauded.

There are many stirring scenes in "The World Aflame" and some that find their way to one's heart strings. Judging of its reception by the mixed assembly at the Auditorium, the picture promises a successful run throughout the country.

It is not a great picture; but it hits the mark aimed at. It will be released through Pathe Exchanges, Inc.

"Dark Star" Plays to Big Business.

"The Dark Star," adapted from the story of that name by Robert W. Chambers, with Marion Davies in the stellar role, was the chief attraction at Orchestra Hall for the week of Sunday, August 3. This is a Cosmopolitan Production, directed by Allan Dwan, and released as a Paramount-Artcraft Special. The management of Orchestra Hall states that it did extraordinary business during the week.

Elsie Ferguson in "A Society Exile" is the next attraction, beginning Sunday, August 10. Princess Wa-su-la, soprano, has been engaged as soloist for that week.

Owner of Gem, Madison, Guilty of Stealing Films

MARTIN GAUKELS, until recently owner and manager of the Gem Theatre, Madison, Wis., is no longer an exhibitor. E. C. Eckhardt, division manager for the Fox Film Corporation in Chicago territory, discovered that Gaukels had a number of films of various makes stored away in the cellar beneath the theatre and made a hurried trip to Madison, where he secured a search warrant. He found six pictures of the Fox make, including two comedies and four features, in the Gem cellar.

Prosecution of Gaukels was immediately begun in the Superior Court, at Madison, before Judge A. C. Hoppman, with District Attorney Roman Heilman in charge of the case. Gaukels was found guilty and sentenced to one year at hard labor in the Dane County prison. Suspension of the sentence was then made by Judge Hoppman, on the grounds that this was the prisoner's first offense. Mr. Eckhardt, for his company, concurred in the ruling of the Judge.

Gaukels had about 20 stolen films in the cellar, among which were several of Famous Players-Lasky make; but, immediately after his arrest, he returned them to the owners. He also sold the Gem soon after the stolen films were discovered.

Exhibitors Mutual Will Reissue Chaplin Pictures

S. T. STEPHENS, who for the past four years has filled the position of field executive for Exhibitors Mutual, arrived in Chicago Saturday, August 2, from Indianapolis. Mr. Stephens is on a tour of the company's exchanges throughout the entire country, and had already visited, in the Middle West, Cincinnati and Indianapolis. After Chicago he will visit, in order, Detroit, Milwaukee, Minneapolis, Omaha and Denver, and then Pacific coast cities.

Mr. Stephens is devoting his energies to an increase of sales by Mutual. He announced that a re-edition of the Chaplin classics will be offered during the fall campaign, beginning October 4. The series will include the twelve Chaplins made by the Lone Star Corporation for Mutual, when John R. Freuler was president. These films will be redressed and wherever necessary the subtitles will be changed for the better, but the original titles will be retained.

A new issue of printing will be made for these Chaplin classics, including stands and three and one sheets, also new photos. New displays, of an attractive type for lobbies, have also been prepared.

While in Indianapolis, Mr. Stephens appointed C. W. Tyler manager of the Mutual office there, to succeed Samuel Saxe, resigned.

Mr. Stephens advised the writer that

The World Was Ugly and the Woman Was Beautiful; and They Met in Goldwyn's "The World and Its Woman."
Geraldine Farrar and Lou-Tellegen are featured in this big Russian picture in which world and woman meet and in which woman decides the fate of the world.

his observations inclined him to the belief that business was not at all decreased by the hot spell, and that the exhibitor is prosperous. He was impressed by the fact that many old theatres have been remodeled.

Chicago Union Musicians' Wages 25 Per Cent. Higher

A MEETING of the Allied Amusements Association was held in Fraternity Hall, 19 W. Adams street, Tuesday, August 5, to consider the new union scale for musicians employed in picture theatres, as demanded by the Chicago Federation of Musicians. The demand for a 25 per cent. raise in the salaries of members working in such theatres was recently made by the Federation.

Dr. Sam Atkinson (in the absence of President M. A. Choynski) presided, and President Winkler of the Federation, who was present, explained the new wage scale clearly. He showed that the new scale of the Federation fixed the minimum weekly salary of any of its members at $36 and that it called for a raise of 25 per cent. on all salaries paid its members, the new scale to take effect August 1, 1919.

The new scale was passed by the exhibitors present, to be effective from the date named.

Reports Business Brisk with Film Clearing House

THOMAS J. LAVIN, district traveling auditor in the middle west for Film Clearing House, Inc., was seen last week just after finishing a trip of two months. He pronounced business good, despite the hot weather, and referred to the strong demand for "The Challenge of Chance," starring Jess Willard, which he assured me had been booked solid throughout his territory.

"A House Divided," which recently showed for an entire week at the Riviera, Chicago, is another popular favorite all through middle western territory. He also informed me that "A Dangerous Affair" is in great demand already, although the release date is September 1. Herbert Rawlinson, Florence Billings and Stuart Holmes—each in a prominent role, are popular with picture fans.

Beach Party in Honor of Mack Sennett Bathing Girls

A BEACH party in honor of Mack Sennett's Bathing Girls was given at Wilson Beach, on the North Side, Tuesday, August 12, by the management of the Ziegfeld Theatre. The entire company and employes of the house were conveyed in taxis to the Beach, where a banquet, dancing, music and a marshmallow roast marked the occasion. Prominent officials of the City Hall and representatives of the Chicago dailies were invited.

Manager Havill, of the Ziegfeld, states that "Yankee Doodle in Berlin" is having remarkable success and that the reservation of tickets has been discontinued owing to the crowds at the box office.

Premiere of "The Brat" at the Ziegfeld September 1

I. S. GRAUMAN, manager of Metro's Chicago office, has been very busy for the last three weeks contracting for "The Brat," Nazimova's next big feature, in territory controlled by his office. The demand has been persistent and interest is growing more intense daily. The Chicago premiere will be given at the Ziegfeld, Monday, September 1, and a run of not less than three weeks is looked for.

"The Man Who Stayed at Home," with King Baggot, will follow the Nazimova feature at the Ziegfeld for a run. Manager Grauman says that bookings are being made heavily on this feature also.

Clara Kimball Young Discusses "Eyes of Youth" With Her Cast.
Left to right, this group which will make the first Equity Picture is: Director Albert Paker, Vincent Serrano, Pauline Stark, Sam Sothern, Edmund Lowe, Miss Young, Gareth Hughes, William Courtleigh, Rudolfo Valentino, Milton Sills, Ralph Lewis and Harry Garson, producer.

Crown Added to Circuit of Ascher Brothers Theatres

THE Ascher Brothers have added the Crown Theatre, at Division street and Ashland avenue, to its circuit of picture houses. The Crown was formerly a vaudeville house, popular and successful, as the neighborhood is a thriving residential quarter, where the people are fond of amusements. With the growing popularity of the silent drama, vaudeville waned, and the Ascher Brothers secured the house about seven weeks ago. Since that time the Crown has been remodeled and redecorated, and now seats 1,500 persons.

It was opened Saturday, August 9, and the attendance filled the house to overflowing. "Wagon Tracks," with William S. Hart, a Pathe comedy and the Pathe News formed the opening program. Lynne Hazzard, who has been orchestra leader in several of the big Ascher houses, is leader of the Crown orchestra, and Jack McConnell is organist.

Charles M. Darrell, who at one time was advertising manager for John H. Kunsky, in Detroit, and later manager of the Alhambra and the Adams in that city, has been appointed manager of the Crown. He has planned for the staging of a tableau, twice a week, that will convey to the spectators a general outline of the story of the photoplay about to be screened.

Chicago Back to Normal and Showmen Are Smiling

CHICAGO has resumed its normal conditions. The race riots passed into history and the affected district is quiet. The troops have been withdrawn and sent to their homes, and the customary police force is on duty in the colored zone. Picture theatres have opened again and business will soon reach its former volume.

Ideal weather conditions are contributing to the revival of overflowing houses throughout the city and exhibitors are beginning to wear their wonted smiles. The cessation of the tie-up of the city's railways and the ending of the roits have created a spirit of thankfulness for the happy change which Chicagoans are now enjoying.

The Playhouse Leased by Archie G. Spencer, of Metro

ARCHIE G. SPENCER, on the sales staff of Metro's Chicago office, has leased the Playhouse on South Michigan avenue, for a period of five years. The Playhouse seats 600 persons and it is now being redecorated for the opening, which will take place Labor Day, September 1. Harry M. Smith, at one time manager of the Adams Theatre, Detroit, one of the Kunsky houses, will be manager.

The house will be devoted to the first showings of big productions of various makes, and the shortest booking for any picture will be one week. The admission will be 55 cents to any part of the house, war tax included.

A symphony orchestra of fifteen pieces

and a Kimball pipe organ will play the accompanying music. It is promised that the presentations at the Playhouse will be thoroughly up to date, with respect to music, stage settings and picture atmosphere.

Riviera Bill Draws Patrons from All Parts of City

THE 13TH CHAIR" was shown to excellent business at the Riviera for the week of Monday, August 4. "The Woman Thou Gavest Me" will be the main attraction at this house during the week of August 11.

Balaban & Katz are presenting their attractions so successfully that patrons have come to the conclusion that a week is none too long for each of them. The excellent musical accompaniment and the artistic stage settings and atmosphere provided for each feature has made this house a Mecca for lovers of high class pictures. Patrons from all parts of the city pay at least one visit weekly to see the Riviera program.

At the Randolph Theatre.

"The Hushed Hour," which showed to good business at the Randolph Theatre last week, has been held over for another week. It will be followed by Griffith's "The Mother and the Law."

It was first intended that this picture would follow "Broken Blossoms" at the Illinois Theatre, but the latter proved so successful that its run will be continued at that house in the Fall.

Pre-Showing of "The Miracle Man."

Aninvitation showing for the trade of George Loane Tucker's production, "The Miracle Man," adapted from George M. Cohan's play of that name, was given at Orchestra Hall, August 11.

Texas Exhibitor Visits West Coast Studios

R. F. CORNES, proprietor of the Palace and the Dreamland theatres, of Farmersville, Texas, has been spending three weeks in West Coast Filmland, going the rounds of the studios, getting acquainted with the stars, and otherwise "wising" himself up to the manners and methods of the producers.

Charlie Giegerich, of the Western Vitagraph studio, saw Mr. Cornes just as he was about to enter the gate of the Vitagraph studio, and took a shot at him with his trusty Graflex.

The fact that Mr. Cornes carries a copy of the Moving Picture World in his hands is not a coincidence; it is a habit peculiar to most progressive exhibitors. Mr. Cornes, who by his own admission has been a regular reader of the World for years, says that business is good in his theatres, which again is not a mere coincidence, but a direct result.

Announce New Capitol Comedy.

The Goldwyn Distributing Corporation announces for early release the latest "Smiling Bill" Parsons picture, "He Did and He Didn't." The story revolves about the attempts of a man who has lost all interest in life to leave it in the most painless way possible.

DISTRICT EXHIBITORS MAKE DEMANDS

Since Exchangemen Have Tightened Up System of Payment, Efficiency Is Expected from Them

WITH the exchange managers pursuing a program that calls for increased efficiency on the part of the exhibitors in the territory comprising the District of Columbia, Maryland, Virginia, North Carolina and Delaware, there is very likely to be a complete upheaval in the industry. It will all grow out of the latest demand of the film men that shows be paid for in advance.

Several hundred letters were recently sent to these exhibitors telling them of the operation of the pay-in-advance regulation. They have agreed to abide by this regulation, for the most part with good grace, but they are going to make a few demands in return. It will hereafter be incumbent upon the bookkeeping departments of the exchanges to send bills for service and advertising matter to the theatre men in time to enable the latter to send their checks to the exchanges in advance of shipping date as required. A request to this effect has been made by several exhibitors.

Exhibitors Have Some Kicks.

Exhibitors are not going to stand for repeaters and there is going to be a kick that will go somewhere when a substitute show is sent. Exchange managers are warned to be careful that they do not double book a feature—in other words, sell the same picture to two different theatres for showing on the same date when there is only one print to take care of the obligation.

The booker's job will not be much of a sinecure. Woe to him if he makes a mistake in a contract and his system is such that the contracts reads one date and his order on the shipping department and in his account book shows another date.

Carelessness in the shipping department is also going to hurt the pocketbook of the exchange. The exhibitors feel that they will be justified in putting in a claim when the shipper sends five perfectly good reels but it is later found, on receipt at the theatre, that three of the reels belong to one feature and two belong to another, when a full five reel feature was booked.

Nor will they put up with the continued practice of sending uninspected films. They are going to kick when a reel comes to them "all chewed up."

Tuning Up Accounting System.

There is not a department in the exchange but that will have to be on the lookout to prevent mistakes at all times. The cashier's department will have to get on the job early and watch the mails closely. It will not be advisable to let checks lie around for any length of time without entering them and letting the shipping department know that it is all right to send the film along. It is sometimes difficult with a hundred or so checks coming in every day to have them entered quickly. Now if they are not cared for immediately and are permitted to lie around until after shipping date on some particular show, the theatre for which it is intended may be compelled to remain dark and the exchange will have to pay the bill.

Not One-Sided.

It is not going to be a one-sided proposition. The exchanges have been compelling the exhibitors to change many of their practices, and rightfully, too, for the moving picture business is growing up and getting out of its swaddling clothes. No longer will they permit exhibitors to retain shows for indefinite periods of time, when the shows are rented for a single day's showing. They do not recognize bicycling films as legitimate and demand payment for extra service every time they catch an exhibitor at it, and no one can kick at that. They are not standing for short-time cancellations and they cannot be blamed for that. But they make many mistakes themselves and they are going to be held responsible to a like extent. LINZ.

R. F. Cornes.
Owner of the Palace and the Dreamland, Farmersville, Tex.

Kathlyn Williams in Artcraft Film.

Playing one of the leading roles in Marguerite Clark's new Paramount-Artcraft starring vehicle, "A Girl Named Mary," is Kathlyn Williams. Miss Williams has appeared in many Paramount and Artcraft pictures in the past and her work.

Wallace MacDonald plays opposite the star as leading man. Aggie Herring has an important character role, as does Charles Clary, and Lillian Leighton. Pauline Pullman is excellent as May Laguna and Eddie Sutherland does Mr. Peavy. The role of Mona Molloy is portrayed by Helene Sullivan.

The picture is based upon the novel by Juliet Wilbor Tompkins. Walter Edwards directed. Alice Eyton wrote the scenario.

Bayard Veiller, Playwright, Decries Methods Pursued in Exploitation of Motion Pictures

JUST when the picture industry felt secure in its belief that the exploitation of photoplays had at last become an art, along comes Bayard Veiller, author of "The Thirteenth Chair" and one of the country's best known playwrights, with the assertion that motion picture showmanship is far inferior to what it should be.

"Don't think for a minute," said Mr. Veiller, who is now in the business himself through "The Thirteenth Chair," which Pathe is distributing, "that I look upon the screen with disdain. I don't. I consider the motion picture the greatest source of amusement in the world, and give it the full measure of praise due it.

"But I do consider that the business needs more showmen who know how to stage motion pictures and give them the fitting exhibitions they demand.

"And there won't be good showmanship in the motion picture business until full recognition is accorded the author. More every day the legitimate stage is giving the author his just deserts.

Does Not Exploit Author.

"Yet the motion picture exhibitor, no matter how well known the writer of the play might be, subjects him to the ignominy of no mention at all, or to such little mention as to be worthy of no attention.

"The day isn't far off—the public has realized it already—when the author is going to be supreme in motion pictures. It is his efforts which first insure the production of a high class motion picture. When directors are educated to the point where they will appreciate that the author knows what he is writing about, and follow out his idea, rather that their own, the first step in the right direction will have been made.

"Then the exhibitor must reach the point where he also realizes the value of the author's name. He can spend all the money he wants wildly exploiting his pictures, but unless he lets his public know the name of the author, he is going to miss out on the best bet he has for advertising purposes.

"The star helps, but what does the star avail if there is no story?

"The American public knows a good story when it sees one, and in these days they don't want bunk.

"What is the sense of an exhibitor spending his good money putting on wonderful prologues, striking musical scores and most attractive lobby displays, when, after he gets his people into the theatre, he's going to send them away dissatisfied. He isn't making a one night stand. A bush league theatrical company can get away with that kind of hokum, but the motion picture theatre owner who has to do business 365 days in the year must furnish the goods.

"And he can't furnish the goods unless he has a good story. That's where the entire situation comes back to the author.

"My advice to exhibitors is to forget the wild exploitation of pictures. Go get pictures with real stories. Then exploit your author and his story. The producers of 'The Thirteenth Chair' made a fortune with the play because they exploited it as a great mystery story.

"Exhibitors can well take a leaf out of the advertising system pursued by the Harris' in promoting the play, for the latter obtained results by their methods, and there is no reason why every exhibitor playing 'The Thirteenth Chair' in screen form shouldn't get the same results."

Charles Ray Gives Boxing Exhibition in Which Prominent Fight Figures Take Part

CHARLES RAY, Thomas H. Ince's star, has appeared in almost every kind of athletic role during his career in pictures. Now comes "The Egg Crate Wallop," the latest Ray picture from the Ince studios, which is scheduled for September release under the selective booking plan.

The fight scene, which serves as the climax of the picture, was staged at the Ince studio at Culver City, and 300 fight fans were invited over from Vernon, the scene of many a big battle in the good old days, to act as extras in the various capacities of trainers, advisors and seconds. There was a real referee, DeWitt Van Court, trainer and instructor at the Los Angeles Athletic Club, who had a hand in teaching Corbett, Jeffries, Britt and a lot of others how to fight. George Williams, manager of the Vernon fights, and Fred Moore, his assistant, were there to see that things were technically correct.

Giebler, our Los Angeles correspondent, in a full-page story which he sent to the World, and which was published in a May issue, talked with Al Kaufman, one of the best known heavyweights in the country, and quoted him as follows: "Charlie—say! there's a great kid. 'Course, I wouldn't take him away from the movies, but I'd like to train him and manage him in the ring. Can he fight? Can—he—fight! Say! that boy's got an awful wallop. I know, I been working out with him. 'Ask Al Kauffman."

Ray trained consistently for the four-round bout for many weeks, and he went up against an experienced professional boxer in the big scene. Some might contend that the film is a bit too strenuous for the women. Not a bit of it, Famous Players asserts. For the fight is just the climax, not the whole thing by any means, and the reason Whistlin' Jim Kelly (Charles Ray) dons the gloves is because he is fighting to protect the girl he loves from disgrace and to retrieve his own honor.

The story, by Julien Josephson, concerns the adventures of a young man from the country who meets adversity in his home town, looks it squarely in the face and, going to the big city, fights his way through. Chester Lyons, who has worked with Director Jerome Storm in all the recent Ray pictures, was the photographer. Playing opposite the star is Colleen Moore, in the role of the country sweetheart, and character roles are portrayed by Jack Connolly, J. P. Lockney, George Williams, Otto Hoffman, Ed Jobson, and others.

Forest Fires Destroy Theatres.

Forest fires raging in the mountain districts of eastern Washington, northern Idaho, and western Montana, have already burned several towns and lumber settlements, destroying the motion picture theatres, which are always to be found in the smallest settlements, and many others are threatened.

The Mission Theatre, St. Ignatius, Mont., was destroyed last week and with it several reels of film. The motion picture hall of the Manly Moor Lumber Company at Fairfax, Wash., was also burned and in it Paramount lost a feature, one of Hayakawa's, and a comedy. The fire has been bad around the Coeur d'Alene district in Idaho, but it is thought it is now under sufficient control to insure the safety of the town.

Addition Made to R. & F. Chain.

Ruben & Finkelstein, owners of the First National franchise in the Minneapolis territory, have added a new theatre to their chain by purchasing the Lyndale, at Lake street and Lyndale avenue, Minneapolis, from Jack Martin. This makes the twenty-second theatre under their control in Minneapolis and St. Paul.

The New Garden, in Minneapolis, is temporarily closed for repairs and general improvements.

"They Knowed I Wasn't the Best Lookin' Turkey in the Barnyard"

"So Sam Goldwyn gave me Peggy Wood fo ks when he started me on 'Almost a Husband'," says Will Rogers as he shifts his Spearmint and donates a grin.

Progressive Publicist Puts Over Novel and "Nutty" Announcement

CAN you imagine one of that bouquet of shrinking violets whose retiring dispositions so appropriately fit them for the genial job of keeping the expectant public familiar with the open secrets of photoplay production having the temerity to place before a trade paper editor—a nut? Now we don't mean to insinuate that a trade paper editor is a nut, but would say that the publicist placed a common ordinary garden variety of nut before said editor, and this by way of a "nutty" stunt.

Yes, sir, this really happened. And thereby hangs an interesting tale of inventiveness. The Brave Hero who pulled this one is publicist for Sidney Reynolds, president of Supreme Pictures.

Attached to the nutshell was a tag with a legend generously credited to Shakespeare: "I could be bounded in a nutshell and call myself a king of infinite space—did I not have bad dreams," and the following modestly appended without a credit line:

"It's all in a nutshell, seek and ye shall find."

Hypnotist Not Feminist.

Letting valor get the better part of prudence and curiosity overcome less weighty scruples, we (editorially speaking) pried open said nutshell, which had been cleverly halved and then glued together and found, not an infernal machine, but an informative story to the effect that J. Robert Pauline, now making a serial for Supreme Pictures, is not a woman but a man, and not a portrayer of feminine parts, but a hypnotist and vaudeville headliner, being none other than a pupil of Dr. Charcot, of Paris, who said P. A. further informs us "Used mental suggestion instead of an anesthetic in performing operations."

The cat being out of the bag, or rather the kernal being removed from the nut, we heaved an audible sigh of relief, and then and there decided that we would bestow a gentle "pat" between the broad shoulders of this wide-awake producer, for his enterprising publicity novelty; so, Sidney, you can consider yourself "patted."

Don't Pass Him Through Your Theatre Turnstiles

OUT in Kansas a person representing himself as representative of First National is practicing the cheap game of "crashing the gate" at picture theatres on a card bearing the name of "H. W. Lovelace." Information to this effect comes from Louis B. Mayer, who has discovered that "Lovelace" is representing himself as concerned in the Anita Stewart attractions.

"Lovelace" may simple be trying to pass an evening by working an old game —but Mr. Mayer is concerned because of the possibilities of further complications. It is hard enough, according to Mr. Mayer, for an accredited representative to keep showmen in good humor, without the possibilities of an imposter butting in to further disrupt conditions.

No further financial depredation have been reported from the trail of "Lovelace" than his success in seeing a few reels of film without expense. That his card bears the trade-mark of First National is an assertion indicating carelessness somewhere. Picture-showmen are warned to be on the lookout for "Lovelace"—who, incidentally, has picked out a rather pretty name to send himself along.

Goldwyn's Boston Exchange Meets Transit Emergency

GOLDWYN'S Boston exchange met a critical situation last week when 25,000 shop employes of the New York, New Haven & Hartford Railroad walked out, seriously crippling the service on that road. With every prospect of the strike spreading, Goldwyn made immediate arrangements for a fast automobile delivery of films throughout the New England territory.

Although W. E. Davis, manager of the Boston exchange, had no warning of the impending strike until Thursday of last week. By the following day he had arranged for transportation facilities that would assure an uninterrupted service in his territory.

Because of the unsettled labor conditions in all parts of the country, Goldwyn officials at the home office have advised the managers of the twenty-two Goldwyn exchanges to keep a close watch on developments in the territories they are serving and to make plans in advance in order that there may be no interruption in the delivery of films to exhibitors.

"Sahara" Is Booked by Hodkinson for Two Weeks' Presentation at Detroit Majestic

CHARLES H. MILES and Manager Director Tom Eland, the forces behind Detroit's popular Majestic Theatre, booked the J. Parker Read, Jr.'s Louise Glaum production, "Sahara," for a two weeks' run at that house in advance of the release of the first United Artists Fairbanks picture for which the Majestic hold the franchise. Manager Eland has ordered special sets for the house and his musical director will offer the film with a special prelude requiring two weeks of rehearsal before rendition.

Announcement is made by the Hodkinson organization, distributors of this production, that it has been booked for the Miles Detroit circuit and will have quick second-run presentation after the Majestic in the Miles Regent.

Another important first run presentation of the film was arranged for the week of August 18 when Robert Larsen, of B. F. Keith's Boston Theatre, and Charles Harris, his right hand ally, booked it for the period that inaugurates the fall season.

Picture on Reopening Bill.

Simultaneously in Providence, Charles H. Williams is offering the film at the Strand, and Edward A. Zorn is reopening his Temple Theatre, Toledo, after being closed sixty days for renovation and enlargement, with the same attraction. During the same week Marcus Loew's Stillman, Cleveland, offers it as a single attraction after a campaign of exploitation covering three weeks, the campaign having been handled by Jack Keuhn, managing director of the theatre.

Only in those cities where the film has had its downtown first runs has it reached the smaller theatres. Several thousand contracts with the smaller houses will go into effect for playing dates by the first of September in such localities.

The effect of the extra protection policy was noticeable in New York, where, after the Strand's period of protection, the 81st Street Theatre, now a Keith institution, did the heaviest business of the summer and the William Fox circuit and U. B. O. circuits demonstrated new summer levels of patronage.

Neighborhood houses like Sydney S. Cohen's Empire Theatre, the Bronx, again protected against simultaneous showing, and paying only a slight sum for such protection carried fifty 24-sheets in its patronage radius and played to the house record for the summer.

Reviews in Moving Picture World are best used as press work in your papers.

Feeling Blue? Then Take a Look at Billie Rhodes in "The Blue Bonnett"
Billie's seen at the left outside a famous Broadway cafe in this feature distributed by Hodkinson.

Jimmy Kelly, Knight of Pen and Roads, Says This Is Strictly First Run Stuff

JUST below, ladies and gentlemen, is a first-run picture starring James B. Kelly, Dallas, Texas, prohibitionist since July 1 of the current year, real road man, and author of the snappy film salesmanship stories you've read in the World under the name of "Smiling Jimmy" Kelly.

Jimmy was born in Boston in 18— (died in Texas 19—), and has already lived fully a hundred years, according to his story, but we'll guess he's nearer two score. What he really means is that he is good for another sixty years.

James B. ("Smiling Jimmy") Kelly.

You read the first of his series—"Don't Treat the Road Boys Roughly"—in which he took a nifty wallop at the exhibitor with the hard-boiled disposition and the bull-dog at the box-office door. Then he turned around in "When Ribbon Clerks Peddle Film" and said you often couldn't blame the exhibitor because of some types of salesmen the exchange manager sends on the road.

Several weeks ago he heaved oil overboard into the troubled waters in his third story, "Grief Measured by Golden Rule." Exchange managers, exhibitors and operators, please write!

Then there was that good story two issues back about Jefferson's minister-exhibitor.

Jimmy has done everything from starring in musical comedy to managing film exchanges. He knows the road. Look for future articles from the typewriter of "Smiling Jimmy" in the Moving Picture World.

Famous Players Announces Names of Those Engaged for Enlarged Field Exploitation

DURING the past few weeks the Famous Players-Lasky Corporation has been engaging showmen of proved ability to handle the field exploitation of Paramount-Artcraft pictures to be released under the selective booking plan starting September 1. It is now announced that ten of these experts are already established at the various district centers and have started activities. By the first of September, every territory, regardless of size, will have at its disposal the services of an exploitation man who stands ready to go into the theatres to help the manager in putting on Paramount-Artcraft pictures.

At the head of the field exploitation department is Claud Saunders, whose engagement by the corporation was announced several weeks ago. Mr. Saunders is one of the best known all-around showmen of the amusement world. During his twenty years in the show business, he has been actively engaged in every branch of this enterprise, including motion pictures, the legitimate drama, vaudeville and burlesque. In addition to this, Mr. Saunders has been in charge of film exchanges and knows the problems of this branch of the business as well as those of the theatre manager.

At the New York exchange Wayland Taylor has already commenced activities. Mr. Taylor was house manager of the Colonial Theatre, Chicago, for over a year, and handled "The Birth of a Nation," on tour with notable success. For two years he handled the exploitation of "The Birth of a Nation" and "Intolerance" on tour, and later became manager for Thomas Dixon's "Fall of a Nation." His most recent work was the management of "Fires of Faith" during its New York presentation.

McClellan Is Philadelphia Head.

In Philadelphia, Fred A. McClellan is in charge of exploitation. Mr. McClellan for eight years was booking manager of the New York Hippodrome and Luna Park. He was general manager of the coast tours of "Cabiria;" business manager for two years for "Birth of a Nation" and "Intolerance;" production manager, Mid-West, "Hearts of the World;" and manager, "Yankee Doodle in Berlin," Broadway Theatre, New York.

At Pittsburgh, William H. Robson is in charge. Mr. Robson is an exploitation man of wide experience covering a period of fifteen years, during which time he has given publicity to both legitimate attractions and pictures. His recent work in the interests of "Mickey," in the Pittsburgh district, was of exceptional merit, as was also his effort in behalf of "Fires of Faith."

Walter L. Hill, known to every exhibitor in the territory handled by the Chicago office as a live-wire exploitation man, has been placed in charge of this work here. His service to Paramount-Artcraft exhibitors has received commendation from many managers and his long training with the Famous Players-Lasky Corporation exchanges makes him an ideal man for the work.

In Los Angeles, Al Price, formerly exploitation representative at Grauman's Theatre in that city, has already set a fast pace at the Famous Players-Lasky exchange. Mr. Price is another man of wide experience in this particular field, and in a few weeks, has established himself among exhibitors in his territory as one of the foremost showmen in those parts.

Winston Leaves for Denver.

Charles L. Winston, another expert with an established record for unusual accomplishments as a promoter of entertainment, left New York last Saturday for Denver, where he will take charge of exploitation. His work in connection with Keith's National Theatre, Boston, as publicity man; two years at Colonial Theatre, Haverhill, Mass., as manager; and many other similar posts, is well known in the amusement world.

Lester Thompson has been selected for Boston. Mr. Thompson was publicity man with the Ringling Brothers Circus for three years, and advance man for many legitimate attractions, including "Turn to the Right," "Old Lady 31," as well as film plays, among which were "Cleopatra" and "Daughter of the Gods." J. P. McConville, Famous Players-Lasky publicity man at the Boston exchange, will work with Mr. Thompson. Mr. McConville's accomplishments are well known to exhibitors in that district.

H. Wayne Pierson, another prominent manager of legitimate attractions, and who has been branch manager for one of the big film organizations, takes command in Atlanta. Mr. Pierson has been advance agent for Cohan and Harris, John Cort, D. W. Griffith attractions, and has been exploitation and publicity manager for a number of big theatres.

In Kansas City, John P. Goring has started activities. Mr. Goring was owner and manager of dramatic stock organizations for a number of years, and has handled road attractions with considerable success. For the past three years he was manager of the William Penn Theatre, Pittsburgh.

Record Heavy Pre-Release Bookings on "Checkers"

ON top of the announcement by William Fox of the release on August 31 of the spectacular motion picture version of Henry Blossom's play "Checkers," comes the news that the pre-release bookings on this feature threatens to set a new high mark for the Fox program.

This is regarded as a direct outgrowth of the now well-established Fox policy on all big features which enables the exhibitor to see the "goods" before purchase, in order that he may know exactly what he is getting for his audiences.

"Checkers" has extraordinary merit as a picture. It was made under the direction of Richard I. Stanton.

"Checkers" as a play was a great thriller, but in its stage version it never could thrill as it does on the screen.

Big scenes, which no stage could accommodate, have been crowded into this production—for example, a genuine train wreck, a sensational rescue by seaplane, a big gambling house, and vivid scenes at the race track.

A National Knockout!
Pages 1090 and 1091

RIVOLI AND RIALTO START OPERA SCHOOL

Two of New York's Greatest Picture Houses Will Feature Singers and Dancers They Train

HUGO RIESENFELD and Josiah Zuro announce the organization of a school of opera and ensemble, which will be operated in conjunction with the Rivoli and Rialto theatres, now under the direction of Mr. Riesenfeld. Mr. Zuro will be the director and will have complete charge of the school, which will be located at the Rivoli Theatre. He will be assisted by a staff of prominent artists. Foremost among them is the well known stage director Jacques Coini, formerly of the Manhattan Opera House and Century Theatre, where he was responsible for a number of original productions in French and Italian. Mr. Coini will act as stage instructor and teacher of mise en scene.

Joseph Littau, formerly of the Boston Opera Company and now one of the conductors at the Rivoli Theatre, and Hans Stiner, of the Metropolitan Opera House, will coach the pupils in the works of the Italian and French repertory.

Will Teach French and Italian.

Luigi Albertieri will have charge of the ballet classes and Amedeo Grossi, late of the Costanzi Theatre in Rome and San Carlos in Naples, will be the teacher of Italian as well as of diction. The faculty also will include a teacher of French. The secretary of the school will be M. M. Hansford, to whom all communications may be addressed at the Rivoli Theatre.

"Our purpose of founding a school of opera and ensemble," declares Mr. Riesenfeld, "is to enable young singers to obtain a complete operatic training under the best auspices. A large classroom has been reserved for the use of the pupils at the Rivoli Theatre, where the stage will also be at their disposal for rehearsals. Promising pupils will be assured of a public appearance as soloists either at the Rivoli or Rialto theatres, and it is my intention to give scenes from operas with them at the Rivoli."

Zuro Has Had Long Career.

Mr. Zuro, who will be at the head of the school, is well known in operatic circles in New York as well as in other parts of this country, having held the position of musical director of grand opera as well as of light opera companies.

Messrs. Riesenfeld and Zuro have ambitious plans for their school of opera, which will be opened late in September.

"Market of Souls" Has Large Cabaret Setting

THOMAS H. INCE'S initial production to be released by the Famous Players-Lasky Corporation next month under the new selective booking plan is a Dorothy Dalton vehicle entitled, "The Market of Souls," from the story by John Lynch, prepared for the screen by C. Gardner Sullivan, the famous Thomas H. Ince writer.

According to the corporation's announcement, Dorothy Dalton, in this new film play, established a high standard of quality as the Thomas H. Ince starter for the new season. As the title indicates, the story offers Miss Dalton an exceptionally dramatic part and one that demands much of great artistry. As Helen Armes, Miss Dalton appears in the role of a nurse who is atrociously maligned by the brother of the man she loves, but who, by a surprising development, ultimately finds love and happiness.

An idea of the size of the production can be had from the fact that the cabaret set alone is said to be the biggest one ever built on an inclosed stage. Into this spectacular scene of revelry are thrown all the characters of modern life, and here is worked out a dramatic climax that gives rise to the title.

Supporting Miss Dalton is a cast including H. E. Herbert, Philo McCullough, Dorcas Mathews and Donald McDonald. John S. Stumar filmed the picture, and Joseph De Grasse handled the direction under Mr. Ince's supervision.

Along Came Marie Walcamp. Marie Called for Volunteers. Then the Line Formed.
Marie Walcamp is seen here with the baseball team which she organized and supports at the Universal studios. She manages the games from the dugouts.

Seattle Exhibitors Make South Sea Lobby Display

JENSEN and von Herberg, of the Liberty Theatre, Seattle, are exhibitors who realized the exploitation possibilities in Martin H. Johnson's South Sea Island pictures. At the showing of each of the pictures they paid especial attention to the lobby display. In connection with their recent showing of "Captured by Cannibals," they constructed an unusual and attractive display of card-board and cut-outs from the various sheets.

Much ingenuity was used in getting the desired effect, a section of a South Sea island. The entire back of the lobby was used to give a panoramic effect of the island with the waters lapping its shores. This was brought about by the artistic use of colors and sections of a twenty-four sheet. Palm trees and a darkened horizon gave the desired effect. Life-size cut-outs of figures of cannibals cut from the twenty-four sheet and the display of large cardboard cut-outs of cannibals in menacing attitudes placed about the lobby gave the effect of life.

Palm trees and tropical vines hung around the ticket booth added a touch of realism. Effective use of still photos and signs brought out the salient features of the pictures.

"What Every Woman Wants" Lent Itself to Big Publicity

THAT successful exploitation may be carried out as well in a small town as in the cities is once more proven. In a town of about a thousand inhabitants, Vicksburg, Mich., Manager Koons, of the Wonderland Theatre, secured the full co-operation of all the merchants in the exploitation of "What Every Woman Wants," the Grace Darmond, Robertson-Cole, feature distributed by Exhibitors Mutual.

"What every woman wants" was made the slogan of the business men on the day that the picture was shown. Every merchant in town arranged his windows and held special sales on articles which were believed to answer that question. If certain things did not appeal to the feminine heart, she was advised to go next door for they might have "what every woman wants." And lastly, the ladies were all advised to go to the Wonderland Theatre for it positively had "what every woman wants."

The local newspapers, the Semi-Weekly Commercial played up the story on its front page. Advertisement covering two full pages, captioned "What Every Woman Wants" contained the ads of twenty-two merchants, suggesting that they had the answers to "what every woman wants."

PREVENTS "PEG O' MY HEART" RELEASE

Winsome Character Will Remain in Storage Until Screen Rights Ownership Is Determined

PENDING the final determination of the ownership of the motion picture producing rights of "Peg O' My Heart" by the Supreme Court in the litigation between J. Hartley Manners, author of the play, and Oliver Morosco, the producer, Judge Knox, in the United States District Court, on August 9, enjoined the Famous Players-Lasky Corporation from releasing the photoplay for exhibition.

Judge Knox acted upon the assumption that the film company will not be greatly damaged if the release of the photoplay is delayed for a short time until the Supreme Court has an opportunity to pass on the Manners-Morosco case which will finally decide whether the playwright or the producer owns the film rights to the play.

Nothing to Do with the Irish.

"I think I am safe in saying that the picture itself will not deteriorate in the meanwhile," said Judge Knox, "and that the demand for it at a later date will be quite as urgent as it would be if the picture were to be released in September. I am not particularly impressed by the contention that inasmuch as Peg O' My Heart touches somewhat upon Irish affairs, and that there is now more or less discussion of questions affecting the relationship of Ireland and Great Britain, the defendant will be seriously damaged if the picture is not now released. If this picture will not succeed upon its merits aside from any possible appeal it may have to partisans upon the political question of Ireland, it has, I think, small chance of success."

Plaintiff Ordered to File Bond.

Counsel for the film company had contended that the rights of the playwright would not be injured by the early release of the photoplay as he could sue for damages in the event that he finally established his claim that he owns the motion picture rights under the Morosco contract.

Judge Knox directed the plaintiff to file a bond for $25,000 to indemnify the film company against any loss which it may sustain by reason of the postponement in the release of the picture and announced that the bond will be increased or the stay vacated if the plaintiff is responsible for unusual delay in obtaining a hearing and decision in the Manners-Morosco suit.

Metro's Last Star Series Film Released August 18

"THE FOUR FLUSHER," starring Hale Hamilton, which is Metro's last All Star Series program picture and the precursor of the company's "fewer and better" productions policy to begin September 1, is announced for release August 18. In this production Hale Hamilton has a role described as very similar to George Randolph Chester's J. Rufus Wallingford, which the light comedian created in the international stage success, "Get-Rich-Quick Wallingford."

Besides providing a role for Mr. Hamilton which is said to fit him like the proverbial glove, the production will serve to bring back to the screen Ruth Stonehouse. Miss Stonehouse has the leading feminine part of Suzanne Brooks, an energetic and resourceful stenographer.

Filming of the production was completed last week and the picture is going through the process of cutting and titling. A number of exciting horse-scenes were made on the last day of production.

"The Four Flusher" is an original story from the pens of Izola Forrester and Mann Page. It was woven into a scenario by A. S. Le Vino, of the Metro scenario staff.

Advertising Convention Will See Film Showing Possibilities in Screen Publicity

SCREEN advertising is making ready to occupy the center of the stage at the convention of the Associated Advertising Clubs of the World in New Orleans, September 21 to 25. To give this newest of advertising fields an important part at the convention, a program is being planned by the Screen Advertisers Association, which is the motion picture division of the associated ad clubs. Harry Levey, manager of Universal's Industrial and Educational Departments, is president of the Screen Advertisers Association.

The principal theme of the convention this fall will be how advertising men can help bring capital and labor closer together and how to help increase production in order to bring down the cost of living and at the same time add to workers earnings. The trump card of the screen men will be a motion picture based on the same topic.

President Levey is determined this picture shall earn the applause of perhaps the most exactingly critical audience ever to be assembled—the 17,000 advertising experts who will gather at New Orleans. The best talent in the screen men's organization is being put into the film.

The prelude will portray the history of advertising. According to the scenario editor's way of thinking, the late Mr. Stonehatchet became the world's first advertiser when he covered the walls of his cave with chiseled drawings to let posterity know that as a hunter he was some guy. The first scene of the prelude will be a close-up of the old boy grinding out the world's first ad copy.

The screen advertisers will present this picture to the associated clubs, and after the convention it will begin a tour of the world, to be shown at all the ad clubs affiliated with the international organization.

Officers of the Screen Advertisers Association are now holding bi-weekly conferences with President Levey on the subject of a program of films which will depict the development of motion picture advertising. It is planned to exhibit films of this program from 11 a. m. to 10 p. m. daily in the Red Room of the Grunewald Hotel.

This Is Emmy Wehlen in "A Favor to a Friend." Will the Friend Kindly Step Forward and Receive the Medals?
If he can make Emmy Wehlen, charming Metro star, do these things for him in her newest picture, he's entitled to the medals and the flowers.

WISTARIA PRODUCTIONS START WORK

Serial Starring Ann Luther and George Larkin Commenced—Will Also Enter Field of Comedy

WISTARIA PRODUCTIONS, INC., a newly formed corporation with Lynn S. Card heading the executive staff as president; Frank G. Gallagher, New York financial man, treasurer; Thomas de Vassay, secreary, and Burton King, director general of productions, has launched forth on the independent field and announces as its first production activity, a serial co-starring Ann Luther and George Larkin.

Mr. Card, who has been identified with the motion picture industry in various executive capacities for a number of years, has mapped out a production campaign that calls for extensive activities. According to Mr. Card's announcement, Wistaria Productions, Inc., will not confine its efforts to the production of serials, alone; a separate department will devote its energies exclusively to the making of light comedies with one of the screen's most popular light comedians.

Production Has Started.

With the organization settled in its new quarters on the fifth floor of the New York Theatre building and the production forces under the personal direction and supervision of Director King, at work in the Mirror Studios, Glendale, L. I., the initial steps have been taken by a producing organization that aims to stand as one of the foremost producers in the industry.

The working title for the first serial is "The Lurking Peril," to be released in fifteen episodes of two reels each. The serial team of Luther and Larkin, recognized as a daring pair of serial performers, have been given a story by one of the original serial writers for the screen, Lloyd Lonergan, who will be remembered as the adaptor of Tanhauser's "The Million Dollar Mystery."

King Is Serial Director.

Mr. King, under whose personal direction the serial is being produced, is responsible for a serial starring Houdini, the handcuff king. He announces that production work will be completed in about fifteen weeks.

Included in the supporting cast are Ruth Dwyer, a recent ingenue "find"; William Betchel, one of the screen's character actors and Peggy Shanor who will portray a vampire type. Production was started August 11 at the Mirror Studios.

Prominent Players Support Constance Binney in "Erstwhile Susan," Her First Realart Picture

THE names of the players who will support Constance Binney in her first production for Realart, "Erstwhile Susan," have been linked with some of the foremost stage and screen stars in theatrical and photoplay successes of the present day. Such pictures as "The Birth of a Nation," "The Unpardonable Sin," "The Lion and the Mouse," and "The Fall of the Romanoffs" contain the names of actors who will be seen with Miss Binney. Several of these players have been associated with leading lights of the stage, including Mrs. Fiske, Henrietta Crossman and others.

"Erstwhile Susan" marks Miss Binney's debut as a screen star. She has been seen in only two photoplays up to the present. Her first appearance on the screen was in Maurice Tourneur's production of "Sporting Life" and later she was John Barrymore's leading woman in "The Test of Honor," a Famous Players-Lasky picture. She has lately been appearing with marked success in "39 East," the stage play which has been drawing crowded houses in New York for several months.

Made from Stage Play of Same Name.

The photoplay adaptation of "Erstwhile Susan" was made from the stage play of the same name, which served Mrs. Fiske as a starring vehicle a few seasons ago. Miss Binney will play Barnabetta the pathetic little slavey.

The part originated on the stage by Mrs. Fiske, Juliet Miller, will be portrayed by Mary Alden. Since leaving the stage to act in pictures, Miss Alden has been in many popular productions. She was for a long time affiliated with D. W. Griffith in the old Biograph and Reliance-Majestic days, and she had a prominent part in "The Birth of a Nation."

Jere Austin Is Leading Man.

Jere Austin, a veteran actor of the stage and screen, will be Miss Binney's leading man in the role of Judge David Jordan. His latest screen appearance was in "A Perfect Lady" with Madge Kennedy.

Barnaby Dreary, the father of Barnabetta, will be impersonated by Anders Randolf. After a long stage career, during which he played with William Farnum and Henrietta Crossman, Mr. Randolf joined Vitagraph and remained with that company four years.

Alfred Hickman is a name familiar to theatregoers and picture patrons. He has been a well-known figure on the stage since playing Little Billee in "Trilby." On the silver sheet, he has had many parts in support of leading stars, being especially well remembered for his Czar in "The Fall of the Romanoffs." Mr. Hickman will play Barrett.

Leslie Hunt in Teacher Role.

Leslie Hunt, well known as a comedian, will enact Abel Buchter, the school teacher of the little Pennsylvania Dutch town, which is the locale of the story. The stage saw him lately in "Penrod" and the screen with Mabel Normand in "Peck's Bad Girl."

The two stepbrothers of Barnabetta will be played by Bradley Barker and Georges Renavent. Mr. Barker will be seen as Jacob Dreary and Mr. Renavent as his younger brother, Emanuel.

John S. Robertson is directing the filming of "Erstwhile Susan" with the assistance of Shaw Lovett.

Earle Williams Not in Title Role.

Earle Williams occupies the peculiar position in "The Wolf," his latest Vitagraph feature in being starred in another than the title role. The Wolf, a character from which the drama by Eugene Walter takes its name, is as vicious and sneaking a man as is the animal for which he was nicknamed. He hardly would do as the hero of a popular play. Mr. Williams, instead, is seen as Jules Beaubien, a splendid French-Canadian trapper, who runs down the Wolf and makes him pay with his life for the havoc he wrought by preying on young women.

Collective Bookers Sign Biggest Northwest Contract for Fairbanks' First
Northwest buyers sign for three weeks on First United Artists release. Lef to right: L. W. Thompson, Seattle United Artists manager; H. T. Moore, Tacoma; J. C. Stille, Portland; H. B. Wright, Seattle; Fred Mercy, Yakima; C. E. McKee, Everett; W. G. Ripley, Aberdeen. James Q. Clemmer is signing the the contract. Opposite him is Jack Rantz of Bremerton.

Carl Laemmle Purchases Thirteen Stories for Universal Production to Start Soon

CARL LAEMMLE, the Universal president, announced late last week the purchase of thirteen stories. Heading the list are two by Henry C. Rowland. They are "The Peddler" and "Germaine." "The Peddler" is to appear soon in the Saturday Evening Post magazine. Rowland, a well-known author, also wrote "Auld Jeremiah," which was produced at Universal City under the title of "Bonnie Bonnie Lassie." Monroe Salisbury will probably be starred in "The Peddler."

"No Experience Required," a story by Frank R. Adams, well known short story writer, which was published in the Blue Book, has been purchased for a feature production to be directed by Paul Powell.

Mary MacLaren is to be starred in the new story from the pen of W. Carey Wonderly, titled "Myself, Becky." Wonderly is a writer of short stories of adventure and romance.

To Serialize Novel.

"The Strange Case of Cavendish," the novel by Randall Parish, is to be made into an eighteen episode serial starring Kathryn O'Connor and Jack Perrin. The new serial will be directed by Reeves Eason, who was assistant to Allen Holubar.

"Wits and the Woman," a novel which has just been published by Small, Maynard & Company, is also to be made into a chaptered melodrama.

J. G. Hawks, author of the Monroe Salisbury production, "Sundown Trail," is the author of the new vehicle for Elmo Lincoln. This story is "The Beach Comber."

Steck Writes Story for Carey.

As has already been announced, "The Breath of the Gods," the Oriental story by Sydney McCall, has been purchased as a vehicle for Tsuru Aoki, the dainty Japanese star. Work on this production has been started.

H. Tipton Steck has written a story especially for Harry Carey, entitled "The Hillman." He has recently prepared the continuity for the production.

Allen Holubar writes many of the stories which feature his wife, Dorothy Phillips. Mr. Holubar has written a new drama titled "Ambition," and work on the production is scheduled for the near future.

"Betty Reforms," a story written by Mildred Considine, is to be produced with a carefully selected cast under the direction of William C. Dowlan.

Frederick J. Jackson, author of numerous screen plays and dramas and who was first listed as a Universal author when he wrote "The Ace of the Saddle," has written another story for Harry Carey. The new story, "A Man of Wrath," will be produced following the completion of "The Hillman."

Form List of Plays for Fall.

This group of dramas and plays constitute the Universal vehicles for late fall and early winter. Besides these thirteen productions named, the scenario department has on hand a number of other screen stories which are being considered.

Many queries regarding the announcement that Universal was willing to pay $25,000 for screen stories suitable for Dorothy Phillips have been received at the Universal offices. Many of the queries are from authors other than those who are listed in the Authors' League.

Four Seriously Injured When Lobby Collapses Dropping Twenty "Stand Outs" Into the Cellar

A LARGE crowd waiting to see a picture caused the floor of the lobby of the Mars Theatre, 3326 Montgomery Road, Cincinnati, to collapse and crash into the basement, ten feet below, carrying with it more than a score of persons. Four were seriously hurt, and twenty suffered bruises and other minor injuries.

The Mars is a suburban house, patronized largely by residents of Walnut Hills and Evanston, used during the summer only when the weather prevents performances in the airdome connected with it. About sixty people were in the lobby waiting for admission to the theatre when the joists holding up the floor, which had been weakened by rot, gave way and precipitated many of them into the cellar with the heavy concrete floor.

Three of the patrons, two women and one man, sustained fractured legs, while one had several ribs broken. Darkness caused by the breaking of the gas mains and electric wires, seriously interfered with the work of rescue.

The theatre is under the management of Herman Volker, who leased it about six weeks ago from Charles Marqua, the owner. It is about twelve years old, having been used at different periods for moving picture shows and other meetings of a neighborhood character. The seating capacity is 299, and the house was packed on the night of the accident, a panic being averted only by the cool-headed work of the ticket seller and several persons in the audience. The management of the house was held blameless after an investigation of the cause of the accident was made, as it was impossible to discover the state of the timber from an exterior examination. In fact, the building but recently was declared safe by the building inspectors' office, it is said.

After discovery of the cause of the accident, George E. Rendigs, building commissioner, issued an order prohibiting the construction of vestibules or lobbies exposed to the weather. Rain seeping through the concrete, and insufficient ventilation, caused the supports to rot, Rendigs said.

"The Highwayman Came Riding" in the Person of H. B. Warner in "The Man Who Turned White."

Showing the dashing "mounted" lobby used by the Rivoli Theatre, Denver, for this Robertson-Cole feature distributed by Exhibitors Mutual.

W. A. Brady Will Soon Commence British Picture

WILLIAM A. BRADY will shortly commence production in England. This will be a picturization of "Cheer, Boys, Cheer," one of the most successful of the Drury Lane melodramas and one which is claimed to offer exceptional opportunities for successful transference to the screen. Many of the famous London thoroughfares and buildings will be used as locations in the film. Scenes will be taken along Rotten Row, in and about the Savoy, Piccadilly Circus and other spots familiar to every Englishman, but which to many Americans are merely names.

Mr. Brady also will shortly start work on the first of the six motion picture productions to be made in Paris in association with the Film D'Art, recently announced.

George Cowl will sail for Paris to undertake the direction of this picture, the story of which has been written by Henry Kisitemaeckers, the French dramatist. Fannie Ward will appear in this picture, as yet unnamed. This production will be followed by one from a story written by Henri Bernstein in which will appear another American motion picture star.

BROOKLYN STRAND OPENS THIS MONTH

Lobby Done in Pompeiian Style with Elaborate Frieze Work Indicates Lavishness of Interior

THE recently built Strand Theatre in Brooklyn, situated at the corner of Fulton street and Rockwell Place, and one of the most luxurious photo-palaces of its kind in the country, will open its doors on Saturday noon, August 30. The premiere, which will take place on Friday evening, August 29, will be witnessed by an invited audience including persons prominent in the motion picture field and celebrities of every walk in life in the metropolis. It is promised to be one of the most representative first nights in the history of the Borough of Brooklyn.

No effort or expense has been spared to make the theatre, like its prototype in Manhattan, one of the most imposing and impressing institutions of its kind. Every modern device for public comfort and safety has been provided. Its imposing entrance is a Greek facade, two stories in height, built of granite terra cotta with fluted columns and entablature. Over these pillars rises an elegant frieze ornamented with colored scraffito panels. The lower story contains the entrance vestibules with ticket and information booths; the upper story holds the executive offices of the theatre.

Has Pretentious Lobby.

Students of architecture will take interest in the lobby with its marble fountain and furniture, representing in a general way the patio of a Pompeiian house. The wall decorations are of painted Pompeiian ornament, artistically blended in a scheme of red and yellow. The many wall columns are of black and gold marble with bronzed caps and bases. The grand staircases to the balcony, twelve feet wide, are placed at each side of the lobby and are built of white Vermont marble. The ornamental iron work and light fixtures are finished in Pompeiian green antique bronze. The upper part of the lobby is cut off from the balcony mezzanine by an ornamental iron and leaded glass screen, which has the effect of throwing the balcony and mezzanine into one, thereby giving an unusual and beautiful effect to the lobby.

Will Accommodate 3,500.

The auditorium will seat 3,500 persons, every seat giving perfect vision to the stage. Its decorations follow the lobby in beauty with mural paintings and ornamental plaster in white and gold, carrying out the Georgian style of architecture. The theatre building will contain all modern conveniences. A smoking room containing everything in the way of comfort for the men has been provided, while the women will be accommodated in rest rooms on each floor. Another feature is the semi-circular mezzanine, forming a lounge for all the patrons of the house. A stage eighty-five feet by thirty-six feet has been provided with all necessary dressing rooms and apparatus for carrying on any kind of high class entertainments

Good Music Promised.

The policy of the Brooklyn Strand, like the Manhattan Strand, will be a continuous performance daily, from noon to 11:30 p. m., presenting a varied program of classical and popular music and feature photo-dramas. Besides the large pipe organ, an orchestra of twenty-five soloists will render compositions of past and present masters of music. Concert singers of note will deliver favorite operatic arias and ballads, and well-known instrumental soloists of exceptional artistic ability will also be heard.

Alois Reiser, former assistant conductor of the Strand symphony orchestra, in Manhattan, has been chosen as musical director of the Brooklyn Strand. John Loveridge, who is at present managing the Bushwick Theatre, in Brooklyn, will be the managing director. The first feature to be shown on the screen of the new theatre will be the operatic star, Geraldine Farrar, in "The World and Its Woman," by Thompson Buchanan.

This is a Goldwyn picture.

Universal Plans Large Poster Display for "The Right to Happiness" Exploitation

A GOOD part of the large poster contract, claimed to be the largest ever signed for in this country, which Universal-Jewel recently made, is to be used in the campaign on "The Right to Happiness." The entire Universal publicity department, which includes twenty-six publicity men in the United States and Canada, are to be at the service of the exhibitors. All of these exploitation and publicity experts have been asked to contribute ideas for the exploitation of this drama and the best ideas are to be turned over to the exhibitor.

Although the plans of the poster department are tentative, the minimum number of posters to be used is as follows: 10,000 twenty-four-sheets 15,000 six-sheets, 19,500 three-sheets, 75,000 one-sheets. This is claimed to be the largest poster campaign ever attempted. The plans now call for nine separate designs divided between the one-sheet and ranging up to the twenty-four-sheets. Two separate twenty-four-sheets, three three-sheets, one six-sheet and three one-sheets are to be used. A large assortment of half-sheets and window cards have been planned for.

Book of Helps for Exhibitors.

The advertising department has designed a forty-page "Exhibitors' Aid Booklet." Starting with a foreword, this booklet, which is twelve inches by six inches in size, contains a photograph of Dorothy Phillips, the star, and Allen Holubar, the director. Scenes from each of the reels are shown in about ten of the pages; two entire pages are devoted to explaining the selling points to the exhibitor; two pages are devoted to exploitation plans; two pages are given over to the reproduction of ads, and four single column cuts are reproduced, as well as three two-column and one four-column cuts. A special complete musical score is included, and several pages are devoted to the reproduction of novel lobby displays. One of the displays will be two five-foot stands, showing the contrast of the roles which Miss Phillips portrays in this production.

One page of the booklet is devoted to the wording of special invitations to be used in case the exhibitor wishes to give a private showing of the production. A statement from Carl Laemmle, concludes the arrangement of this booklet.

The written opinions of a number of the best dramatic critics in the United States will be given to the exhibitor for publicity purposes. Many disinterested individuals have viewed the production at pre-release showings, and their opinions will be made public. A special edition of the press book is now in the press.

Wallace Worsley.
New director at the Goldwyn Coast studios.

Rupert Julian.
Just added to the staff of Goldwyn directors.

"A Bonnie Bonnie Lassie," "The Eternal Savage" and "The Trembling Hour" Completed

FINIS" was stamped on the production of three six-reel dramas at Universal City last week. They were "A Bonnie Bonnie Lassie" starring Mary MacLaren; "The Eternal Savage," with Harry Carey in the title role; and "The Trembling Hour," featuring Helen Eddy and Kenneth Harlan.

"A Bonnie Bonnie Lassie" is the name given to a story by Henry C. Rowland, well known author, which appeared in Ainslee's magazine under the title of "Auld Jeremiah." David Butler and Spottiswoode Aitken are seen in Miss MacLaren's principal supporting roles.

Kathleen O'Connor is seen for the first time as Harry Carey's leading woman in "The Eternal Savage." Others prominent in the cast are Barney Sherry, Harry van Titus. Carey wrote the story in collaboration with Jack Ford, his director.

"The Trembling Hour," originally titled "Who Knows?" was written by Kenneth B. Clark. Supporting Miss Eddy and Harlan are Henry Barrows, Willis Marke, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna May Walthall.

To Start Work on "Betty Reforms."

William C. Dowlan, who recently finished Arthur Somers Roche's mystery melodrama "Loot," is soon to start producing "Betty Reforms" by Mildred Considine.

Preparations are being made by Rollin Sturgeon, director, to start shooting within the week on "The Breath of the Gods," the well known Sydney McCall novel, which is to be used as the first starring vehicle for Tsuri Aoki (Mrs. Sessue Hayakawa) under her new Universal contract.

Monroe Salisbury and company returned from Pine Knot Inn in the Bear Lake region of the San Bernardine Mountains where under Douglas Gerrard's direction the majority of scenes have been taken for "The Divorced Wife," an F. McGrew Willis adaptation of the Elliott Peake story "The Altar on Little Thunder." Alice Elliot is Salisbury's leading woman.

It was announced late last week that Elmo Lincoln is to be starred in a six-reel feature which Rex Ingram is to produce from the story "The Beach Comber" by J. G. Hawks.

Because Lieutenant O. L. Locklear, the daring aviator who changes planes in mid-air has engagements to fill in the East early in August, Director Jacques Jaccard is working his company night and day on the production of "The Winged Trail," the first aerial melodrama filmed. Jaccard is the author of the story.

Powell Selective Cast.

"No Experience Required," by W. Carey Wonderly, has been purchased by Universal and is to be produced as a six-reel feature. Paul Powell, who is to direct the production, is now engaged in selecting the cast.

Director Robert Wells, with the two-reel western company headed by Fritzie Ridgway, is still at Colorado Springs, shooting scenes for "The Ranger of Pike's Peak." After filming "Winning a Bride" at the Cheyenne, Wyo., Rodeo the company went to the famous Colorado peak to seek the actual locale around which the mountain ranger was written.

Harry Mann has started work at Universal City on a series of eccentric character comedies, the first of which is called "Some Job." Mann is directing as well as starring.

Two Big Circuits Book Pathe's "Thirteenth Chair"

THE New York exchange of Pathe has just closed two of the biggest contracts ever signed for a motion picture in this territory when the United Booking Office and the Fox Circuit booked "The Thirteenth Chair," the Acme Pictures Corporation special, for a total of 110 days.

These contracts were closed by Assistant Manager and City Salesman, John J. Dacey, and is one of the biggest sales ever made by a Pathe exchange on a single picture.

Wilkerson Transferred to Kansas City.

W. R. Wilkerson, one of the best known film salesmen and exchange managers in New York City, has been transferred from the New York office of Universal to be manager of the Kansas City Universal exchange.

Mr. Wilkerson was formerly manager of the New York Jewel exchange before it was combined with the Universal exchange. He has been associated with the Universal office for several years and has made many friends among New York exhibitors. Mr. Wilkerson prior to his association with the Universal company several years ago was in charge of the exploitation of several road pictures. He left for Kansas City August 12.

Nazimova, as Adapter and Star, Spent Five Months on "The Brat;" Six Weeks Devoted to Filming

NAZIMOVA'S time and thought for five months without let-up were devoted to the production of "The Brat," the Russian star's latest seven-part picture de luxe, which Metro Pictures Corporation announces for release the first of the coming month.

"The Brat" is to be the first of Metro's "fewer and better" special productions. From the latter part of January until the latter part of last month, the picture has been in the making, and now it is in its final completed form for critical inspection in the Metro projection rooms.

Actual filming began at the Nazimova studios in Hollywood on Thursday, February 20; but Nazimova and Charles Bryant had, prior to that date, spent three weeks making their adaptation of Maude Fulton's play which was produced on the stage by Oliver Morosco for a season's run in New York and more than a year on tour. Nazimova and Mr. Bryant elaborated upon the stage version and turned their working synopsis over to June Mathis, head of Metro's scenario department, to be put into continuity form.

"I Could Do This Forever"

Says Gloria Hope, but, alas, she must take up leading roles, this time with Harry Carey in his newest Universal, "The Rider of the Law."

Scenes Rehearsed Many Times.

Beginning February 20 and continuing until April 3, Nazimova devoted six solid weeks to the actual photographing of the production. Every scene was rehearsed at least a half dozen times, with Herbert Blache directing.

The first scenes taken were incidents transpiring in New York's night court, whence "the brat" is haled on a trumped-up charge of accosting a stranger in the streets.

For these scenes, M. P. Staulcup, special art director for the production, had provided a setting that was an exact reproduction of the Jefferson Market tribunal, where drab creatures of the city's darkened alleys and white-lighted highways are puppets in some of life's most sordid dramas.

Much Time Spent in Cutting.

The last scenes were photographed Thursday, April 3. In the afternoon, Nazimova and Charles Bryant made a trip out into San Fernando Valley with Director Herbert Blache to take the final "iris out" in the play. That night the studio entrance, which is constructed along the imposing lines of a courthouse or other official building, was used for the last remaining scene to be shot.

The week before had been devoted to photographing a series of scenes in the "Nazimova Theatre," a complete playhouse constructed on the Nazimova stages and named after the star because of her assistance in designing it.

With the filming completed, Nazimova spent the rest of the five months given to the production in personally consulting with Director General Karger in the details of cutting, titling and assembling the picture.

Apex Wants Comedy Scripts.

Director Cortlandt J. Van Duesen, of the Apex Pictures Corporation, Indianapolis, and the scenario editor announce that they will be glad to read comedy scripts. The Apex studio is in full blast, the company specializing in two reel comedies in which no slap stick methods will have any place.

BALTIMORE WILL HAVE LARGE HOUSE

Six Elevators, Ample Roof Garden and Sixty Piece Orchestra Are Most Prominent Features

A THEATRE is to be built in Baltimore which may vie with the New York Hippodrome for capacity and beauty. As mentioned in the Moving Picture World several weeks ago, the new playhouse will be situated behind the property known as 18 West Lexington street, which will be used as the entrance of the structure.

This new edifice will be built and operated by the Century Company, which has filed papers of incorporation with the State Tax Commission of Maryland for approval. The incorporators include Charles E. Whitehurst, president of the Garden and New Theatre companies, and F. William Bolgiano and H. Webster Smith, also connected with the Garden Theatre Company. According to the charter, the capitalization is to be $600,000 8 per cent. preferred stock and $10,000 common stock of no stated par value. The project has been underwritten by a syndicate formed by Stein Brothers, bankers, 217 East Baltimore street, and they will do the financing. The ground on which the structure will be built cost $350,000. The building, not including the decorations and fixtures will cost approximately $1,000,000, it is figured.

Louis A. DeHoff, the present manager of the New and photoplay manager of the Garden Theatre, will be the managing director of this theatre.

Will Have Six Elevators.

According to the plans as now outlined, the entrance will be 24 feet wide on Lexington street. This will open on a square rotunda, where a fountain will be running and luxurious fittings and lounges will add to its comfort and appearance. Six elevators will take guests to the large roof garden and theatre.

The ground on which the main auditorium is to be built measures 178 by 120 feet, and it is estimated that this will accommodate 3,750 persons. Fifteen lots are included in the property.

Large Roof Garden Planned.

The plans also call for a theatre which will be built on the roof to have a seating capacity of 2,500 persons, thus making the total seating capacity of the two theatres 6,250. The New Amsterdam roof garden is to be copied to some extent by the roof theatre on the new structure. There will be a movable stage, which can be moved into place when the curtain rises, and which is to be set in the wings.

The moving picture projection equipment will include six machines, and the director of the theatre will be able to control them all by a device which will be installed. This will insure guests the best presentation of screen dramas.

Orchestra of Sixty.

The music will be furnished by a great pipe organ and an orchestra of sixty pieces. The ventilation of the theatres will be done by a refrigerating plant which will be installed in the theatre. A special arrangement for purifying the air will also be installed.

The plans for the structure have been drawn by John J. Zink, architect, who has offices in Baltimore and in Washington. Work probably will be started on the structure in thirty days.

Will Build and Burn Hotel for Viola Dana's New Farce

A SUITABLE location for scenes showing the burning of a hotel in "Please Get Married," the Oliver Morosco farce comedy that Viola Dana is using as her first starring vehicle for the "fewer and better" pictures series of Screen Classics, Inc., caused Director John Ince and Technician Amos Myers not a little worry the other day.

Finis Fox, of the Metro scenario department, in making the screen version of the comedy by James Cullen and Lewis Allen Browne, called for a location for the hotel with mountain ranges showing in the background and a broad macadamized automobile roadway winding up to the entrance.

Technical Director Myers searched over a large part of Los Angeles County but could not discover the right location. Sometimes the mountain range would be of the right sort, but there wouldn't be an automobile road any nearer than five miles or so. Sometimes the right kind of a road was found, but the mountains would be off somewhere in the purple distance. Messrs. Ince and Myers put the proposition up to Director General Maxwell Karger.

"Why men, there's a place answering that description right over in the hills back of Hollywood," said Mr. Karger. The search was continued, and the location found.

"Why didn't we find the place before?" said Myers in surprise. "It's ideal. The mountains rear up from a broad plateau, and right in front of them is a broad auto road. It looks as though someone had built the road just for our purpose. All we have to do now is build a hotel to burn down—and that's going to be easier than finding the blamed location."

History of Army Medical Corps Recorded in Seventy-five Thousand Feet of Film

SEVENTY-FIVE THOUSAND feet of moving pictures, and 10,000 still pictures covering all phases of the medical service, comprise the history of the activities of the Medical Department of the Army during operations overseas. This pictorial history has just been turned over to the Surgeon General by Major Robert Ross, who was in charge of this work and who has just returned from overseas.

Major Ross, who was a motion picture expert in civil life, enlisted in the Medical Department at the Walter Reed General Hospital in Washington two years ago, and was later assigned to the motion picture department organized at the Medical Museum. About a year ago he was commissioned an officer and sent overseas with seven men to make a pictorial history of the medical corps activities during the war. He carried his work right up to the front and was attached to the 26th and 79th Divisions in action on the Meuse-Argonne campaign.

Catherine Calvert
Experiences a sense of approaching evil in "The Career of Katherine Bush," a Paramount.

Interesting Battle Pictures.

As many as seventy-nine photographers were engaged at various times in this work. An interesting collection of pictures were those taken at the front showing field hospitals and evacuation hospitals receiving and removing patients, medical supply depots, medical officers and men working in the field, and the equipment they carried, showing the contrast between what the personnel are taught in training camps in this country and how they actually work on a battlefield. The pictures show, also, regimental surgeons going to the aid of men stricken on the field.

As a number of soldiers went overseas without seeing the film 'Fit to Fight,' the Photographic Section added some motion pictures scenes to the film, making it a picture within a picture and a new title was given it: 'Fit for America.'

Work Commended.

Among the men in the unit who were engaged in the work were Hospital Sergeant William F. Wagner, who was cameraman for Famous Players and World; Master Hospital Sergeant Henry Morris, formerly chief photographer with Mayo Brothers, surgeons, Rochester, Min.; Sergeant, first class, Harold Muller, who had his own laboratories in New York; and Sergeant, first class, Leighton Davies, who also had his own studio and who is still a color photographer and laboratory expert.

The photographic unit worked under direct orders of General Pershing and the Chief Surgeon of the American Expeditionary Forces, and received favorable mention for its work.

Reviews in Moving Picture World are written from the screen—not press books.

Ward Traver, Portrait Painter, Enthuses Over the Artistic Merit of "The Gray Horizon"

THE artistic detail in "The Gray Horizon" is considered to be so good that an artist, Ward Traver, was asked to pass criticism on it. Mr. Traver is a noted portrait painter, and many of his paintings have been exhibited in New York and other large cities.

"'The Gray Horizon,' the Robertson-Cole production distributed by Exhibitors Mutual, proves that a picture may have sufficient artistic merit to attract and even give suggestions to artists. Some of the scenes showed remarkable lighting effects, artistic and true in every detail," commented Mr. Traver. Suggestions along these lines are often of considerable value to the artist.

"'The Gray Horizon' is the work of an artist. The art director showed an intimate knowledge of pictorial values in photographing nature's beauty. Productions of this order do much toward educating the public to the real value and beauty of art.

Says It Is Work of an Artist.

"The camera is in many instances as capable of expression as the brush. Though it cannot bring out life colors other than in graduated tones of black and white, it is especially sensitive to light rays, and the clever manipulation of them on interior sets has led to some really astonishing and beautiful effects.

"It has always been my desire to see the rising sun in motion pictures taken naturally rather than with artificial lights, and it is especially pleasing to know that this has been successfully done in 'The Gray Horizon.' The mountain peaks lapped by misty gray clouds with the sun gradually appearing above the horizon cannot help being a sight that will be enjoyed and fully appreciated. The artist can paint the sunrise in all its radiant beauty, but the camera alone may register its motion."

Sessue Hayakawa is starred in the picture.

Agree to Run Minnehaha Plant as Spokane Industry

THREE of the five organizations which will submit bids for the property of the Washington Moving Picture Company located in Spokane, at the sale, August 20, have assured Receiver Fred K. McBroom that if their bids are accepted they will continue to operate the Minnehaha plant as a Spokane industry.

"The court has set the minimum price at $25,000," said Mr. McBroom, "and I have received assurances that five firms at least will present sealed bids. The court requires that the $25,000 be paid in cash as soon as the sale is confirmed by Judge Oswald in superior court. This will require about five days and will give the new owners plenty of time to begin making pictures before the summer season ends. I have been approached by one firm that wishes to bid on the electrical fixtures alone, but I have been instructed to sell the plant as it stands."

D. Wellington Plater, who was formerly connected with the company in the making of the picture, "Fool's Gold," is organizing the Plater Photo Plays Corporation and expects to have the organization in such shape that he can submit a bid. In case the Plater company gets the plant, it promises to have a picture turned out in one month.

Spokane is watching the outcome.

Film of Strikers' Actions Shown to Judge in Theatre as Evidence of Interference

COURT was held in a picture theatre at Fort Wayne, Ind., last week, while a projection machine unreeled the unerring evidence of photography to the studious gaze of the judge. The incident is believed to have been the first in the history of American jurisprudence that a motion picture theatre has been used as a courtroom.

The use of the pictures was a part of a hearing on a petition for an injunction asked by officials of the S. F. Bowser & Company Oil Tank Works for a court order to restrain about 750 employes on strike from interfering with men at work in the company's plant.

Court Adjourns to Picture Theatre.

Following a brief session in the Allen County Superior Court room, the hearing was adjourned to the Transfer Theatre. Judge William N. Ballou took a seat well to the front, the voice of the bailiff proclaimed to those present, "hear ye, hear ye, the Allen County Superior Court is now in session," and there was flashed on the screen a long reel of motion pictures, purposed to tell the plaintiff's story of alleged interference by the strikers. After the showing of the picture, court reconvened in the regular courtroom.

At the instance of the S. F. Bowser Company, motion pictures have been taken of the activities of the strikers at and near the company's plant since the strike has been on. When the attorneys wished to introduce these pictures as evidence of grounds for a temporary injunction order being issued against the strikers and their sympathizers, the only way to do so was by the use of a projection machine.

Realizing that it would require considerable time and expense to erect a screen and install a projection machine in the courtroom, Judge Ballou consented to move court to the Transfer Theatre, which is situated only a short distance from the courtroom.

Lotz Becomes Select's Los Angeles Branch Head

H. E. LOTZ, formerly Pacific representative for Select Pictures, has been appointed manager of the Los Angeles exchange.

As Pacific representative, Mr. Lotz divided his time between the branches at Denver, Salt Lake City, Los Angeles, San Francisco and Seattle.

Mr. Lotz has been associated with the motion picture industry for a number of years. He first affiliated himself with Select as manager of the Denver exchange. At the time of the Selznick-Select Convention in New York last Spring, Mr. Lotz was appointed to the position of Pacific representative. Ever since his association with Select, Mr. Lotz has been one of the shining lights of the organization, and the officials of the home office look to him for even greater things in the future.

Changes Management Twelve Times.

Twelve times in the past four years the Dream Theatre, at Cliftondale, Mass., has gone under new management. It is open again with lucky thirteen.

Have You a Staunch Heart for the Complex Mysteries of Life? Then Match It Against the Power of "The 13th Chair."
Three sharp angles of insight into the suspended mystery of the Pathe feature. At the left is Marc MacDermott, whose many friends will be pleased with his work in this production.

STRIKE PROBE INVOLVES EXHIBITORS

Winnipeg Theatremen Who Co-operated with Agitators Accused of Usurping Power of State

IN the prosecution of riot leaders during the recent labor troubles in Winnipeg, a number of interesting facts affecting the operation of local moving picture theatres during the strike period of six weeks have been brought out by the investigating commission. In the early days of the disorder, a "strike committee" notified the exhibitors that they would be permitted to reopen their theatres providing they displayed cards in the lobbies which conveyed the information that the strike committee was permitting the opening of the theatre. In this way, it has been argued, the ringleaders usurped the authority of the Government. This was one evidence, according to the prosecuting attorneys, that the members of the strike committee are guilty of seditious conspiracy.

Public Showed Resentment.

George W. Graham, manager of the Avenue Theatre and an official of the Manitoba Exhibitors' Association, testified that he had placed one of the permit cards in his lobby when he reopened, but that he had taken it down when the public showed resentment. Graham declared that he understood that the object of the strike committee in "permitting" the reopening of theatres was to keep the people off the streets as much as possible. The strike committee had also given him a slide reading "Working in harmony with the strike committee," but he had not screened it. Graham declared that a number of the operators who had gone on strike a second time, had not been given their old jobs back.

Government Made Threat.

Benjamin Bloom of the Dominion Theatre swore that the strikers' cards had been removed from his theatre when the provincial government had threatened to cancel the provincial license for the theatre unless he did so. When the cards had been removed, the patronage increased. Bloom declared that some of the people looked upon the cards as a joke.

M. C. Ferguson, of the Colonial Theatre, secretary of the Exhibitors' Association, swore that he had written a letter as secretary of the association in which he had pledged that the exhibitors would not show "inflammatory pictures," but that he had done so on his own responsibility and with the co-operation of an official of the operators' local as an aid in getting the operators back to work. One of the prosecuting lawyers then argued that this agreement was tantamount to a censorship of pictures and in this the strikers had usurped the power of the state as to censorship.

This was practically all of the evidence submitted at the hearing which affected the Winnipeg exhibitors. The result of the hearing has not been announced.

Universal's Screen Magazine Has Hitchcock, Galli-Curci and Schumann-Heink as Contributors

AS an indication that the New Screen Magazine, the novelty film released by Universal is obtaining a firm foothold on the picture public, Hal Hodes, editor, stated the week of August 10, that the patronage of the magazine has increased 100 per cent. since it was put under his guidance last fall.

A campaign has been begun through the advertising columns of the newspapers for ideas—ideas that can be worked into suitable material for the film, and persons submitting suggestions that are found to be of the sort required are being paid handsomely for their efforts. Suggestions are pouring into the editorial office from both exhibitors and patrons. Furthermore, Mr. Hodes has just returned from a trip to Chicago where he bought $65,000 worth of film comprising subjects suitable for Screen Magazine purposes.

Takes Over Coytesville Studios.

The requirements of this single release have grown to such proportions during the last few weeks that the motion picture studios at Coytesville, N. J., have been taken over by the magazine, are being thoroughly overhauled, and when completed will be one of the most up-to-date film repositories and motion picture workshops in the country.

Arrangements have also been made with prominent persons to contribute interesting bits of material. Included in the list of contributors are Lillian Russell, Raymond Hitchcock, Madam Galli-Curci, Madam Schumann-Heink, Senor Falconi, Dame Curtsey, Senator J. Hamilton Lewis and S. Zalud.

The fame of Russell, Hitchcock, Galli-Curci and Schumann-Heink is broadcast. Dame Curtsey is an authority on etiquette and has conducted magazine departments on the subject. Zalud is one of New York's leading designers of women's clothing and is known throughout the country. He is also the originator of the costumes used in many theatrical productions, including scores of Broadway successes. Formerly he designed all the costumes used in the Winter Garden productions.

The effect gained in the Futurist Movies is striking and the subject has excited much comment both in and out of the motion picture craft.

Another exclusive New Screen Magazine process is the device by which distant objects can be photographed. The immense possibilities of slow motion photography were seen at once by the compilers of the magazine and advantage has been taken of the device in preparing future issues of the film.

Mr. Hodes, as editor of the magazine, is combing the world through his representatives for unusual subjects that will interest patrons of the film. Among the latest examples of this kind are views of a monorail road in Ballybunion, Ireland, one of the few of its kind in the world.

John W. Krafft, formerly a newspaper paragrapher, jokesmith and column conductor, is writing the titles for the release.

A Drama of Fear, Mystery, Despair and Joy Seen in These Four Views of Corinne Griffith in "The Bramble Bush." The brambles were fiendish for a while, but as the view at the right testifies, Corinne has triumphed in her latest Vitagraph feature.

"Widow By Proxy," Marguerite Clark's Next Paramount Is Her First on Selective Booking

"WIDOW BY PROXY," is the vehicle which has just been picturized by Marguerite Clark, Paramount comedienne, for her next Paramount offering. This production will be her first offering under the selective booking plan.

Catherine Chisholm Cushing, a well-known playwright, was the author of the play from which "Widow by Proxy" is an adaptation. The original play bore the same title as the picture, and is considered one of the author's best contributions to the drama.

Julia Crawford Ivers wrote the adaptation. Mrs. Ivers is known as one of the successful scenarists.

Walter Edwards handled the megaphone during the filming of this production, while Hal Young and James C. Van Trees are responsible for the photography.

The story is delightful. It concerns the adventures of a young bachelor maid who, as a favor to her friend, a young widow, donned her widow's mourning and went under her name, to Pennington Manor, the home of the widow's husband's old maid aunts, to collect the supposedly dead man's share of his uncle's estate, which now rightfully belonged to the widow.

A strong cast supports the star. Playing as leading man is Nigel Barrie. Others are, Brownie Vernon, Gertrude Norman, Gertrude Clair, Jack Gilbert, Al W. Filson and Rosita Marstini. Fred Robinson was assistant to director Edwards.

N. A. M. P. I. Increased Membership During July

NOT the least tangible result arising from the enthusiasm and general publicity attending the third annual meeting of the National Association of the Motion Picture Industry was the jump made in membership during last month. Twelve new members were received into the organization during July, a record since the inception of the association.

At the Rochester meeting Executive Secretary Frederick H. Elliott's report showed that a consistent growth in company members had been maintained each year. In 1917 the total was seventy-three, in 1918 eighty-two, and in 1919, ninety-three. The twelve new memberships during July are due to a growing realization on the part of the industry of the accomplishments of the National Association for its benefits. Here are the new members: Realart as producers and distributors, Burton Holmes, Edgar Lewis, Les Films Albert Dulas de Paris, De Vry Corporation, Carrier Engraving Corporation, Poster Advertising Corporation, Nicholas Kessel Laboratory, Capital Film Company, Celebrated Players Film Company and Unity Photoplay Company.

Applications for the above memberships were received without special solicitation, a significant feature being that several applicants were not directly concerned in the motion picture trade. Their support was given, they declared, in recognition of the service of the National Association to its members and from a feeling of sympathy with its general aims.

The following tabulated statement shows the Association membership which includes 93 companies:

Producer, Class A, 25; Producer, Class B, 5; Producers, Class C, 17; Exhibitors, Class 2, 1; Supply & Equipment, Class 3, 14; Distributor, Class 4, 15; Independent Exchanges, 3; General Division, Class 5b; Individuals, 72; Publications, 5; Exporters, 7; Bill Posting Companies, 1; Studio Directors, 1; State Right Buyers, 1.

"The Other Half" Soon Will Be Released by Robertson-Cole as Its Third Superior Picture

THE OTHER HALF" will be released by Robertson-Cole and distributed by Exhibitors Mutual as a Superior Picture. In six months, only two Robertson-Cole productions have been designated Superior Pictures. "The Other Half" is the third to be placed in that category.

Superior Pictures are productions that meet with a rigid standard as to story, detail, direction and general appeal, established by critical officials of the Robertson-Cole and Exhibitors Mutual organizations.

The production was written and directed by King Vidor for Brentwood. It is another one of those examples of camera drama which reflect the realities of life. Its universal appeal and timeliness are other factors which aided in its selection as a Superior Picture.

The production is based on a simple drama of life, the underlying theme of which is brotherhood. In this simple tale of love and royalty which fundamentally exists even between the "classes" and the "masses" there are situations as absorbing as any that may be found in the eternal triangle plays.

Class Distinction Is Theme.

The theme turns upon the subject of class distinction, the gap between the capitalist and the laborer, but never does it reach the stage of being a preachment. Four characters, two representing the one half, the classes, and two the other half, the masses, are linked together, the girls by natural feminine sympathy, and the men by the bonds of steel and blood of the trenches.

No star is featured, but each player fits his or her part as though made for it. The work of Zasu Pitts, the Jazz Kid, is unusual. Florence Vidor, Charles Meredith and David Butler have prominent parts.

This picture is the third Robertson-Cole production directed by King Vidor.

Gets Greatest Number of Contracts.

Lester S. Tobias, salesman for Exhibitors Mutual in the Connecticut and New York State territories, received word this week from the home office of his firm, that he was declared winner of a contest that was held by Exhibitors-Mutual throughout the United States and Canada branches for the greatest amount of contracts secured during June.

Mr. Tobias, has been with Mutual for the past five years in Connecticut and set about to uphold the New York exchange for pep and efficiency, and his reward will be a handsome check.

Loneliness and the Man Who Fought It Up on the World's White Roof in the Fox Picture, "Wolves of the Night." His arms ached to hold his own baby, and that moment is almost in his grasp at the right. Showing William Farnum in his newest feature.

ANTI-TAX MACHINE NEAR COMPLETION

Chairman Blumenthal Reports Movement for Repeal Is Now Backed Almost Ninety Per Cent

REPORTS received this week by Louis F. Blumenthal, chairman of the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., show that the organization of the committee's fighting machine is 90 per cent. completed.

From California, Nebraska, Oklahoma, Michigan, Indiana and the states of the Northwest came reports that meetings of exhibitors in those states resulted in the adoption of the committee's plan of action. Hundreds of petitions have already reached Washington and will continue to pour in. In most of the states the necessary funds to carry on the fight are being provided, the Cleveland plan of financing having been adopted in many cases.

Movement Receives Impetus

The movement received fresh impetus on August 11, when an organization representating all lines of the industry, following the lead of the motion pictures exhibitors, wrote to President Wilson and every member of Congress asking for a repeal of all the war time taxes. The need of an immediate repeal of the taxes is now recognized by leading members of both parties.

A definite date when the Ways and Means Committee of the House of Representatives will take up the motion picture taxes has not been fixed, as the committee has many other matters under consideration. Chairman Joseph Fordney of Michigan, chairman of the committee, has been personally interested in the campaign through the efforts of Phil Gleichman of Detroit.

Must Substitute Revenue.

Until this hearing takes place it is important that exhibitors continue to circulate petitions and write their congressmen. A number of congressmen and senators have inquired as to what sources of revenue will be substituted for those taken away if the motion picture taxes are repealed. They have been informed that the injustice of these taxes is as grave as the soda water and ice cream taxes and operates against the same class of people—the masses and the men who provide the entertainment for the masses—and that the same means for making up a deficit caused by the repeal of the soda water tax should be employed to bring in the revenue which would be lost by the repeal of the motion picture taxes.

United Pictures Join Movement.

Every member of the United Picture Theatres of America will know this week that there is a campaign on. Through the co-operation of J. A. Berst and Milton Goldsmith the front page of the United Exhibitor sent out to each member of the organization was devoted to the tax campaign. A letter personally signed by Mr. Berst appeared on the front page of the publication and another letter to the employes appeared on page three.

Chairman Blumenthal was advised on August 11 that the exhibitors of California were solidly back of his committee. The following telegram shows what is going on out there:

"Harry Leonhardt accepts appointment as state director of tax campaign and would like instruction regarding arrangements to take care of incidental expenses. H. H. Bosley, president theatre owners' association, is enthused and promises Leonhardt support of seven-five theatres, co-workers and attendants and believes he can raise money."

This lines up the Pacific slope states. Last week the Northwest exhibitors executive committee selected a state director in Washington, Montana, Oregon and Idaho, and the local campaigns are under way.

No time was lost by Harry Nolan of Denver in getting action from the exhibitors of his state. The Colorado congressional delegation has always treated the exhibitors of Colorado with the utmost consideration and Mr. Nolan and his colleagues believe their national lawmakers will aid them in this fight. Every Colorado Congressman received a wire asking him to confer with his associates from the state and unite to repeal the taxes.

New Jersey Exhibitors at Work.

Under the direction of Dr. H. Charles Hespe of Jersey City, the exhibitors of that city are carrying on an intensive campaign and have heard from all their congressmen. The New Jersey newspapers have aided the campaign.

One hundred per cent. organization and efficiency is reported by Percy Wells of North Carolina, in whose state the campaign has been actively under way for a month. C. H. Bean of New Hamphire has completely organized his state. Eugene W. Clarke of New Orleans is directing the fight in Louisiana and taking a keen interest in the adjoining states. R. H. De Bruler of Georgila has been active in the campaign since its inception.

How to Use the Petitions.

Exhibitors who are in doubt as to the most effective method of handling petitions are advised that they should be placed in the most accessible parts of the theatre where patrons are sure to pass them. Attention should be called to them on the screen. When twelve or fifteen names have been affixed a petition should at once be sent to the congressman representing the district in which the signers reside. Bunches of petitions are not to be sent in one consignment as the committee desires them to have a continuing effect upon Congress.

Neilan Selects Personnel of "The Eternal Three"

MARSHALL NEILAN will soon start work on his initial independent production for First National Exhibitors' Circuit, "The Eternal Three," an adaptation from Randall Parrish's book, "Bob Hampton of Placer."

Lewis Stone will play the part of Bob Hampton; Marjorie Daw, leading woman for a number of stars, will portray the leading feminine role; Mahlon Hamilton, who played the title role in "Daddy Long Legs," will be the third side of the triangle; Wesley Barry, the freckle-faced youth who was recently brought into nation-wide favor on account of his work in "Daddy Long Legs," will be a little bad man armed with six-shooters nearly as large as himself.

Al Green will be assistant director to Mr. Neilan; Tony Gaudio and Henry Cronjager will attend to the photography; Ben Carre will be art director; "Buck" Ewing, light director; Joe Eller, superintendent of laboratory work, and Ferdinand Pinney Earle art titler.

A Simple Story Is "The Right to Happiness," But One That Takes You to the Rock Bottom of Human Emotions.
Dorothy Phillips reaches the height of her power in this, her latest feature for Universal, whose forces are preparing to give it a great exploitation.

Colorful and Spectacular Episodes to Be Part of First Rolfe Picture for Fisher Features, Inc.

THE element of the gorgeous and the spectacular achieved by the employment of large ensembles and of massive scenic investiture will be evident in the first B. A. Rolfe pro-production made for the new firm of A. H. Fischer Features, Inc. The subject, tentatively titled "The Shining Band," is now in process of production at the Thanhouser studios in New Rochelle under the personal supervision and direction of B. A. Rolfe with the co-operation of Chester DeVonde.

Based on Robert W. Chambers' story, "The Shining Band," which was adapted for the screen by Charles A. Logue, the subject has to do with fifteen rich clubmen who set out to build a fence around a little world all their own, stirring up a feud with an eccentric character named O'Hara, who is spurred on by Munns, the leader of the Shining Band.

The chief setting is the exclusive and luxurious Sagamore Club, conducted solely by and for the fifteen club members. The main room of the club is represented in a setting occupying 35 feet by 70 feet of the studio floor space and containing every luxury that vast wealth can command.

Mr. Rolfe, accompanied by forty people, members of his cast and technical staff, spent ten days in the Adirondack Mountains producing some of the exterior scenes. The engineers in the party were employed to build the dam which was destroyed.

Cincinnati Film Workers Strike Is Thing of Past

WHILE the strike of union employes which has been going on in Cincinnati for several weeks past is as dead as the proverbial mackerel, so far as the chance of any serious trouble or even inconvenience is concerned, the union officials still are making desperate efforts to save their face.

During the week Edward Kirsch, business agent of the Moving Picture Operators' Local Union, announced that William Canavon, first vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada, with headquarters in St. Louis, would arrive in the city to assist members of the Film Exchange Employes Union to reach a satisfactory settlement with the film exchanges.

Just what activities Mr. Canovan has attempted are not known, but so far as the exchange managers are concerned, they claim that they have nothing to arbitrate or adjust, and that the situation from their viewpoint is at present eminently satisfactory. It is known that many of the former employes have made application for their old positions under the conditions existing before the union was formed, and some of them have been reinstated upon their declaration that they had resigned from the union.

However, there are still many of them out, and the managers are firm in their determination not to recognize any union or to treat with their former employes except as individuals. All films are being shipped on schedule time, they say, and business is going along as usual.

Reynders Is Appointed a Westinghouse Manager

ARTHUR B. REYNDERS, former director of production of the Westinghouse Electric and Manufacturing Company at East Pittsburgh, has recently been made works manager of its East Springfield plant. Mr. Reynders was graduated from the University of Tennessee as a civil engineer in 1895 and as electric engineer one year later. In 1899 he accepted a position as draftsman on switchboard and switchboard apparatus with the Westinghouse Company, since which time his promotion has been steady.

The new East Springfield works will manufacture small power motors and automobile starting, lighting and ignition equipment. Mr. Reynders is now busy supervising the installation of machinery for the new plant.

Mr. Reynders is a member of the American Institute of Electrical Engineers, the Engineers Society of Western Pennsylvania and the Association for the Advancement of Science.

A. E. Kaiser, who has been assistant to director of production since 1912, has been appointed director of production.

Devises Novel Advertising Stunt for "Red Lantern"

NAZIMOVA'S spectacular production of "The Red Lantern," released through Metro Pictures Corporation, is now available for booking in Pennsylvania. The Keystone commonwealth is the last of the big Eastern states subject to "The Red Lantern" invasion.

Robert Lynch, manager of Metro's Philadelphia branch, with offices at 1321 Vine street, has been successful in co-operating with the McCarthy and Fisher Music Company, in the Keith Building, in booming "The Red Lantern" song along with the picture. This music company has an automobile truck with a Nazimova record on it, approximately ten feet in diameter, for an advertising stunt to work in conjunction with the showing of the picture. All the Philadelphia exhibitor has to do is get in touch with the music company, and the truck is placed at his disposal. Moreover, a $500 Victrola, with a special "Red Lantern" record, will be lent to the exhibitor for the time he books the picture. This also is free.

Will Enforce Playing Dates.

Exhibitors in District of Washington territory are not to be permitted to exhibit films received by them in advance of play date without first securing permission from the exchange handling the films. In many cases, it is necessary to ship films to distant points two and three days ahead of the date for which they are booked to be exhibited. The theatre men, it is reported, some times take advantage of an opportunity to show the films for two days, instead of one, or on a day other than the date booked.

The Torrent of Life Was Dark in "The Other Half" Until the Cheeriness of Zasu Pitts Made It Sparkle Once More.
Zasu Pitts, Florence Vidor and Dave Butler are the featured players in "The Other Half," a Brentwood production distributed by Robertson-Cole through Exhibitors Mutual.

MUTILATION OF FILM IS NOT FAIR PLAY

Practice of Cutting Feature to Make Room for Extra Reel Constitutes Unwarranted Sabotage

By Jesse L. Lasky

ON a previous occasion I was impelled by force of circumstances to inveigh against the pernicious habit on the part of some exhibitors of cutting certain parts of a motion picture feature so as to crowd a greater variety into their program. I pointed out at that time the evil of this procedure and endeavored to show that there was no more fairness in this than there would be if a dealer in books cut out a number of the pages and sold the volumes to his customers as perfect copies.

I believe the arguments that I advanced in this previous instance had some effect; there has, I understand, been a notable decline in the cutting of pictures. But I have just noticed another phase of the same thing which in a way is hardly less injurious or unfair.

Not Playing Game.

Exhibitors who for one reason or another, generally for the purpose of shortening a feature so as to get in another reel of different character on their program, eliminate the main titles, the credit titles, etc., and start the picture with the first subtitle of the story, are not playing the game.

It may, at first thought, seem less detrimental to the photoplay if merely the introductory matter is removed, but one has only to reflect that by cutting these titles, the spectators are frequently left in the dark as to the names of characters, the very title of the play itself, the players, the director and others. They strive, through the first reel to get head or tail of the thing and lose much of the enjoyment. It is equivalent to seeing a stage drama without a program.

Annoys Film Patron.

There is this, also, to be considered: The director of a picture in these days means much to the inveterate film patron. It would be surprising no doubt to know just how many people go to see a picture, not alone because of the star, the cast in general, or even the story—but because so-and-so has directed it. The author of the modern photoplay deserves the consideration of the exhibitor surely. To eliminate his name is to destroy one of the elements of appeal, particularly where the author is a noted one in literary, dramatic or photoplay circles. Indeed, every name mentioned in the introductory titles is of importance, means something to somebody in the audience and sometimes a great deal to a great many.

Frequently there is an introductory title following the main title which gives a sort of argument or synopsis of the story, setting of the play, so to speak, and in many cases this is indispensable to the proper understanding of the plot that follows.

Experts Should Do Cutting.

Producers of pictures are in this day and age supposed to be capable of determining what is essential to a picture. They are not anxious to add unnecessary footage. In our own productions for Paramount-Artcraft we strive to eliminate everything that is not absolutely essential. Men and women who are experts devote their time and draw their salaries for the purpose of preparing accurate and succinct titles, etc. Editors prune these to the last degree. When they have finished it is obvious that there is little leeway for the exhibitor who has made no study of the subject to cut at his own sweet will.

I hope it is unnecessary for me to again suggest the possibility of some drastic action being imperative on the part of producers to prevent these unfair methods on the part of certain exhibitors. The public must be protected. Any wholesaler would insist on his retail customers or jobbers being restrained from mutilating goods before selling them to the consumers. The cases are parallel.

Hunt Stromberg Resigns from Goldwyn to Direct Service and Exploitation for Selznick

HUNT STROMBERG, who founded the service department for Goldwyn Pictures Corporation, and who was for the past fourteen months director in chief of its service and exploitation divisions, has resigned from the Goldwyn organization to become director of service and exploitation for Selznick Pictures, effective Aug. 18. Stromberg is a former newspaperman, and prior to his affiliation with Goldwyn was owner of an advertising agency executing national merchandising campaigns for a number of prominenet advertisers.

The Selznick home office and field exploitation forces will be further enlarged, with increased facilities for the accomplishment of many distinct innovations in local and national exploitation. An exhibitors' service department, fouded along practical lines adapted to the wishes and requirements of showmen, will be among the first additions to Selznick co-operative service.

Increase Popularity of Theatres.

This department, operated by experienced and skilled men under the supervision of Stromberg, will conduct an intensive campaign of personal service, directing its efforts not only for the promotion of individual Selznick and Select productions, but also with a purpose of strengthening the prestige of theatres and heightening their importance in the communities they serve.

A systematic survey of territorial conditions and the individual needs of Select-Selznick customers will precede the work of this department.

An exhibitor-organ and a new, improved style of press book are included in the early plans, full details of which will be announced later. Stromberg will also co-ordinate with the advertising and publicity departments, with the purpose of allying the exploitation of individual pictures with the general work conducted by these divisions.

Devised Illustrated Lobby Displays.

Stromberg is the originator of illustrated lobby displays which show in chart form how to prepare and arrange lobby exhibits and stage settings at minimum expense and effort. He is also said to be responsible for the introduction of "editorials" in press books, the purpose of which is to review the pictures from the exhibitors' own angle and set forth the box-office possibilities and exploitation angles minus all forms of exaggeration. During his association with Goldwyn, he staged many of the most successful national exploitation drives, including several which broke into print on the first page of the leading newspapers.

He Wouldn't Hire Our Soldiers—The Plotter Sinister in "Everybody's Business."
The hero has tracked the plotter and his assistant and the hour of retribution is near in this picture released by W. H. Productions.

Twelve Chaplin Reissues Will Be Released at Six Weeks' Intervals Commencing October

ANNOUNCEMENT is made by William J. Clark, president of Exhibitors Mutual Distributing Corporation, that the twelve Chaplin Classics will be released at intervals of six weeks, commencing October 5. These classics are the twelve Mutual-Lone Star specials, produced by Charlie Chaplin under his $670,000 a year contract with Mutual.

Negative rights to the series of two reel comedies were acquired late last spring by the Clark-Cornelius Corporation of which Mr. Clark and H. C. Cornelius, vice-president of Exhibitors Mutual, are the principal owners. The productions will be sold under series booking, with special pre-release and protection to the larger theatres in larger centers. Contracts have already been closed in more than twenty-five cities for exclusive pre-release presentation.

The schedule of release follows: October 5, 1919, "The Floorwalker"; November 16, "The Fireman"; December 28, "The Vagabond"; February 28, 1920, "One A. M."; March 15, "The Count"; May 2, "The Pawnshop"; June 13, "Behind the Screen"; July 25, "The Rink"; September 5, "The Immigrant"; October 17, "The Adventurer"; November 28," The Cure"; January 9, 1921, "Easy Street."

Outlines Selling Policy.

The sale of the series is under the supervision of S. J. Rollo, director of sales and exchanges of Exhibitors Mutual, who outlined the selling policy. The twelve productions will be sold in series, on a definite six weeks' release schedule.

"The pictures have a definite value from the exhibitors' point of view. He is thoroughly familiar with every picture of the series. The principal objection against the series plan of selling as a matter of motion picture merchandising, does not apply to the Chaplin Classics. No exhibitor who buys the Chaplins buys a 'cat in the bag'."

The new edition will be in de-luxe form, with artistic new main titles and subtitles. The titles under which the productions were originally released will be retained that the exhibitor may capitalize upon the popularity of the titles themselves. A complete line of new advertising material will be issued including posters, lobby displays and slides.

Goldwyn Forces Certain Rogers Is Screen Success

SAMUEL GOLDWYN, Rex Beach, president of the Eminent Authors; Rupert Hughes and others in the Goldwyn organization now located at Culver City, viewed a completed print of Will Rogers' "Almost a Husband," last week.

Here is an extract from a wire sent by Mr. Goldwyn to Gabriel L. Hess at the home office, the day following the showing:

"Saw Rogers picture today and am certain he will create a sensation. Everyone, including Beach, very enthusiastic. He is absolutely in a class by himself."

The chief question was whether the Follies comedian could "get across" when robbed of his clever monologues. The most critical audience of directors and writers that Mr. Goldwyn could assemble on the coast was unanimous in its declaration that the "actor who doesn't act" has solved the problem of screen comedy without the loss of any of his laugh-getting power.

Shriners Liked "Sahara"

Eugene Roth, the power behind the California Theatre, San Francisco, received a letter from Harry Maundell, recorder of Islam Temple, which had charge of the recent Shriners' celebration in the California metropolis, thanking Mr. Roth for his special showing of "Sahara," J. Parker Read, Jr.'s Hodkinson release starring Louise Glaum, at the Temple.

"Parasols and Pippins" or "The Hardships of Being a Movie Star"
Gloria Swanson, leading woman in Cecil B. DeMille's Artcraft, "Male and Female," doesn't mind the terrors and difficulties of life on location on Santa Cruz Island.

"Right to Happiness" Will Open at New York Park

THE RIGHT TO HAPPINESS," the Allen Holubar production featuring Dorothy Phillips, is to be given its premier eastern showing at the Park Theatre on Columbus Circle, New York. The opening will be held on September 1. This announcement was made by Tarkington Baker, Universal's general manager.

The production is the largest one Universal has offered since the "Hearts of Humanity" picture.

The new production will be given an extended run in the Park Theatre. According to Mr. Baker, the picture will be widely advertised and exploited in a number of the New York daily newspapers, and other advertising and exploiting plans will soon be put into effect.

"The greatest love story ever told," is the exploitation title of the film, which deals with the experiences of a young Russian revolutionist who believes that the world will only listen to force and arms.

The Majestic Theatre in Boston will receive a four weeks' run of "The Right to Happiness." The Majestic is one of the largest theatres in the city of Boston.

"Mothers of Men" Not a War Story.

Because of misunderstandings and misprints on the subject, Edward Jose wishes to announce that "Mothers of Men," the first Edward Jose Production for Film Specials Inc., although adapted from the novel of the same name, by Henry William Warner and DeWitte Kaplan, will not be a war picture. The war element in the book has been eliminated, save only when necessary to give background and atmosphere to events which happen to have occured during war times but which would have the same dramatic value as a story during any period of life and history, and in any locale. The story is divided into two sections, the first part dealing with German episodes and the second part with French.

Christies Enlarging Stage.

Al E. Christie and C. H. Christie are enlarging their stage at the Christie Studio in order to accomodate the number of big productions now under way and planned for the near future.

Since starting his two reel Christie Specials, Al E. Christie finds he has not enough space to accomodate the large casts and sets, and a few weeks ago purchased a lot at the back of the present studio. A new prop room and new dressing rooms are also under way.

Lange Arranges Fox Luncheon.

Another Fox luncheon was given Tuesday, August 12, by the heads of the different departments at the Lafayette-Brevoort. These luncheons are given every two weeks. This one was arranged by F. W. Lange head of the foreign department.

Ellen Terry Will Appear in Character Part Not Calling for Youthful Makeup

THE usual difficulty met by producers desiring to present established stage stars on the screen without forcing them to play roles too youthful for their present age, has been overcome by those responsible for the elaborate Ellen Terry feature soon to be offered by Triangle Film Corporation.

"Her Greatest Performance," in which the "greatest actress on the English-speaking stage" will be presented to screen audiences, is written around a retired actress who has won the love of a tremendous following and is enjoying the fruits of her years of successful stage work when her only son, whose career as an actor promises to rival that of his celebrated mother, is accused and convicted of murder. He thinks that he is guilty, but in spite of his mistaken idea of the circumstances of the crime, his mother believes in his innocence and devotes every energy to saving him.

This role enables her to play upon the screen the part of a woman of exactly her own age and position, while at the same time placing her in situations which call for most powerful emotional acting. In this manner the love which audiences naturally bear for Ellen Terry should be strengthened by the sincere sympathy and intense interest awakened by the lovable character she is interpreting in the drama.

These conditions give Ellen Terry an opportunity to make the most of her splendid talents without the handicap of being miscast, which has had to be overcome by so many stage stars who have appeared in pictures. The plot develops naturally without the star being called upon to rise to occasion that call for the slightest stretch of her audience's imagination.

Soldiers Shown "Shoulder Arms."

Community dancing on the paved streets of Minneapolis came to a happy climax for returned soldiers, sailors and marines when "Shoulder Arms," the Charlie Chaplin comedy, was thrown on the screen at the Washburn Fair Oaks mansion.

More than 1,000 returned service men watched the famous screen comedian in his "over there" act. It was a free entertainment given by the War Camp Community Service.

"Better Times" Cards Are Distributed in Seattle

THE Seattle convention of the Northwest Film Board of Trade was advertised as a boost for "Better Times" convention. All of the hotels, stores and display windows carried "Better Times" cards. These were circulated by Newton Levi, Exhibitors Mutual's Pacific coast supervisor, and L. Wingham, manager of Exhibitors Mutual Seattle branch. This advertising not only carried the convention's message but also served to bring attention to "Better Times," the Robertson-Cole feature.

Get-acquainted remembrance cards, reading "Yours for 'Better Times'—Remember me—we met at Seattle, July 16, 17, 18 and 19"—were distributed among the delegates and visitors. These cards, signed by Mr. Levi and Mr. Wingham, were sent to all who signed the registration book.

Famous Players Has Special Press Bureau to Bring to Public Notice Its Educational Department Films

TO enlist the active support of the large section of the public that is interested in educational pictures and to tie this up for the direct benefit of exhibitors, John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, has established a special educational publicity bureau, the purpose of which will be to acquaint the general public with the pictures produced and distributed by the educational department and the non-theatrical distribution department of the corporation.

This work will be under the direction of Charles E. McCarthy, well known in motion picture publicity work.

Already an elaborate campaign has been inaugurated to bring the support of women's clubs, schools, churches and other organizations to the theatres that book the pictures produced by the Educational Departments.

Kind of Pictures.

It is believed that in the pictures produced by the Educational Department, these organizations have subjects that are not only consistent with their ideas of the educational value of pictures, but also are primarily entertaining and appealing to the general public. These pictures are the Paramount Magazine, a one-reel weekly release, which combines the cleverest epigrams appearing in the Smart Set Magazine, and those in the New York Evening World written by Helen Rowland, with an animated technical drawing and an animated comic cartoon, and the "So This Is America!" series, a group of one-reel subjects to be released monthly, which picture various places in America in humorous and distinctly original manner.

Nathan H. Friend, general manager of the educational department, in speaking of the appeal which these pictures have for people interested in educational work, said:

Will Allay Alleged Adverse Criticism.

"Numerous clergymen, leaders of women's clubs and educators, since the beginning of the industry, have been decrying the alleged bad influence which they say many motion pictures have, not only upon children, but also upon adults. Without going into this question—which has many angles, and which never will be settled satisfactorily for everybody—I believe that the pictures produced by the educational department will prove of immense benefit to exhibitors in allaying this criticism.

Educators Will Co-operate.

These pictures are types approved by women's clubs, clergymen and educators, and the theatre showing them is bound to win the support of these people. It is merely up to the exhibitor to acquaint the leaders among his patrons with the fact that he is showing these pictures. If the critics of the motion picture are sincere in their attacks, they cannot fail to co-operate with exhibitors showing these pictures.

Variety? Judging from These Views of Tom Mix's Latest, Tom's Going to Raise "57 Varieties" a Few Points.
"Rough Riding Romance" is the name of this Fox production, and it's filled with riding, romance, and the Mix brand of "roughness."

Goldwyn Working Out Plan Whereby Exhibitors Will Obtain Pictures Most Suitable for Their Clientele

IN accord with the policy of strengthening the service idea in every department, Goldwyn is perfecting a plan whereby the sales, exploitation, advertising and publicity departments will act in the closest harmony, not only in putting over a picture after it has been booked but in aiding exhibitors to get films peculiarly adapted to their theatres. It is recognized that a production may go big in one town and be disappointing in another because of different conditions and in spite of exploitation aids.

Goldwyn salesmen are being instructed that their duty goes further than merely booking a picture. They are expected to know the special requirements of the exhibitor with whom they are doing business, and see to it that he receives the Goldwyn picture most likely to make money in that particular theatre.

Must Know Conditions of District.

Salesmanship of this type demands a thorough knowledge of conditions in the territory covered, and Goldwyn officials figure that it pays in the long run, even if the salesman consumes considerably more time than is customarily allotted to covering a certain locality. In weekly talks at each of the exchanges, salesmen are impressed with the point that they are building up for the future market of Goldwyn pictures, as well as working for immediate sales, and that an important phase of their task is placing the right picture in the right place.

Gets Aid of Service Department.

After a film has been booked the exhibitor is assured of the assistance of the service department in arranging the most effective sort of exploitation. This is a part of Goldwyn's co-operative system and a factor in building up the confidence which is so essential to the maintenance of cordial relations and the conducting of business on a mutually profitable basis.

But it is recognized that the salesman is the forerunner of the exploitation expert and that to be a successful salesman he must supply pictures that will make the exhibitor successful. This is where the need for a careful study of a territory comes in, that the salesman may assist the exhibitor in finding pictures especially adapted to the taste of his particular clientele. The Goldwyn program is so arranged that films of all types are always available.

Jack White Engaged to Direct Lehrman Comedies

JACK WHITE, whose engagement by Henry Lehrman to direct forthcoming Lehrman Comedies has just been announced, is the youngest motion picture director in the country—and his claim to fame is further enhanced by the fact that he has already been directing for three years, or since he was eighteen years of age. Closely following his twenty-first birthday he was selected to take charge of the filming of the initial Lehrman Comedy for the First National Exhibitors' Circuit, and is now selecting his cast preparatory to beginning work under Mr. Lehrman's supervision.

Mr. White entered motion pictures five years ago as office boy for Mack Sennett, and rose successively to various other positions, until he had eventually taken part in every branch of work in the Sennett studio.

Thanhouser Plant Rebuilt for B. A. Rolfe Productions

B. A. ROLFE will produce his pictures in a perfectly equipped studio, as A. H. Fischer has practically made over the Thanhouser plant in New Rochelle, New York, which property he recently acquired by outright purchase, to be the home of B. A. Rolfe Productions.

The improvements take in everything from floor to roof. The old floors of the studio have been torn up and new ones laid, and the glass roofs have been covered with paint to permit the best results in photography with artificial light. A large amount of new lighting equipment has been added to the original layout.

The stocks of the property rooms and scenic departments have been greatly enlarged. The dressing rooms have been largely refurnished.

Arline Pretty Is Engaged to Star in the Williamsons' Serial "A Woman in Grey"

GEORGE H. WILEY, president of the Serico Producing Company, a new organization, formed recently to produce the novels of well-known authors in serial form, this week concluded negotiations for the appearance of Arline Pretty in the leading feminine role in the first of the company's offerings, "A Woman in Grey," by C. N. & A. M. Williamson.

The selection of Miss Pretty as the star of the new type of serial promised by the Serico company, was made, according to the officials of the organization, in response to the demand of a large number of exhibitors among whom a canvass was conducted. She won thousands of friends through her appealing characterizations as the heroine of Vitagraph's serial "The Secret Kingdom," and Pathe's chapter picture, "The Hidden Hand."

A cast of players well known in the serial field has been engaged for the picture. Henry G. Sell, leading man for Pearl White in several Pathe serials, appears opposite Miss Pretty. Other principals are Fred Jones, Margaret Fielding, James A. Heenan, Ann Brodie, Violet de Bicari, Mrs. Adelaine Fitzallen. Miss Fielding has appeared in important roles in a number of Fox productions in addition to being an established actress of the "legitimate" stage. Mr. Jones has appeared in a number of serial successes as well as special features.

Arline Pretty.
Who stars in "A Woman in Grey," an E. Lanning Masters production.

"Oh, Boy!" to Open New $200,000 St. Louis House

THE new Grand-Florissant Theatre, in St. Louis, built at a cost of approximately $200,000, will throw open its doors for the first time on Labor Day night.

As the opening attraction, Manager Goldman has selected "Oh, Boy!", Capellani's film version of the musical comedy, which Pathe is distributing. The selection of "Oh, Boy!" is a tribute to the drawing power of the picture, for by the time it is due to open the Grand-Florissant it will have played in a number of other St. Louis theatres.

The Grand-Florissant is considered to be one of the most beautiful theatres in St. Louis. It was designed with a view to the artistic and is a combination, in model, of several of the finest theatres in the United States. Manager Goldman will introduce many novelties to his St. Louis patrons.

Newman Theatre Robbed.

For the fourth time, a Frank Newman theatre has suffered from burglary. The Regent Theatre, on Twelfth Street, Kansas City, was broken into recently, the thief hammering off the combination to the safe and getting $980, it is reported. Mr. Newman is quoted as relating that each of the robberies of his theatres has occurred on Monday mornings, when the accumulated receipts of Saturday and Sunday are in the safes. The Regent's previous loss was $900 and the Royal, one of his theatres on Main Street, was robbed twice, the thieves getting about $2,000 each time.

Governor of Bombay Visits Metro.

Lieut. Col. Sir Popham Young, governor of the province of Bombay, India, paid a visit to the studio of Metro Pictures Corporation in Hollywood on his way home to England last week.

Col. Jasper E. Brady, head of the Metro reading department, escorted Colonel Young through the studio, showing him the big dark stages where the Screen Classics, Inc., productions are filmed.

Exhibitors Point Out Drawbacks to Open Booking in Letters to World Pictures

A LARGE number of letters are coming into the offices of World Pictures every day from exhibitors from all parts of the country relative to the recent article that appeared in the Moving Picture World concerning the new sales bait held out to owners and managers of motion picture theatres to induce them to swallow the selective booking proposition—the latest thing in picture distribution. The tenor of every one of these letters is along the same line—uncertainty as to the number of pictures that they will be able to secure this coming season and the boosting of prices.

Even though exhibitors have hardly become acquainted with the new scheme, which is only a few weeks old, still sufficient time has elapsed for the industry to realize that the "goat" is the man that supplies the sinews to keep the producers going. Just as the World Picture official said who contributed the article, "It is the same old bait with a new hook, line and sinker." What the exhibitor is asking himself, according to these letters that are coming in by every mail, is, Where do I get off?

Program Was Certainty.

"With the program I at least knew that I was going to get a certain number of features and they would cost me a certain set price," writes one prominent exhibitor. "With the selective booking with its specials, supers, itinerants and other fancy appellations for the coming releases I will have to stay awake at nights figuring how my booking sheet may be filled at prices that make it humanly possible for me to pay my rent, light, heat, employes, film service and have enough to buy food and clothes for my family.

"The distributor can quote a certain price for these selectives, and if I don't agree to pay it on the spot he knows that I will have to come around and see him with my hat in my hand and beg for it or keep my house dark. The program policy made it possible for me to get the financial aid necessary to secure a house. I could get a lease on showing my contracts for a regular steady showing of pictures at a price that convinced the banker that the loan was one with a minimum of hazard. I can't go now to a banker and show him a proposition that will check up as I have no certain figures of cost of film service or how many pictures I will get in a year."

Dislikes Percentages.

"Another new bait," said another correspondent, "is to play me on percentage. The first money goes to the distributor and then we share. I have to take the price of service for the film at the value set on it by the manufacturer. I have nothing to say about it. He can't lose any way in the world. The first money is his and if anything else comes in then we share. (If there is anything comes in)."

An exhibitor writing from Chicago says: "This selective proposition is like the man who comes to you and says: 'I want to make you a present of a beautiful enlarged portrait of your mother. It won't cost you a cent.' Having been born in Missouri I said: 'That's very kind of you, but where do you get off.' The answer I get is: 'Well, you see, we sell picture frames, and of course you will want a handsome gilt frame and a silk cord to hang the picture with.' You get a big star picture but you have to take a bunch of shelf warmers to get the big picture. With the program I got them as they came and all at a set price. If I thought they were no good I could get rid of the contract by giving reasonable notice."

John Lowell Begins to See Why an Inky Sky Has Spread Over "The Clouded Name"
He is determined to prove that there is something in his name, at least, in this World feature.

McShane Visits New York.

E. L. McShane, branch manager of the Washington (D. C.) Exhibitors' Mutual, was in New York last week. He reports that special train service from bone-dry Washington to Baltimore has been discontinued.

Boosting Attendance by Old but Effective Scheme

HERE'S an effective manner by which to attract patronage that may be familiar to many exhibitors throughout the country, but which is so simple and so inexpensive that it may have been overlooked in the rush for big exploitation schemes that are so much in demand these days. A representative of the Famous Players-Lasky exploitation department had occasion to visit the Van-Kelton Open Air Theatre, New York City, recently, and noticed that out of the 1,200 hundred seats some two hundred were empty.

The representative suggested a simple scheme to Manager B. K. Kyler which took form in the printing of blotters advertising the airdome. At one end was a coupon, admitting a child free of charge, providing an adult was brought along as guardian. The stunt proved effective. Several hundred of the blotters were distributed by newsboys while they were also given out at the airdome itself.

According to Mr. Kyler, the scheme appealed to Sidney Cohen, who operates a chain of houses in the Bronx, so strongly that he lost no time in adapting the idea to his houses. Considering the cost of the blotter stock and the printing the stunt can be adapted to any house, large or small.

"Where Bonds Are Loosed" Will Soon Be Released

WORLD PICTURES will release at an early date on its program a five reel picture entitled "Where Bonds Are Loosed." This photoplay was taken from E. L. Grant Watson's novel that was numbered among the six best sellers. Mr. Watson, the author, is an Englishmen who attracted no little attention from book reviewers when his book was published as this was his first effort as a writer.

Locale on Prison Island.

The scene of his story is two prison islands off the west coast of Australia and his subject is the reaction of the individual to the loosening of the bonds of civilization. Mr. Watson is a scientist who took honors at Cambridge and went to Australia as zoologist with an ethnological expedition, in the course of which he spent eight months on an island with only two other men. His experience did not yield as much zoology as it did human nature, and he has embodied his reflections on the trip in a tense and swift story.

The picture was directed by David G. Fischer, who also played the principal role. He was supported among other well known film players by Dixie Lee and Arthur Behrens. The tropical scenes were filmed on an island which belongs to the group geographically known as the Dry Tortugas, off the coast of Florida.

Gentry Suit to Recover $45,000 from Educational on Coal Picture Held for Complaint Amendment

BEFORE the trial of the action instituted against the Educational Films Corporation of America by the Gentry Film Company, Inc., to recover $45,000 damages for alleged breach of contract had proceeded very far in the United States District Court on August 13, Judge Hutcheson dismissed the jury upon the consent of both companies to allow the plaintiff to amend the complaint.

Contract Signed in March, 1918.

The Educational Films Corporation of America entered into a contract with the Gentry Film Company, Inc., in March, 1918, which was later modified by the execution of supplemental agreements to produce and distribute a film showing the development of the coal industry which was intended to portray mining conditions, the home life of the miners, the safety of operations, sanitation, rescue work, and the educational, amusement and recreational facilities afforded to the miners by the operators.

Previously the Gentry Film Company, Inc., had entered into a contract with the coal operators of West Virginia to produce and distribute an educational film of this character for a consideration of $30,000 and the company contracted with the Educational Films Corporation of America to produce the film at an expense of $25,000 and distribute the film—on a fifty-fifty basis.

Complaint Not Complete.

The complaint in the action failed to allege that the Gentry Film Company, Inc., was liable to return the payment of $30,000 to the operators in the event that the film was not distributed, and when Hobart S. Bird, counsel for the company, sought to introduce evidence on this phase of the case Harry G. Kosch, counsel for the Educational Films Corporation of America, objected that there was no allegation in the pleadings demanding damages from the defendant in connection with that liability.

Attorney Bird then moved to amend the complaint to incorporate a demand for the recovery of that sum from the defendant which Judge Hutcheson granted, and upon the motion of Attorney Kosch a juror was withdrawn and the case was declared a mistrial. Counsel for the defendant said he was not prepared to meet the new issue raised in the case and desired a reasonable time to prepare a defense.

Distribution Big Issue.

The case was placed on the foot of the calendar and will probably be tried the latter part of the month. The comparative results in distributing films on a state rights basis and on a national basis is expected to form an important issue in the trial of the suit, as the defendant contends that it was arranging to dispose of the film on the state rights basis when the litigation began.

The Plaintiff's Contention.

The plaintiff contends that the defendant has failed to perform its contract to distribute the film, alleging that while the film was completed last December, when a private showing was held which was attended by representatives of the trade publications, which published reviews of the film, and before the Education Division of the United States Fuel Bureau, the film has never been exhibited to the public.

Ford's Show House Construction.

The latest Ford Educational Weekly to be released by Goldwyn is "Home Made." It is a story of house building, and dramatizes every detail in the construction of houses. The picture reveals the source of supply of all materials which enter in the building of our living quarters; shows how they are obtained and how used.

Ollett Joins American Cinema.

Arthur Ollett, for two years business manager of Sanger & Jordan, and several Shubert attractions, has been appointed comptroller of the American Cinema Corporation. Mr. Ollett will assume his duties on Monday, August 18.

Smith Joins Selznick's Staff.

Myron Selznick, president of Selznick Pictures, announces R. Cecil Smith as the latest acquisition to the Selznick scenario staff. The engagement of Mr. Smith was effected while Mr. Selznick was in California.

Mr. Smith began his career as an actor several years ago with a Western producing firm. The scenario end of the business appealed to him and he soon found work writing continuities. As his scripts were produced, Mr. Smith gained in prominence.

Mr. Smith arrived in New York early last week and is already at work in the Selznick studio in the Bronx.

Chaplin Greatest Artist the Screen Has Produced

Rob Wagner in "Picture-Play Magazine"

AND the truth is, Chaplin is the greatest artist that the screen has produced, proclaimed so even by his compatriots. Have not Sarah Bernhardt, Beerbohm Tree, Mrs. Fiske, Rostand, and Yvette Guilbert acknowledged him the master pantomimist of the age? No second-rater ever became a world's champion, and when such a champion arises the intelligent thing to do is to seek the reasons for his greatness rather than deplore his Olympian achievement.

If the deplorers see only slapstick and vulgarity in Chaplin, how can they stand Shakespeare, for he was even gross at times? What the superficial critic does not see is that Chaplin understands the human heart with a sensitiveness such as only genius attains. Neither do they see what the greatest dramatic figures of the age have detected—his amazing dramatic values. And being professional deplorers, therefore lacking in a fine sense of humor, they cannot see his subtlest comedy which transcends all local boundaries and makes him the symbol of fun the world over.

When the world's foremost statesman, on the eve of the greatest event in history takes time before he sails from affairs of state to request a preview of "Shoulder Arms," it suggests that President Wilson's taste is deplorable or that the deplorers are possibly missing something too fine for their perception.

Film Author's Name Is Featured on Broadway

STARS or players in the screen world who have been wondering just what would be their share of the publicity and opportunities in what is unmistakably an "authors' year," found the answer last week at the Eastern premiere of Stewart Edward White's "The Westerners" at the New York Strand.

This first of the Benjamin B. Hampton-Great Authors' productions did a business throughout the week of record-breaking proportions, and up to Thursday night was running ahead of any summer attraction at the Strand in the past four years. On that night, the actors went on strike, closing thirteen of the "legitimate" theatres, the Strand in common with other picture houses turned away thousands of persons at all remaining performances in the week including matinees.

For the first time in the history of Broadway motion picture institutions the name of the author of a novel took the big place in the electric lights over the sidewalk street canopy of the Strand. Managing Director Jack Eaton billed "The Westerners" in his lights on the up and downtown sides of the canopy as "A Famous Story," Stewart Edward White's "The Westerners," and directly over the wide entrance to the Strand under the big canopy where the central attraction announcement is always placed for the theatre were the electric words: "'The Westerners' by Stewart Edward White." The name of the author was of equal dimension with the title of his story.

Frohman Company Finishes Ninth Texas Guinan Film

THE Frohman Amusement Corporation announces the completion of the ninth of the series of two-reel western productions starring Texas Guinan, and that although but five have been released as yet, it is expected that the thirteenth will be finished before the end of October. The final three stories of the series of sixteen have been completed.

In commenting on this achievement, the Frohman Amusement Corporation calls attention to the difficulties encountered. First it was necessary to create an entirely new producing organization, as the company had heretofore confined its activities to features. While Miss Guinan appears in each as a woman of the West, the stories have been so selected as to make her characterization in each widely different. This necessitated each story being written especially for the star. Of the nine productions already finished, no two of the authors resided in the same state, and three were written by persons who had never written for the screen before.

Smiling Jimmy Kelly Breaks Some News About Those with Whom He Met in the Tall Grass

LOOKS to me as if there is a general exodus of Arkansas exhibitors to New York and other points, and although I appreciate that they must have a vacation sometime or other, there is no use their all going off at the same time, for it simply "gums up the works" of a poor downtrodden Film Peddler trying to victimize someone into giving his Special Feature Productions a try-out.

Among those whom we found missing were:

Mr. and Mrs. O. C. Hauber, Hauber's Theatre, Pine Bluff, Ark.—at New York City, Coney Island and other Inland Points.

J. P. Belaski, owner of Royal Theatre, Hot Springs, Ark.—in Chicago and other points (Business?).

E. C. Robertson sold out his Mission Theatre, Eldorado, Ark., to Clarke & Dale, and has hied himself to the mountains (Fayetteville, Ark.). If there is another exhibitor in Fayetteville, lord help him, for Roby is a regular showman and has a bank roll.

Miss Lottie Gulledge, the charming little proprietor of the Royal Theatre, Arkedelphia, Ark., has just returned from a month's stay in New Jersey.

Manager H. D. Wharton, Pastime Theatre, Warren, Ark., motored through to Little Rock and other points north, securing new ideas for his theatre.

W. E. Spencer, who owns and manages one of the finest little theatres in Arkansas, at Monticello, has recently acquired the Lyric Theatre, at Lake Village, Ark., and will continue with both theatres under his management.

C. H. McChroskey, proprietor of the Allied Theatre, at Dermott, Ark., is drawing up plans for a 600 capacity theatre, which he expects to have open by fall. Business is exceptionally good at this point.

Theatre Construction Active.

E. A. Baredel, Palace Theatre, McGhee, Ark., will remodel in the fall with the idea of obtaining more capacity.

Elmer W. Harrell has opened his New Grand Theatre, Beardon, Ark. (375 capacity), and is running feature plays three days a week. He contemplates spooling reels nightly after November first.

Roy Gammill, formerly manager of the Amuse U Theatre, Millville, Ark., has turned his house over to the Ladies Aid Society of that village who are only projecting one night a week, namely Saturdays. Millville is an extremely quiet city; both of the residents work in the village saw mill.

The Airdome, at Thornton, Ark., is running nightly with the best shows obtainable under the able management of J. W. Meadows. This show belongs to the Stout Lumber Company.

E. M. Oslin, who manages the shows of the Grossett Lumber Company, at Grossett, Ark., has moved into his new summer theatre, built for him by the company. This town of Grossett is the "Garden Spot of Arkansas," and the patronage at the show is fine; the admission is low, as it is a company project and is run for the benefit of their employes.

Met J. B. Dugger, recently appointed manager of the new offices of the Metro and First National, at Little Rock, Ark., and he reports business good. Believe me, this Dugger boy is some hustler.

I note that Pathe has opened an office at Little Rock and that Fox and several others contemplate doing the same, which will make that city quite a booking centre, and proves my assertion that this business is expanding even more rapidly than we realize. A day is coming when anything that looks like a "key city" will have a representative office of every film exchange in existence.

Although a trade was rumored at Fordyce, it was in error. A. L. Stinson will continue as proprietor and manager of the Lyric Theatre at that point.

Sergeant W. P. Florence has returned from overseas after a stay of nearly two years, and immediately assumed the reins of his popular little theatre, the Brown, at Stamps, Ark. Florence is county chairman of his county in the American Legion.

Ward Van Hook, formerly of the Mission Theatre, Eldorado, Ark., will assume the position of assistant manager of the Victory Theatre, Fayetteville, Ark. Van Hook had several other offers to manage shows in other sections of the state, but refused them in order to be with his old friend, E. C. Robertson.

Praises Woman Manager.

Spent a day at Texarkana with that popular and extremely efficient general manager of Saenger Brothers Amusements at that point, Mrs. Eva Vernon. This little lady has three big theatres under her management, the Saenger, Hippodrome and Royal, and she handles them with that expert technique of showmanship that can only be found in the born showman. She has been connected with the Saenger interests for many years, and is considered one of their most efficient employes.

Met Dave Reed, formerly manager of Metro, Dallas, Tex., who is now connected with the R. D. Lewis Film Corporation. Road work is a novelty to Dave, but he says he likes it o. k. "Novelty" is right. You tell 'um, Al.

Watch for my next one labeled, "The Movie No Longer a Side Line." It is especially meant for the small town exhibitors. And still another one on "Mush, or What the Fans Don't Want."

Two More Houses Added to Allen Chain in Canada

THE week of August 10 added two more theatres to the large and rapidly growing chain of the Allen Theatre Enterprises with the opening of Allen's Danforth Theatre in Toronto, Canada, the home city of the circuit, and the reopening of the former Royal Theatre, Peterboro, Ontario, as the Allen.

The Danforth is the first of the new series of suburban or neighborhood theatres being built in Toronto by Jule & Jay J. Allen, there being five others in course of erection. In the Danforth, the Allens claim to have set a new mark in neighborhood theatre construction, for the building is one of the handsomest in Toronto and possesses all the beauty and attractiveness of a downtown house.

The Danforth seats 1,800, with all but 600 seats on the lower floor, and every one of them in front of the balcony, so that every spectator, no matter where sitting, has a full view of every portion of the house. There are three rows of loge seats in the front of the balcony, which occupies the portion of the house above the foyer and lobby. A ten-piece orchestra is supplying the music at the Danforth, which is located on Danforth avenue, just east of Broadview.

The Royal Theatre, Peterboro, has been completely refinished and redecorated since having been taken over by the Allens. Seats have been rearranged and many conveniences supplied. An orchestra is to be featured regularly at this theatre.

Dietenfass Produces a Blackface Comedy Series

THERE will shortly appear on the screen a series of two-reel comedies, in which the characters will be blackface artists of the genuine old minstrel type. They are being produced by Mark M. Dietenfass at his studios in Jacksonville, Fla. The first four are already completed and the fifth nearly so. They will be released monthly, the first in September.

Mr. Dietenfass made a test a short time ago before paying audiences who did not know they were acting as referees, whose decision meant success or failure to several people. For purposes of comparison, and as a test, two reels of blackface and two reels of white face were shown in prominent motion picture theatres to regular audiences. Not only did the audiences show greater appreciation and enjoyment of the blackface reels, but the committee of exhibitors who attended was unanimously in favor of the blackface as having greater value and possibilities. Mr. Dietenfass plans, however, to alternate blackface and whiteface for the first several releases until he secures a still wider verdict.

The principal parts are taken by Bobby Burns, Edna Reynolds, Jobynia Ralston, "Skinny" Renfrew and "Fatty" Filberts.

Clifford Bernard Kept Busy.

Clifford Bernard is kept busy by the number of "Yankee Doodle in Berlin" shows playing in the East. Two weeks ago when Fred McClellan resigned to go to the Paramount staff. Cliffford was called in from Redding, Pa., to take the vacancy left by McClellan's resignation.

Last week, Clif was ordere to Philadelphia to straighten out several matters, after which he returned to New York to resume the management of the Broadway Productions.

H. G. (Hank) Cassidy of the Feature Amusement Company of Richmond, Va., purchased the rights of Sol Lesser's "Yankee Doodle in Berlin" for the states of North and South Carolina, Georgia, Tennessee and Alabama. A company of Mack Sennett bathing girls will appear in person in conjunction with the picture in the larger towns.

Eight Houses Planned to Cost $5,675,000

HIGHER and higher mount the figures representing the investment in new motion picture theatre projects. This week's list shows the huge total of $5,675,000 for eight houses, as against last week's roster of $2,400,000 for nine. Page the man who said that the motion picture is losing its hold on popular favor.

Aurora, Ill.—Aurora Theatre Company will erect Silvan Dell Theatre store and office building, 120x140 feet, to cost $150,000.

Des Moines.—Grove Court Company will erect motion picture theatre at northwest corner of Nineteenth street and Cottage Grove avenue, to cost $600,000.

Chicago.—United States Theatre Company has plans for theatre to be erected at 701 West Sixty-third street, to cost $450,000.

Cleveland.—Joseph Laronge, 214 Williamson Building, has plans for brick, stone, terra-cotta and concrete theatre, to cost $3,000,000.

Dallas.—Interstate Amusement Company, 190 North State street, Chicago, plans to erect theatre here, to cost $450,000

Wichita Falls, Texas.—Dye, Ford and Rogers plan to erect one-story motion picture theatre with seating capacity of 1,500, to cost $125,000

Minneapolis.—Twin City Amusement Trust Estate has plans for motion picture theatre to cost $400,000.

St. Louis.—Marcus Loew, 1493 Broadway, New York, has plans for theatre to cost $500,000.

Paramount-Artcraft Pictures for Coming Season Receive Enthusiastic Comment from Exhibitors

AT THE home office of the Famous Players-Lasky Corporation, Walter E. Greene, vice-president in charge of distribution, stated last week that reports from all parts of the country indicate tremendous business for the exhibitors booking Paramount-Artcraft pictures under the 1919-20 plan.

"Under the new booking policy exhibitors are invited to see their pictures before they book them," said Mr. Greene, "and the quality of our product for the coming year has excited the most favorable comment from exhibitors everywhere, who have already seen some of these offerings. Our confidence in the merit of these productions makes it most desirable for us to allow exhibitors to see their pictures before renting them, and that this confidence is well founded has been evidenced most effectively during the past few weeks, ever since our exchanges began showing the new product to managers."

System Pleases Grauman.

Mr. Greene indicated as an example of how the new booking arrangement is being received by exhibitors a communication from Sid Grauman, whose Million Dollar Theatre in Los Angeles has become established in the trade as one of the most successful institutions of its kind. "After having exhibited 'The Third Kiss,'" writes Mr. Grauman, "the first photoplay under the selective booking plan to be played by Grauman's Million Dollar Theatre, I am thoroughly convinced that Famous Players has taken a vital step for the betterment of the picture industry, including producer, exhibitor and the photoplay public. The picture was a complete success as an audience attraction, and from a box office viewpoint it proved 100 per cent."

On his desk Mr. Greene has countless messages of a similar nature from exhibitors in both large and small districts who have already viewed Paramount-Artcraft pictures for 1919-20.

Daily Speaks Well of Sheme.

In addition to these reports from exhibitors, Mr. Greene has a number of newspaper clippings from cities where advanced showings were held in theatres and at which time all motion picture critics were invited. The most recent of these theatre trade showings was held at the Forsyth Theatre, Atlanta, Ga., when Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants" were put on. The presentation of these pictures was handled in a high-class manner and started at 10.30 in the morning until noon, the showing being resumed at 2 o'clock. A report from the Atlanta office of the Famous Players received at the home office expressed enthusiasm over the manner in which the productions were received by the trade.

The local newspapers voiced the sentiments of all present in their favorable comment concerning the films. As an example, Robert Moran, of the Atlanta Constitution, started his two-column display story about the affair as follows: "That the new booking of Paramount-Artcraft will surpass any in the history of this great distributing firm, was evidenced yesterday morning and afternoon, when leading exhibitors had the pleasure of being guests at the initial trade showing of the selective booking plan."

David G. Fischer
Who has signed to direct "Dad's Girl" for World Films.

David Fischer Will Direct "Dad's Girl" for World

WORLD PICTURES has secured the services of David G. Fischer to direct the picturization of "Dad's Girl," a play which has successfully been toured for many years.

Mr. Fischer before he took up screen work was an actor of prominence in many productions that had long runs on Broadway. He was leading man with the late Mabel Barrison in "The Blue Mouse;" with Henry Woodruff in "Brown of Harvard," stage manager for Julia Marlowe, and also Virginia Harned. He made dramatizations of Myrtle Reed's novels, "Lavender and Old Lace" and "The Master's Violin." These two plays were unusually profitable investments both for the producing manager as well as the author.

He also dramatized Emerson Hough's novel "John Rawn" in which Edmund Breese starred. After four years as leading man with the Bush Temple Stock Company in Chicago he was engaged by the Essenay Company in 1908 to direct Warren Kerrigan. After remaining with this organization for several years he joined the forces with the American Company where he remained for three and one half years as director and star.

Mr. Fischer has also produced special features for the Premier Company, American Commercial and other producers.

Plan Airplane Landing on Roof of Fox Studio

ANOTHER novel feature is contemplated for the William Fox building—one of the largest motion picture plants under one roof—which is now well on its way to completion at Tenth avenue, Fifty-fifth to Fifty-sixth streets, New York. William Fox has discussed with his architects, William Fried and the firm of Carlson & Wiseman, the practicability of erecting on the roof of the new building the first airplane landing platform for passenger-carrying planes in this city.

In accordance with Mr. Fox's suggestions, draftsmen are engaged upon alterations in the original plans to allow for the addition of this structure, permitting the landing of at least two regulation passenger planes, with hangars for even more. The platform is to be made of an all-steel frame-work, and is to be so designed in relation to the roof proper that it will not interfere with the lighting facilities which are to be made the outstanding feature of the new studios.

Upon the completion of the upper story and roof of the building, it is planned to continue the erection of this platform, so that it will be completed within the time schedule on which the contractors are working—the building to be ready for formal opening ceremonies October 1. To accomplish this, the contractors will engage a special crew of workmen for the airplane platform alone, and work will be pushed with all speed, regardless of expense, to finish on time.

Realart Condenses Four of Montgomery's "Anne" Books Into One Picture for Mary Miles Minter

FOR the first time, it is said, in the history of the motion picture business, a producing company has obtained the rights to several books in order to make one picture. Realart Pictures Corporation recently bought the four "Anne" books by L. M. Montgomery in order to provide Mary Miles Minter with a suitable story.

"Anne of Green Gables," one of the group, will be the title of the photoplay and the stories told in the series have been condensed into one continuity by Frances Marion.

"This is to be our first Minter picture," Arthur S. Kane, president of Realart, explains, "and, of course, we have been very careful to make a selection that would surpass the established standard of our star. In 'Anne of Green Gables' she has opportunity to bring to photodramatic life all the joys and sorrows, the smiles and tears, of young girlhood and sweet sixteen. We wanted to use features of all four of the Montgomery books—'Anne of Green Gables,' 'Anne of Avonlea,' 'Chronicles of Avonlea' and 'Anne of the Island'—and hence it was necessary to make four purchases instead of one. Probably we might have been able to pad one story into a passable photoplay, but such is not our policy.

"After we bought the books we engaged Frances Marion, author or adaptor of many of Mary Pickford's successful vehicles, to make the photoplay version. The four stories have been freely utilized to show as much of the story as possible of the beloved little orphan girl."

According to the publishers, more than 700,000 copies of the four "Anne" books have been sold. Production is reported to be proceeding rapidly. Miss Minter will return this week to her New York studios from Dedham, Mass., where the exteriors are being filmed.

Poems from "Heart Throbs" Will Be Filmed by Editor

THE book bearing the title of "Heart Throbs" grew out of an inspiration of Joe Mitchell Chappell, the Boston Magazine editor. He sent out tens of thousands of letters to people all over the world requesting them to send him the name of a short story or poem that gave them their biggest heart throb. The response to these inquiries furnished Mr. Chappell with the material for the book. The sales of this novelty ran into hundreds of thousands of copies.

Mr. Chappell has gathered from "Heart Throbs" eighteen stories that he will convert into the same number of two-reel pictures that will be distributed by the World Film Corporation. In order to get a consensus of opinion as to which of these was the most popular, Mr. Chappell sent letters of inquiry to the most notable captains of industry, leaders in art, education, science and literature, the outstanding figures in politics and diplomacy. The votes of these men and women were about equally divided for first choice between Julia Ward Howe's "Battle Hymn of the Republic," Oliver Wendell Holme's "The One Hoss Chaise," and James Whitcomb Riley's "Old Sweetheart of Mine." These will be the three first pictures made by Mr. Chappell's company. The studio work will be done in Boston.

Elliot Dexter Is Reported Recovering from Breakdown

ELLIOTT DEXTER, who has been ill for several months with a nervous breakdown brought on from overwork, is now rapidly recovering, and according to physicians in charge will be able to resume work about October 1. He will begin work at this time on his first personal starring vehicle, details concerning which are promised shortly.

Mr. Dexter has for several years been so much in demand that he had had practically no vacations, and he is such an extremely conscientious and careful worker that in portraying every role he has given himself wholly to it, with the result that his strength was gradually broken down.

At the conclusion of "For Better, for Worse," Mr. Dexter started on a vacation, intending to take a two-months' rest before beginning his next picture. He was recalled, however, to take the place of Monte Blue, who has been taken ill, in "A Daughter of the Wolf." At the conclusion of this picture he paid toll for his years of strenuous, continual work by collapsing completely. For several weeks he was lingering between life and death.

Twelve New York Houses Show "Wolves of Night"

AS William Farnum arrived in New York from the Pacific Coast, twelve metropolitan theatres were showing "Wolves of the Night," featuring him, to packed houses. The attendance records, also, which followed the initial showing, established new marks for several of these theatres—which include in Manhattan and Brooklyn, the Academy of Music, Audubon, Bayridge, Bedford, Crotona, Folly, Jamaica, Ridgewood, Star, Comedy, Jap Garden and the Nemo.

This record is considered chiefly responsible for the sudden rush of exhibitors in the vicinity for first and second-run bookings. These demands from the exhibitors also include straight booking on the whole series, the next of which is to be "The Last of the Duanes," from one of Zane Grey's popular novels, followed by "Wings of the Morning," based on the book by Louis Tracy.

Bowery's Atlantic Garden Is Center of Lease Suit

SUIT has been filed in the Supreme Court, New York County, by New Atlantic Garden, Inc., of which Albert S. Goldberg is president, through its attorney, Hobart S. Bird, to enjoin the Atlantic Garden Realty Corporation, the owner of the theatre premises at the Bowery and Canal street, New York, from selling the premises so as to permit the purchaser to cancel the theatre lease and thus dispossess the lessee and permit the new owners to appropriate the business.

It is alleged that notwithstanding the clause in the lease permitting a cancellation after a certain time upon payment of $10,000, the private agreement between the owner and the present lessee is that such option shall not be exercised except upon certain conditions and that the lessee should be secured in its full term of ten years provided by the lease.

It is further alleged that the owner proposes to sell the premises for $140,000 in such manner as to permit the purchaser to disregard the private agreement, thus enabling him to cancel the lease, dispossess the present lessee and appropriate the business now established and on a profitable basis. Improvements to the extent of $50,000 made by the lessee as specified in the complaint, show that the theatre was practically rebuilt and made one of the finest motion picture theatres in the downtown district.

New England Exhibitors to Hold Picnic at Dedham

DEDHAM, MASS., will be the Mecca of New England exhibitors on Sunday, August 17. From a distance of fifty miles or more around Boston they will assemble at Dedham for a big picnic, the features of which will include the filming of several scenes for a photoplay, luncheon, games and the meeting of Mary Miles Minter.

Miss Minter, assisted by her company, is to be the hostess of the occasion and the exhibitors will be present in response to invitations personally sent out by the Realart star. Miss Minter has been in Dedham for about three weeks making scenes for "Anne of Green Gables," under the direction of William Desmond Taylor.

The picnic is the result of visits which exhibitors have made within the last two weeks to the location where Miss Minter is working. Practically all of the exhibitors who have been in Boston on business recently have made the six-mile trip to Dedham, and, in addition, a large number of Boston exhibitors have been guests of the Minter company. The interest thus manifested suggested to Miss Minter the desirability of giving the picnic.

The star also, in response to pressing invitations from leading theatre managers, has visited Boston theatres. Thursday night she made seven personal appearances. Four downtown photoplay houses and three in the Back-bay district were included. In each case the star made a short address.

Thirteen Holds No Terrors for Leland.

The activities of the Leland Theatre Supply House, Simplex distributors for Maine, New Hampshire and Vermont, are reflected in the report received at the Simplex factory, showing thirteen Simplex machines sold in that territory during the month of July.

The theatres in which these machines were installed are Rex Theatre, Norway, Me.; New Priscilla, Lewiston, Me.; Browne's, Limestone, Me.; Albert, Berlin, N. H.; Queen, Manchester, N. H.; Star, Newmarket, N. H.; Park, Lebanon, N. H.; Opera House, Fairhaven, Vt., four of these theatres having installed two machines each.

Eight Houses Planned to Cost $5,675,000

HIGHER and higher mount the figures representing the investment in new motion picture theatre projects. This week's list shows the huge total of $5,675,000 for eight houses, as against last week's roster of $2,400,000 for nine. Page the man who said that the motion picture is losing its hold on popular favor.

Aurora, Ill.—Aurora Theatre Company will erect Silvan Dell Theatre store and office building, 120x140 feet, to cost $150,000.

Des Moines.—Grove Court Company will erect motion picture theatre at northwest corner of Nineteenth street and Cottage Grove avenue, to cost $600,000.

Chicago.—United States Theatre Company has plans for theatre to be erected at 701 West Sixty-third street, to cost $450,000.

Cleveland.—Joseph Laronge, 214 Williamson Building, has plans for brick, stone, terra-cotta and concrete theatre, to cost $3,000,000.

Dallas.—Interstate Amusement Company, 190 North State street, Chicago, plans to erect theatre here, to cost $450,000

Wichita Falls, Texas.—Dye, Ford and Rogers plan to erect one-story motion picture theatre with seating capacity of 1,500, to cost $125,000

Minneapolis.—Twin City Amusement Trust Estate has plans for motion picture theatre to cost $400,000.

St. Louis.—Marcus Loew, 1493 Broadway, New York, has plans for theatre to cost $500,000.

Paramount-Artcraft Pictures for Coming Season Receive Enthusiastic Comment from Exhibitors

AT THE home office of the Famous Players-Lasky Corporation, Walter E. Greene, vice-president in charge of distribution, stated last week that reports from all parts of the country indicate tremendous business for the exhibitors booking Paramount-Artcraft pictures under the 1919-20 plan.

"Under the new booking policy exhibitors are invited to see their pictures before they book them," said Mr. Greene, "and the quality of our product for the coming year has excited the most favorable comment from exhibitors everywhere, who have already seen some of these offerings. Our confidence in the merit of these productions makes it most desirable for us to allow exhibitors to see their pictures before renting them, and that this confidence is well founded has been evidenced most effectively during the past few weeks, ever since our exchanges began showing the new product to managers."

System Pleases Grauman.

Mr. Greene indicated as an example of how the new booking arrangement is being received by exhibitors a communication from Sid Grauman, whose Million Dollar Theatre in Los Angeles has become established in the trade as one of the most successful institutions of its kind. "After having exhibited 'The Third Kiss,'" writes Mr. Grauman, "the first photoplay under the selective booking plan to be played by Grauman's Million Dollar Theatre, I am thoroughly convinced that Famous Players has taken a vital step for the betterment of the picture industry, including producer, exhibitor and the photoplay public. The picture was a complete success as an audience attraction, and from a box office viewpoint it proved 100 per cent."

On his desk Mr. Greene has countless messages of a similar nature from exhibitors in both large and small districts who have already viewed Paramount-Artcraft pictures for 1919-20.

Daily Speaks Well of Sheme.

In addition to these reports from exhibitors, Mr. Greene has a number of newspaper clippings from cities where advanced showings were held in theatres and at which time all motion picture critics were invited. The most recent of these theatre trade showings was held at the Forsyth Theatre, Atlanta, Ga., when Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants" were put on. The presentation of these pictures was handled in a high-class manner and started at 10.30 in the morning until noon, the showing being resumed at 2 o'clock. A report from the Atlanta office of the Famous Players received at the home office expressed enthusiasm over the manner in which the productions were received by the trade.

The local newspapers voiced the sentiments of all present in their favorable comment concerning the films. As an example, Robert Moran, of the Atlanta Constitution, started his two-column display story about the affair as follows: "That the new booking of Paramount-Artcraft will surpass any in the history of this great distributing firm, was evidenced yesterday morning and afternoon, when leading exhibitors had the pleasure of being guests at the initial trade showing of the selective booking plan."

David G. Fischer
Who has signed to direct "Dad's Girl" for World Films.

David Fischer Will Direct "Dad's Girl" for World

WORLD PICTURES has secured the services of David G. Fischer to direct the picturization of "Dad's Girl," a play which has successfully been toured for many years.

Mr. Fischer before he took up screen work was an actor of prominence in many productions that had long runs on Broadway. He was leading man with the late Mabel Barrison in "The Blue Mouse;" with Henry Woodruff in "Brown of Harvard," stage manager for Julia Marlowe, and also Virginia Harned. He made dramatizations of Myrtle Reed's novels, "Lavender and Old Lace" and "The Master's Violin." These two plays were unusually profitable investments both for the producing manager as well as the author.

He also dramatized Emerson Hough's novel "John Rawn" in which Edmund Breese starred. After four years as leading man with the Bush Temple Stock Company in Chicago he was engaged by the Essenay Company in 1908 to direct Warren Kerrigan. After remaining with this organization for several years he joined the forces with the American Company where he remained for three and one half years as director and star.

Mr. Fischer has also produced special features for the Premier Company, American Commercial and other producers.

Plan Airplane Landing on Roof of Fox Studio

ANOTHER novel feature is contemplated for the William Fox building—one of the largest motion picture plants under one roof—which is now well on its way to completion at Tenth avenue, Fifty-fifth to Fifty-sixth streets, New York. William Fox has discussed with his architects, William Fried and the firm of Carlson & Wiseman, the practicability of erecting on the roof of the new building the first airplane landing platform for passenger-carrying planes in this city.

In accordance with Mr. Fox's suggestions, draftsmen are engaged upon alterations in the original plans to allow for the addition of this structure, permitting the landing of at least two regulation passenger planes, with hangars for even more. The platform is to be made of an all-steel frame-work, and is to be so designed in relation to the roof proper that it will not interfere with the lighting facilities which are to be made the outstanding feature of the new studios.

Upon the completion of the upper story and roof of the building, it is planned to continue the erection of this platform, so that it will be completed within the time schedule on which the contractors are working—the building to be ready for formal opening ceremonies October 1. To accomplish this, the contractors will engage a special crew of workmen for the airplane platform alone, and work will be pushed with all speed, regardless of expense, to finish on time.

Realart Condenses Four of Montgomery's "Anne" Books Into One Picture for Mary Miles Minter

FOR the first time, it is said, in the history of the motion picture business, a producing company has obtained the rights to several books in order to make one picture. Realart Pictures Corporation recently bought the four "Anne" books by L. M. Montgomery in order to provide Mary Miles Minter with a suitable story.

"Anne of Green Gables," one of the group, will be the title of the photoplay and the stories told in the series have been condensed into one continuity by Frances Marion.

"This is to be our first Minter picture," Arthur S. Kane, president of Realart, explains, "and, of course, we have been very careful to make a selection that would surpass the established standard of our star. In 'Anne of Green Gables' she has opportunity to bring to photodramatic life all the joys and sorrows, the smiles and tears, of young girlhood and sweet sixteen. We wanted to use features of all four of the Montgomery books—'Anne of Green Gables,' 'Anne of Avonlea,' 'Chronicles of Avonlea' and 'Anne of the Island'—and hence it was necessary to make four purchases instead of one. Probably we might have been able to pad one story into a passable photoplay, but such is not our policy.

"After we bought the books we engaged Frances Marion, author or adaptor of many of Mary Pickford's successful vehicles, to make the photoplay version. The four stories have been freely utilized to show as much of the story as possible of the beloved little orphan girl."

According to the publishers, more than 700,000 copies of the four "Anne" books have been sold. Production is reported to be proceeding rapidly. Miss Minter will return this week to her New York studios from Dedham, Mass., where the exteriors are being filmed.

Poems from "Heart Throbs" Will Be Filmed by Editor

THE book bearing the title of "Heart Throbs" grew out of an inspiration of Joe Mitchell Chappell, the Boston Magazine editor. He sent out tens of thousands of letters to people all over the world requesting them to send him the name of a short story or poem that gave them their biggest heart throb. The response to these inquiries furnished Mr. Chappell with the material for the book. The sales of this novelty ran into hundreds of thousands of copies.

Mr. Chappell has gathered from "Heart Throbs" eighteen stories that he will convert into the same number of two-reel pictures that will be distributed by the World Film Corporation. In order to get a consensus of opinion as to which of these was the most popular, Mr. Chappell sent letters of inquiry to the most notable captains of industry, leaders in art, education, science and literature, the outstanding figures in politics and diplomacy. The votes of these men and women were about equally divided for first choice between Julia Ward Howe's "Battle Hymn of the Republic," Oliver Wendell Holme's "The One Hoss Chaise," and James Whitcomb Riley's "Old Sweetheart of Mine." These will be the three first pictures made by Mr. Chappell's company. The studio work will be done in Boston.

Elliot Dexter Is Reported Recovering from Breakdown

ELLIOTT DEXTER, who has been ill for several months with a nervous breakdown brought on from overwork, is now rapidly recovering, and according to physicians in charge will be able to resume work about October 1. He will begin work at this time on his first personal starring vehicle, details concerning which are promised shortly.

Mr. Dexter has for several years been so much in demand that he had had practically no vacations, and he is such an extremely conscientious and careful worker that in portraying every role he has given himself wholly to it, with the result that his strength was gradually broken down.

At the conclusion of "For Better, for Worse," Mr. Dexter started on a vacation, intending to take a two-months' rest before beginning his next picture. He was recalled, however, to take the place of Monte Blue, who has been taken ill, in "A Daughter of the Wolf." At the conclusion of this picture he paid toll for his years of strenuous, continual work by collapsing completely. For several weeks he was lingering between life and death.

Twelve New York Houses Show "Wolves of Night"

AS William Farnum arrived in New York from the Pacific Coast, twelve metropolitan theatres were showing "Wolves of the Night," featuring him, to packed houses. The attendance records, also, which followed the initial showing, established new marks for several of these theatres—which include in Manhattan and Brooklyn, the Academy of Music, Audubon, Bayridge, Bedford, Crotona, Folly, Jamaica, Ridgewood, Star, Comedy, Jap Garden and the Nemo.

This record is considered chiefly responsible for the sudden rush of exhibitors in the vicinity for first and second-run bookings. These demands from the exhibitors also include straight booking on the whole series, the next of which is to be "The Last of the Duanes," from one of Zane Grey's popular novels, followed by "Wings of the Morning," based on the book by Louis Tracy.

Bowery's Atlantic Garden Is Center of Lease Suit

SUIT has been filed in the Supreme Court, New York County, by New Atlantic Garden, Inc., of which Albert S. Goldberg is president, through its attorney, Hobart S. Bird, to enjoin the Atlantic Garden Realty Corporation, the owner of the theatre premises at the Bowery and Canal street, New York, from selling the premises so as to permit the purchaser to cancel the theatre lease and thus dispossess the lessee and permit the new owners to appropriate the business.

It is alleged that notwithstanding the clause in the lease permitting a cancellation after a certain time upon payment of $10,000, the private agreement between the owner and the present lessee is that such option shall not be exercised except upon certain conditions and that the lessee should be secured in its full term of ten years provided by the lease.

It is further alleged that the owner proposes to sell the premises for $140,000 in such manner as to permit the purchaser to disregard the private agreement, thus enabling him to cancel the lease, dispossess the present lessee and appropriate the business now established and on a profitable basis. Improvements to the extent of $50,000 made by the lessee as specified in the complaint, show that the theatre was practically rebuilt and made one of the finest motion picture theatres in the downtown district.

New England Exhibitors to Hold Picnic at Dedham

DEDHAM, MASS., will be the Mecca of New England exhibitors on Sunday, August 17. From a distance of fifty miles or more around Boston they will assemble at Dedham for a big picnic, the features of which will include the filming of several scenes for a photoplay, luncheon, games and the meeting of Mary Miles Minter.

Miss Minter, assisted by her company, is to be the hostess of the occasion and the exhibitors will be present in response to invitations personally sent out by the Realart star. Miss Minter has been in Dedham for about three weeks making scenes for "Anne of Green Gables." under the direction of William Desmond Taylor.

The picnic is the result of visits which exhibitors have made within the last two weeks to the location where Miss Minter is working. Practically all of the exhibitors who have been in Boston on business recently have made the six-mile trip to Dedham, and, in addition, a large number of Boston exhibitors have been guests of the Minter company. The interest thus manifested suggested to Miss Minter the desirability of giving the picnic.

The star also, in response to pressing invitations from leading theatre managers, has visited Boston theatres. Thursday night she made seven personal appearances. Four downtown photoplay houses and three in the Backbay district were included. In each case the star made a short address.

Thirteen Holds No Terrors for Leland.

The activities of the Leland Theatre Supply House, Simplex distributors for Maine, New Hampshire and Vermont, are reflected in the report received at the Simplex factory, showing thirteen Simplex machines sold in that territory during the month of July.

The theatres in which these machines were installed are Rex Theatre, Norway, Me.; New Priscilla, Lewiston, Me.; Browne's, Limestone, Me.; Albert, Berlin, N. H.; Queen, Manchester, N. H.; Star, Newmarket, N. H.; Park, Lebanon, N. H.; Opera House, Fairhaven, Vt., four of these theatres having installed two machines each.

Universal's General Manager Says Short Subjects Are Gaining in Popularity; Report Big Bookings

THE popularity of the short subject has increased two-fold within the last season and in many cases a short subject has been exploited as much as a feature." This statement was made this week by Tarkington Baker, Universal's general manager.

In discussing the success of Universal's short subjects Mr. Baker said: "We find that the large and small exhibitor have great need for the shorter subject. The large exhibitor to round out his program and the smaller one to feature several short subjects. It is only proper to point out the fact that during the past few months the large Broadway theatres have booked and presented many Universal short subjects, including the Western pictures. This is an unprecedented action, and proves conclusively that the short subject is desired by the public."

Perhaps the greatest series of short subjects ever produced is the Stage Women's Relief series which Universal is releasing. This is the highest price series of short subjects ever offered to exhibitors.

Within the last six months, heavy bookings of the famous Bluebird brand of short subjects has been recorded. The Eddie Polo Cyclone Smith series have been extensively shown and the "Spur and Saddle Series" starring Marie Walcamp is being booked heavily.

Universal's New Screen Magazine and the International News reels are two of the most heavily booked short subjects released by Universal.

"The Gamblers" Nearing Release.

Vitagraph is confident that "The Gamblers," the new Harry T. Morey feature which is nearing release, will be to motion pictures what its original production was to the spoken drama—one of the greatest hits of the season. This sterling play by the late Charles Klein is just as vital and timely today as it was when it was the sensation of New York several years ago. Love, jealouy and political ambition we always have with us and the fourth, and most important motive in the play, high and frenzied finance, is rampant just now through the unusual interest in oil stock. And it is gambling in the street, and not with cards, or dice, or horse racing, that gives the drama its title.

Hampton Del Ruth Directs Fox's "Sunshine Comedies"

A MOTION picture director directing six other directors and keeping five companies simultaneously in action is Hampton Del Ruth, supervising director for Fox Sunshine Comedies. Only a few years ago Mr. Del Ruth made his debut in motion pictures in an editorial capacity, stepping soon into the managerial end of the film industry, and distinguishing himself immediately by the new departures he introduced in the field of film comedy.

Mr. Del Ruth joined the staff of directors under William Fox, and became supervising director of the humorous two-reel pictures known as Fox Sunshine Comedies. In standardizing the method of production for Sunshine Comedies, Mr. Del Ruth has imparted a great deal of his peculiar talents to his six sub-directors. This fact is making itself evident in all the productions.

Employ Street Cars for Serial.

Work is progressing rapidly on "A Million Dollars Reward," the serial being produced at Ithaca, N. Y., by Grossman Pictures, Inc., for the Pathe program. Lillian Walker is the star of the serial, which is the work of Arthur B. Reeve and John W. Grey.

Last week H. Grossman and Director George Lessey took over a part of the Ithaca street railway lines for use in certain scenes, and several trolley cars were requisitioned.

The Invisible Face Looms Up, and, Looming, Meets the Artillery.
A rocky moment in the S-L-K serial, "The Fatal Fortune," starring Helen Holmes.

Cincinnati Realart Branch Takes Permanent Quarters

REALART continues its rapid expansion, the latest development being the announcement by Arthur S. Kane, the president, of the signing of a long-time lease covering one-half of the fifth floor of the Film Exchange Building, Broadway and Pioneer street, as permanent quarters for the Cincinnati branch office. The terms of the agreement were settled at a conference in New York this week between Max Goldstein of Chicago and Mr. Kane. Possession will be given on October 1.

Realart's Cincinnati exchange is temporarily quartered at 910 Mercantile Library Building and is under the management of Mark Goldman. The latter has advised Mr. Kane of the installation of telephone service and the completion of preliminary field organization.

Mutt and Jeff Start on Globe Trotting Spree

MUTT and Jeff are on a world tour. Captain Bud Fisher is taking his brain-children around the world. According to Fox advices, they are having some very extraordinary experiences.

Captain Fisher, already in Europe, will have Mutt and Jeff visit Paris, London, and all the chief capitals of the world. In each they will travel around town, see everything that is to be seen, and do everything there is to do. In this personally conducted world tour the famous cartoonist expects to find fertile fields for his inimitable pair.

Arrangements have been made whereby the original sketches of this world tour will be forwarded to this country without the slightest delay—and the Fox studios will do the rest.

Mogler Re-elected for Third Term.

Joseph Mogler, manager of the Mogler Theatre, Ninth street and Bremen avenue, St. Louis, was re-elected president of the St. Louis Exhibitors' League for the third consecutive term at a meeting held there last week.

Other oácers are Fred Wehrenberg, vice president; Joseph J. Walsh, and W. O. Reeves, secretaries; A. D. Pappas, treasurer; B. Powhatton, sergeant-at-arms; Board of Governors, John H. Genter, Louis Hehl and Max Sigeloff.

Dazey on Scenario Staff of Beck.

After purchasing the serial story of "The Isle of Jewels," to be released by Pathe, from Charles T. Dazey, the well known playwright, Arthur F. Beck further availed himself of the brain products of this author by adding him to his scenario and continuity department.

Mr. Dazey is now busily at work on a special story to be produced by one of the companies recently organized by Mr. Beck.

Hinton, of Transatlantic Flight Fame, Flies with Bathing Girls Over New York

LIEUTENANT WALTER HINTON, who piloted the NC-4 across the Atlantic in its historic flight, made a trip over New York Sunday, August 11, with the Misses Jane Allen and Virginia Fox, of the Mack Sennett Bathing Girls, who are appearing in person at the Broadway Theatre, New York, as passengers.

Before starting the flight, both Lieutenant Hinton and the girls were handed messages by E. M. Asher, which he received from Mack Sennett, whom he represents.

The flight started from Port Washington promptly at 10 a. m., and the route over Manhattan included Wall street, the circling of Times Square several times, up to Seventy-second street, Riverside Drive, and back to Port Washington. While circling Times Square, the girls distributed 150,000 minature photos of the bathing girls.

The machine used in the flight was a Curtiss flying boat of 150 horse-power. Incidentally it was the christening flight of this machine, which is the property of Major Sidney E. Parker and Captain G. Tabbot Wilcox, of the Royal Air Forces. Early Monday this boat, piloted by Major Parker and Captain Wilcox, started a tour of the United States for the purpose of making air maps and flying routes of the United States waterways, and awakening interest in aeronautics.

In addition to carrying passengers and giving demonstrations, the pilots will give lectures on aerial topics, including their experiences at the fighting fronts, the urgency of the establishment of flying fields, commercial possibilities of aviation, and will take motion pictures of their entire flight.

Lieutenant William Russell, director of aero communication of the American Flying Club, placed a wireless telephone on the plane and installed a special receiving apparatus equipped with an amplifier on the telephone at the flying club with a direct wire to Los Angeles, and by these means Lieutenant Hinton was in constant communication and spoke directly with Mack Sennett at his home in Los Angeles while flying over New York.

Not only was it the first time this has ever been attempted, but it was the first flight the Misses Jane Allen and Virginia Fox ever made.

Samuel Goldwyn at Coast Gives Luncheon to Authors

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, which now includes Lee Shubert and A. H. Woods on its board of directors, arrived at the Culver City studios last week after a cross-continent journey, during which he read half a dozen play manuscripts with a view to selecting several for immediate production.

The plays now being considered by Mr. Goldwyn include a number of the outstanding successes of the Shuberts, A. H. Woods and the Selwyns, and soon his decision as to the first ones selected from the vast store of manuscripts available will be announced.

A wire from the coast states that Mr. Goldwyn celebrated his arrival at the Culver City studios by giving a luncheon attended by two of Goldwyn's Eminent Authors, Rex Beach and Rupert Hughes, others associated with the organization, and staff representatives of the trade press and the local newspapers.

Mr. Goldwyn expressed himself as being highly elated over the progress being made on new productions at Culver City, where every foot of studio space is being utilized to its fullest capacity.

Plan Horse Race on Stage for Fox Special, "Checkers"

LOBBY decoration and display which, in point of magnificence, measures up to the production, is forming a goodly portion of the exploitation of the Poli chain of theatres in connection with the presentation of the William Fox special feature, "Checkers," taken from Henry M. Blossom's melodrama stage success of the same name.

While "Checkers" is showing at the Poli Palace in Hartford, a racetrack, complete in every detail, will be constructed in the lobby.

Besides this novelty, Manager James F. Clancy is planning for an actual horse race on the stage of the theatre, with the horses racing on a tread-mill constructed especially for this purpose, which will be set up at the point in the picture in which "Pert" Barlow rides Remorse to victory when she takes the place of the blinded jockey.

"Checkers" will be shown at all the eighteen theatres on the Poli circuit covering New England, as well as at the Poli houses in Wilkes-Barre and Scranton, Pa. August 31 is the release date of this special, and it will be presented at the Poli houses early in September.

The setting up of the race-track display will be under the personal direction of F. A. Holt, assistant to Mr. Clancy. It will be an exact reproduction including paddock, grandstand, clubhouse, stables and all the details complete, with the horses in action and the whole place turfed.

Film and Stage Start Held Simultaneously

A telegraphic despatch from Argus Enterprises, Cleveland, received by the Moving Picture World, follows:

FOR the first time in theatrical history the stage and film premiere of the same play took place simultaneously when in Cleveland on the evening of August 11 "The House Without Children," a play by Robert McLaughlin, had its first stage presentation in one, and its first public film showing in another of Cleveland's leading legitimate theatres.

The stage premiere was held at the Shubert Colonial with Clara Joel in the important feminine role, and the film premiere was held at the Klaw & Erlanger Opera House. Richard Travers, who starred in the photoplay, is playing the same role in the stage version, and making personal appearances in connection with the showing of the film. Both theatres are doing a capacity business, and so successful has the experiment proved that the duplex plan of presentation is to be immediately extended to other cities.

Virginia Hammond Is Made a Star in Her Own Right

AS a reward for meritorious work in support of Montagu Love and co-starred with Earl Metcalfe in "The Battler," World Pictures has elevated Virginia Hammond, late leading woman for E. H. Sothern in many of his most prominent stage productions, to the position of a full fledged star in her own right. Her first picture to be released in which she is billed above the title of the picture is "Miss Crusoe of the Chesapeake." It was written by Roy S. Sensabaugh and the continuity was furnished by J. Clarkson Miller and Frank Crane has been selected as her director.

In order that nothing shall be lacking to give Miss Hammond every opportunity to please both exhibitors and patrons of picture theatres, a cast of unusual merit has been selected. The most prominent of the actors in the picture are Rod La Rocque, Albert Hart, Irving Brooks, Nora Cecil, Edwin Sturgis, W. R. Randall and Richard Taber.

"Miss Crusoe of the Chesapeake" will be released on the World program September 29.

Blackton Begins Third of New Company Pictures

FOLLOWING the announcement that "My Boy" has been definitely selected as the title of the first production of the J. Stuart Blackton Feature Pictures, Inc., and that Mr. Blackton has completed filming of "Dawn," the second in the series, comes the news that he begins work this week in his Brooklyn studios on the third production for the new organization of which he is president and director general.

The story of this third picture is an original one from the pen of Stanley Olmstead, who has also written the continuity. The title has not yet been selected and probably will not be decided upon until the film is well under way.

The plot has been developed around the personality of Sylvia Breamer, who, with Robert Gordon, will again be featured. The supporting cast has not been completed.

Mildred Harris Chaplin Recovered.

Mildred Harris Chaplin, wife of the famous picture comedian, has entirely recovered from her serious illness following the birth and death of her first born.

Mrs. Chaplin is going to Catalina Island off the coast of California to gain the complete rest necessary for the picture work she is to undertake in the Fall under the management of Louis B. Mayer. She will make the trip from Los Angeles to the Island on one of the air ships of her husband's recently established aerial line.

Record Breaking Runs Listed by Fox Corporation On Its Special Features for Season of 1919-1920

REPORTS of the booking activities received at the home offices of Fox Film Corporation on the latest special productions distributed through the Fox exchanges throughout the country are setting records for continuous runs and big business.

Telegrams and special delivery letters are flooding the booking offices of the producer from theatre owners and managers of all sizes and classes of theatres in towns and cities which range in population from 5,000 to 5,000,000.

Springfield, Ohio, a city which has up to this time been known as a three day stand, has demanded "Checkers" for a whole week. In Fresno Cal., "Wolves of the Night" and "Rough Riding Romance" has been closed with Fox for five solid days.

Mr. Erber, of Erber's Theatre, at East St. Louis, has closed with Fox for twenty straight days booking on all the special productions for this season, while downtown in Cleveland, William Farnum in "Wolves of the Night" and Tom Mix in "Rough Riding Romance" are contracted for a whole week to run at the same time.

The mark which has been set in Washington when Harry Crandall, of the Metropolitan Theatre in that city, closed on all Fox specials for a solid week run of each is the greatest achievement of the season for Fox.

Ascher Circuit Booked Solid.

The entire Ascher Circuit throughout the Chicago territory has booked up solid for all the Fox productions with options for extensions on runs which vary from three days to fourteen.

The American Theatre at Oakland, C. W. Midgely, who formerly played the finest of his pictures for only a half week, has closed for all Farnum and Mix productions for one week each. Keith's Boston Theatre, with a capacity of over 4,000 persons, is doing likewise, followed by Akron, Ohio, with the same length of continuous run with the same stars. Chicago, at the Rose Theatre, Farnum is booked for from seven to ten days and Mix for a solid week.

Brendinger's theatres at Ft. Wayne, Richmond and Terre Haute are closed for extended runs on Fox specials and Blank's houses in Omaha and Des Moines have secured all for long periods.

Mike Shea, whose Hippodrome Theatre at Buffalo has long been a Fox stronghold, has of course closed up some time since for each of the specials for long runs, and other theatres in the same district are seeking to close dates which they have been holding open awaiting the general opinions on the values and merit of these specials.

Everywhere records are being broken and new ones established by the Fox special productions for the season of 1919-20.

National Association Nominates.

William A. Brady, president of the National Association of the Motion Picture Industry, has requested the member companies to nominate executives for service on the various committees of the Association for the coming year, with the understanding that nominations will be equivalent to appointment by the president.

This plan of allowing each company to pick the men it wishes to see as its representatives on each important committee, was initiated last year and worked so well that it has been decided to continue it. To the committees have been intrusted a great part of the work of the Association and to their efforts a substantial portion of the concrete accomplishment of the organization during the past year must be credited.

Variety of Subjects Given in Holmes Travelogue

VARIETY of subjects marks the five Paramount-Burton Holmes Travelogues which the Famous Players-Lasky Corporation will release during September. The mysterious beauties of the Orient are mingled with the bustle and modernity of the Occident, so that the five subjects next month will form a month's program that will give exhibitors a diversified list of releases.

The first travelogue to be released will be "Ayudhya, the Siamese Venice," a strikingly beautiful picture showing the famous Siamese city in various phases. This picture will be released August 31.

"Paris, the Magnificent," which will be released September 7, has unusual interest at this time because of the return of the millions of men of the A. E. F.

In the release scheduled for September 14, the Burton Holmes photographers jump to the Orient again, this time shooting scenes in the Philippines for the interesting picture, "Up-to-Date Manila." This picture shows better than words what the American Government has done in raising the state of the Filipinos.

"The Doughnut That Did It" is the engaging title of the fourth September release on the travelogue program. It is a picture of the famous Salvation Army doughnut and the part it played in the war by maintaining the morale of the A. E. F. From the Salvation Army the program jumps, in "Taihoku, Metropolis of Formosa," to the least known parts of the Orient.

Hodkinson Managers Receive First "Desert Gold" Prints

BENJAMIN B. HAMPTON and Eltinge F. Warner's first of the Zane Grey Pictures, Inc., productions, "Desert Gold," has stimulated exhibitor interest to the point where powerful first run factors from other cities have come to New York to see it instead of waiting till prints reached the Hodkinson managers in the Pathe branches.

Prints of "Desert Gold" are now being completed in the New York laboratories and will be shipped during the present week to the thirty Hodkinson managers. Through the medium of advance showings made in New York at exhibitor request first runs have been booked on this production in a dozen or more of the larger cities of the country and Zane Grey's most powerful picture will be matched against the biggest picture of other companies in the majority of those cities for a show down test of power and popularity with the public.

Gladys Leslie Has Serious Role in "The Girl Woman"

VITAGRAPH'S "The Girl Woman," with Gladys Leslie in the leading role, serves to introduce the star in a type of character entirely foreign to anything she has hitherto attempted. Miss Leslie won her success and earned her stardom through her clever work in plays in light vein comedies and the lighter dramas. In this film, however, she has a highly emotional role. The play is a serious one with just a sprinkling of fun in the earlier scenes.

The play takes its name from the fact that Belinda is but a child in the earlier scenes, and then becomes a woman. The change takes place in the few minutes it takes for her to put up her hair and don a long frock. Her foster father had wished to keep her a little girl, happy with her dolls and pets. But as she was nearing eighteen, Belinda made the change for herself. While Miss Leslie does not have a dual role, always playing the same character, there is such a vast difference in the little girl and the woman that it amounts almost to the same thing.

The supporting company includes Maurice Costello, Priestly Morrison, William E. Lawrence, Joe Burke, Frank Norcross, Julia Swayne Gordon and Walter Horton. Tom Mills was the director.

Farnum Ready to Begin Work on "If I Were King"

A BATTERY of cameras has been assigned to open fire on the first scene of the William Fox screen production of Justin Huntly McCarthy's immortal story, "If I Were King," on Monday next. William Farnum is to star in this production under the direction of J. Gordon Edwards.

A strong cast will support Mr. Farnum in this story and every facility is to be afforded Mr. Edwards to make the picture worthy of the book. A wealth of costumes is nearing completion, designed especially for the picture and the Fox art and technical staff promises many suprisingly beautiful interior settings.

"If I Were King" will be the fourth of the series of eight starring vehicles scheduled for William Farnum by Fox for the season of 1919-20.

Rolfe to Picturize Chambers Stories.

B. A. Rolfe announces that he has acquired a series of stories by Robert W. Chambers which he will convert into picture form for the new firm of A. H. Fischer Features, Inc.

The first story he will put on is "The Shining Band." The adaptation of the printed text for screen use has been made by Charles A. Logue.

The production will be made at the Thanhouser studios in New Rochelle, N. Y., under the personal supervision and direction of Mr. Rolfe, with the cooperation of Chester DeVonde. The cast is now being selected.

"A Yankee at King Arthur's Court" Is Bought by William Fox to Make Tom Mix Picture

THE film rights of Mark Twain's great satire, "A Connecticut Yankee at King Arthur's Court," have been purchased by Fox Film Corporation, after long negotiations with the Mark Twain estate. It will be used for a Tom Mix picture.

The technical and art departments of the Fox studios are gathering memoranda and period date—the purpose being to make this one of the most accurate productions ever staged. The time of the story is 600 A. D., in the reign of King Arthur of England, and the backgrounds for this setting are to be made picturesque and accurate.

Sumptuous plans are being made for the tournament scenes wherein Mix will have many chances to display his equestrian skill and bring cowboy tricks and stunts into the midst of the array of armor and lance; also for the many scenes in which the hero travels with the king in disguise.

The film will go into production at the Fox studios in Hollywood immediately after completion of the picture Mix now is engaged in making, and it is expected that it will follow in the order named, his productions of "Rough Riding Romance," "The Speed Manias" and "The Daredevil."

Famous Players Promotes Distribution Section Men

AL. LICHTMAN, general manager of the Famous Players-Lasky Corporation's distribution department, has made several promotions whereby Louis L. Dent, Oscar A. Morgan and Allan S. Glenn move up to more important positions in the organization. R. E. Bradford, well-known exchange manager in Chicago and other districts, has been engaged to take charge of the Atlanta office.

Louis L. Dent, who has been in charge of the Atlanta office, has been appointed special representative at the district manager's office, succeeding Dan Michalove, resigned.

Oscar A. Morgan, until recently manager of the Washington office of the Famous Players-Lasky Corporation, has assumed the duties of assistant sales manager, replacing L. F. Guimond, who has been transferred to the advertising and publicity department. Mr. Morgan has been with the company four and a half years.

Allan S. Glenn assumes charge of the accessory sales and promotion department under the supervision of S. R. Kent, general sales manager. Mr. Glenn became affiliated with the Famous Players-Lasky organization about two years ago, as advertising manager at the Philadelphia office.

Both Mr. Morgan and Mr. Glenn are stationed at the home office in New York.

Deputy Censor Bill Vetoed.

Bill 510 in the Pennsylvania Legislature, which provided for a deputy censor of Pennsylvania, with offices in Pittsburgh, and which was some time ago passed by the House and Senate only to be recalled and the words deputy censor changed to chief inspector, was again passed, but killed by the Governor's veto. The attitude of the present members of the board is said to be responsible for the Governor's action.

Movies in Road-Making Camps Avert Labor Trouble

WITH the development of vast road building projects through the Southwest the labor situation has become critical. Contractors find it hard to secure laborers or to keep them at their work once they have engaged them.

Robert C. Stubbs, Dallas road building contractor, used his imagination. As a result, the crews at his road building camps stay with him and are satisfied. He uses free moving picture shows to keep his workmen from wandering into town each evening and failing to come back on the job.

At his road camps Stubbs has installed both dancing platforms and free moving picture show outfits. Every evening he gives brand new picture shows. They are mostly of the wild west variety since the workmen are mainly Mexicans and negroes. After the nightly picture show there is a dance. Some of the workmen who hail from the southern side of the Rio Grande strum on their guitars while the negroes do an old fashioned hoe down.

"If it was not for the free picture shows I would be experiencing the same labor trouble as are other contractors," Stubbs says.

Bud Fisher Makes English Tour for Mutt and Jeff

GREAT things are promised by ex-Captain Bud Fisher, the well-known comic artist and creator of "Mutt and Jeff," who is on a tour of the world in the interest of Fox Film Corporation, for whom he is making exclusive original drawings of these characters for the Fox weekly issue of Animated Cartoons.

In quest of brand-new material for the Mutt and Jeff animated cartoons, Mr. Fisher recently arrived in Europe; and the results of his visit to London and other cities in England have convinced him that he is well on the way to providing exhibitors in the United States with funnier cartoons than ever. Every assistance is being lent by Englishmen themselves in the way of sidelights on British humor and internationally interesting incidents.

H. I. Young and C. D. Hobart Join Fox Scenario Staff

HOWARD IRVING YOUNG and C. Doty Hobart, two well-known scenario writers, have been added to the Fox Film Corporation staff to make the film adaptation of the first William F. Russell production, entitled "Sacred Silence." This picture will be made from the New York stage success, "The Deserter," from the pens of Alice Anna Chapin and Robert Peyton Carter.

This addition to the Fox forces reunites a trio well established in the production branch of the film industry—the third member being Harry Millarde, who is directing the picture. This same trio of Young, Hobart and Millarde once created successful features under the Kalem brand.

Mr. Young has just returned from eighteen months' service overseas as first lieutenant with the American Expeditionary Force. He began his career as a writer with the old Crystal company, just after he was graduated from New York University in 1914. Mr. Hobart, who collaborated with Mr. Young when the two were together at the Kalem studios, entered the service from the Famous-Players staff.

Will Be "Chambers Series."

The productions made by B. A. Rolfe for A. H. Fischer Features, Inc., from stories written by Robert W. Chambers, will be known as the Robert W. Chambers series. Work has been started on the first subject, based on Mr. Chambers' story, "The Shining Band," with adaptation for the screen by Charles A. Logue.

The direction of the series is in charge of Mr. Rolfe with Chester DeVonde as associate director.

Wylie Goes to Wilkes-Barre.

George H. Wylie, president of the Serico Producing Company, left for Wilkes-Barre, Pa., on Wednesday, August 5, with Director James Vincent and Arline Pretty, who is to be featured in a fifteen-episode serial, "A Woman in Grey," by C. N. and A. M. Williamson. The Serico studios are located at Wilkes-barre, where part of the scenes will be produced. The rest will be portrayed in New York.

Antonio Moreno Completes Serial.

Vitagraph's "Perils of Thunder Mountain" has been completed and the fifteen chapters are ready for the exhibitor. Antonio Moreno, the hero of the many daring and thrilling situations with which this serial is replete, has started East on a vacation, the first trip to the Atlantic Coast he has made in a long time.

Many of the episodes already have been shown throughout the country.

Announces Foreign Sales.

Mr. Wortham, of Bech, Van Siclen & Company, announces the sale of "Wild Honey," "Calibre 38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night," "Marriage for Convenience" for France, Belgium, Holland, Switzerland, Germany, Austria, Hungary, Poland, Czecho Slovakia, Jugo Slovakia, Bulgaria, Roumania, Greece and Turkey.

John L. Johnston Now a Daddie.

"Challenges the world." Lowell Cash of Universal received a small card this week with that inscription which announced the arrival of a son on August 2 at the home of John L. Johnston, in Minneapolis. Mr. Johnston was formerly "chief scribe" for Universal at the New York office, and left New York last spring to become publicity manager for the Rubin and Finkelstein theatres in Minneapolis.

The new Johnston, Jr., has the best wishes of the entire Universal office and the many friends of his "Dad" here.

Novel Ideas Embodied by Burston Films, Inc. in Exploitation Matter for "Mystery of '13'"

NOW in preparation at the offices of Burston Films, Inc., for the exploitation of the latest Burston production, the new Francis Ford serial, "The Mystery of '13'," is "The Exhibitors' Book" which will contain full color miniature reproductions of unusual paper, both episode and stock, in addition to the complete line of advertising and publicity matter ready prepared for the use of house managers.

The paper is the embodiment of the advertising views of Mr. Burston, who supervised the production of the multi-reel feature, in that the one, three, and six-sheets specially made for each installment are taken from still photographs of actual scenes in the various episodes. "I believe in giving the public what I know it wants," says Mr. Burston, "and I believe further in letting them know that I have produced it for them afterwards. For that reason, while I have had prepared a very striking and mysterious looking six-sheet and twenty-four stand, using the theory of color-vibration to secure weird and almost uncanny effects, these are for publicity and to attract attention to the oddity of the title and the mystic possibilities it presents.

Posters Made from Stills.

"For the ones, threes and sixes which the exhibitors will use with the showing of each episode I gave the lithograph artists warning to lay off the flights of fancy and to draw from the stills of actual scenes which I have been able to supply from the abundance taken during the filming of the serial. After seeing these on the boards a serial fan will encounter the same scenes and situations in actual photographs used for lobby displays. Thus he will know he is going to see the show 'as advertised.' But this sticking to the truth is only part of my general scheme.

"The big feature is that I have followed suggestions I, myself, made in the columns of the trade press some months ago regarding serial advertising. My suggestion was—that the production should constantly hammer home the significance of the title, not once in awhile, or once in an episode, but many times in every episode, and it takes a strong title to stand that.

"13" Played Up in Paper

"The '13' in the new Ford Mystery serial is the name by which the inner circle of a nefarious gang is known, and as they supply the hero, Francis Ford, in his favorite character of Phil Kelley, with antagonists, you may be sure that the '13' is hammered away at in every episode in a manner that permits no fan to forget it. I have followed the same plan in the poster designs. '13' with quotations just as I use it in the title is kept prominently in the foreground in every scene.

"This gives the exhibitor a real opportunity for his own advertising, and judging from the discussions of exhibitor matter supplied by the producers so much in evidence lately, the fact will be appreciated." With a cast of principals numbering twelve people, headed by Francis Ford and Rosemary Theby, 'The Mystery of '13'" is nearing the completion stage, and a New York review is expected shortly.

On the Opposite Page

YOU will find an attractive set of views of Mary Pickford in her next First National, "The Hoodlum," which you can use in the decoration of your lobby.

This art page is the third of our series and just one more of our many features.

Watch for this artistic page every week. It will help advertise your pictures and your theatre.

To Begin Work Soon on Cole Comedies

Necessary changes in the studio leased by the newly formed Motion Picture Producing Company of America at Dongan Hills, Staten Island, will be completed within two or three weeks, when the company plans beginning work on the first of the forthcoming King Cole Comedies, in which Sammy Burns, the comedian, will be featured.

Beatriz Michelena Speaks in San Francisco's Favor

BEATRIZ MICHELENA, the Robertson-Cole star whose pictures are distributed by Exhibitors Mutual, is an ardent supporter of the movement to boost San Francisco as a moving picture producing center. In furtherance of this movement she recently drove to the San Francisco city hall from her studio at San Raphael, in a coach drawn by six horses, and offered Mayor Rolph the use of her big studio at San Raphael for any producer to make his first picture produced in the San Fancisco Bay Region. Miss Michelena said that all of her efforts would be to assist the Supervisor's and Mayor's Committee in their campaign.

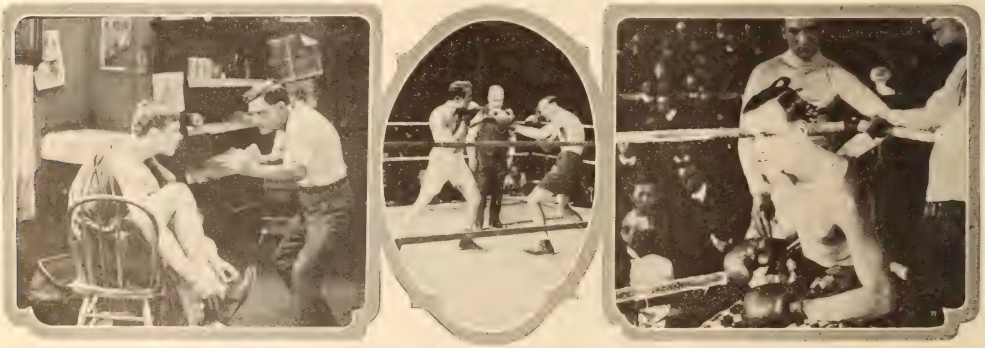
The San Francisco Bulletin states:

"'Just Squaw,' the Beatriz Michelena production, which is the attraction at the Rialto, is another practical argument in favor of this part of California as a producing center. The picture, a revelation of scenic splendor and beautiful photography was filmed in its entirety in what is customarily termed northern California. It is claimed that not an artificial lighting device was used in the course of the picture's production."

In connection with the premiere of "just Squaw" in San Francisco, Beatriz Michelena made a personal appearance at the Rialto Theatre.

Moreno in New York from Coast.

Antonio Moreno, a Vitagraph serial star, is in New York and stopping at the Lamb's Club on West Forty-fifth street. He reached here from Vitagraph's West Coast studio at Hollywood, Cal., on Saturday, August 9, and will remain but a week, notwithstanding that it is his first visit East in more than a year. Then he will go back to the Pacific coast and begin another serial.



Charles Ray in "The Egg Crate Wallop" Packs a Punch That Would Make an Ostrich Kick Feel Like a Tender Caress.
It isn't all fight stuff, this Paramount-Artcraft, but the fight comes at the climax and it's a knockout because Charlie is fighting for the One Girl.

MARY PICKFORD
The beauty, tragedy, and comedy of "The Hoodlum," her next First National, the foreign rights of which are controlled by David P. Howells.

Two-State Statements

By Nat Bregstein

I WENT to New York City last week. I went by way of Albany, Troy, Saratoga, Philadelphia, Easton, Bethlehem and Allentown. I even saw Schenectady, N. Y., and Phillipsburg, Pa.

The open booking bug has been flying about so much lately that I thought it might not be a bad idea to get some views of the exhibitors on the same bird. So I'm giving below the opinions of some of the showmen who wanted to be quoted on the subject.

Naturally, they didn't all talk open booking. Some even went so far as to talk about baseball and the bathing beauties. Exhibitors are human. I found them all enjoying a good business and anticipating a particularly good finish for the current year.

* * *

A. E. Milligan, Broadway, Saratoga, said: "Open booking doesn't appeal to me. It is an excuse for boosting prices."

* * *

Fred Elliott, Clinton Square Theatre, Albany, and an old timer: "Open booking is good only for the big houses. If the pictures are good, exhibitors will never cancel."

* * *

Sam Suckno, of the Regent and several other Albany houses: "Open booking is not so bad. But the prices are out of reach of 95 per cent. of the theatres." As to running two feature pictures daily; Mr. Suckno said: "I am opposed to it. The producers should stop it. It kills the goose that lays the golden egg."

* * *

Jerome Safron, Albany manager of Exhibitors Mutual, said: "Business is good, especially with the H. B. Warner and Bessie Barriscale pictures."

* * *

Charlie Halligan, manager of the Rex Film Exchange, sub-branch of the Universal Buffalo exchange, said: "I've got a story for you. Who were the first subscribers to the Moving Picture World? Answer: Adam and Eve. They were the beginning of the world." Sure, we laughed.

* * *

Managing Director Fenniwessey of the Rand, Strand and Trojan, owned by the Hall interests in Troy, reported business excellent. Mr. Fenniwessey bet on Jess Willard. That didn't spoil his good humor.

* * *

Lee Langdon, manager of the Gardiner Syndicate, Albany, handling "Mickey," was engaged in a dispute with the expressman on a C. O. D. bill when called on him. The expressman weighed 257, so the dispute didn't last long. "Anyhow," said Lee, "'Mickey' is still going strong."

* * *

Manager Wheeler, of the Griswold Theatre, a Proctor house in Troy, is a very young, very energetic chap. And a bug for harsh criticism of pictures in the trade papers.

* * *

C. C. Charles, manager of the Albany Theatre Supply Company, is trying to bat 1.000 on Simplex installation. He recently installed two Simplexes in Senator Brackett's Congress Theatre in Saratoga.

* * *

Pathe has opened a new Albany office with a whole building by itself and B. N. Moran as manager. "Good past, good future," said Mr. Moran concerning Pathe's Albany prospects.

* * *

Running through Philadelphia, I found a great many of the exhibitors out of town and the place quiet. Quiet? What else could I say? I live in the Bronx. The exhibitors through the Philadelphia sector, however, are waiting to see what the producers do on the open booking proposition when the new system starts in the fall.

* * *

Up in Allentown, the Strand, owned by Gernert and Stuckert, is supplying sweet music with its new $12,000 pipe organ. It hath charms for the wanton nickel, say Messrs. Gernert and Stuckert.

* * *

Ten theatres give Allentown's 75,000 folks their movie entertainment. Manager DeKnorr of the Pergola has been running his house and reading the M. P. World for eleven years. George W. Bennethen has two, the Hippodrome and the Victoria, both managed by Walter Reinbold. The Victoria is only a 170-seater, but it is making money like a million-dollar house. Mr. and Mrs. B. S. Emmett own the Regent, a clever little theatre seating 450. They also own a drug store. First run pictures and first run drugs.

* * *

Harlan E. Woehrle, resident manager for the Third Street Theatre Company in Easton, Pa., had a good angle on the price-raising question. He said: "You boost your prices for a special, and then lapse back to the usual scale. After a while your public says: 'He isn't raising his prices on this picture. It can't be big, I'm for the permanent increase."

* * *

C. D. Bass, manager of the Strand, Easton, likes the star series best. He owns the newest theatre in town.

* * *

S. Keyes owns the Fourth Street Theatre and the Central Hotel. He's the oldest man in the game in Easton. We're not running his picture, but he's been a subscriber to the World for a long time just the same.

* * *

J. L. Sletor, of the Colonial, Easton, is a young manager, out for a bunch of exhibitor service stripes. Good luck!

* * *

Father and son enter the Hyberger combination which controls the Lorenz Theatre of Bethlehem and the Lehigh Orpheum of South Bethlehem. Father Hyberger and Son Hyberger—Hy and Dry, would you say?

* * *

Phillipsburg is still on the map across from Easton. And they're still battling to get the folks up the hill to see the pictures. Folks have the idea it's "over the hill to the poor house," but exhibitors say, "T'aint so."

Arbuckle Moves to New Studio.

Fatty Arbuckle with his equipment and the members of his organization left the precincts of Glendale this week for Culver City, where he is now occupying a new and modern studio, which will be the scene of his future Paramount-Arbuckle activities in California.

With the facilities afforded by the new studio, Mr. Arbuckle believes he will be able to surpass even his former efforts in production and every possible means is being employed to render his Paramount-Arbuckle comedies more enjoyable all the time.

Dorothy Phillips Has Made Many Fine Pictures. Universal Says "The Right to Happiness" Is Her Best.
These are bits of action from her latest Big-U feature, a production directed by Allen Holubar.

Ray C. Smallwood Selected by Maxwell Karger to Direct Drury Lane Dramas for Screen Classics

RAY C. SMALLWOOD will direct the first of the Drury Lane melodramas recently purchased in London by Richard A. Rowland, president of Metro Pictures Corporation, for production by Screen Classics, Inc.

Selection of Mr. Smallwood for this task was made and announced by Maxwell Karger, director general in charge of all Screen Classics, Inc., production. It was an evidence of Mr. Karger's confidence in Mr. Smallwood, who has been associated with Metro and Screen Classics, Inc., for two years—first as cameraman and latterly as supervisor of photography and all laboratory work.

Mr. Smallwood, one of the early Imp directors and later an independent producer, has had long and varied experience in every phase of picture production.

Because of his thorough knowledge of every technical angle of motion pictures, Director General Karger decided that Mr. Smallwood was the logical choice to direct the big Drury Lane plays in their translation to the silver sheet. The productions will be made under the "fewer and better" standard adopted by Metro and will be of superlative quality in cast and technical presentation.

Much attention is to be given to the photography for the English melodramas, which is planned to be of superartistry in conception and execution of novel and decorative camera effects. Mr. Smallwood, in this connection, has to his credit the invention of a number of novel photographic effects, developed after exhaustive study and laboratory experimentation.

Mr. Smallwood is already laying plans for production of the first of the Drury Lane melodramas, work on which will start within a month at the Screen Classics, Inc., studios. Metro has not yet announced the selection, but it will be one of the five just purchased by Mr. Rowland.

Cinema School in Kansas City.

The Great Southwest Film Company and School of Motion Picture Arts has opened headquarters Aug. 1 at Thirty-first and Holmes streets, Kansas City. The director and general manager is Jean Fison, who has had considerable experience in directing, in the distribution end, and in camera work, with Pathe and Universal; and with the C. & F. Film Co., of Indianapolis. Students in moving picture dramatic art are to be received, and the personnel of the production end of the business will be made up from them. The company will specialize on short comedies and dramas, and will also, it is announced, make commercial films.

Saal Exhumes a Prehistoric Vehicle and After Winding It Up Starts Publicity Tour

WILLIAM SAAL, press representative for the Hulsey Theatres, recently exploited "Better Times," the Robertson-Cole feature distributed by Exhibitors Mutual, at the Old Mill Theatre, Dallas.

As the Dallas Times-Herald expresses it:

"Saal dug up an antiquated 'Tin Six' at an East Dallas junk yard which was an exact replica of the flivver driven by Zasu Pitts in the picture. He figured that if he could make it run far enough to violate a few traffic ordinances, he would be arrested and thereby gain much notoriety. Such is the nature of a press agent.

"Just how he stumbled upon the aged 'Lizzie' could not be learned. It was a 1902 model Ford—a wierd-looking bird—a side winder with more jumps and hops in it than a grasshopper. The wheels and body were still intact, though they showed the ravages of the ages, and the engine retained a shadow of its former uncertain cough.

"'Twist her tail,' shouted Saal, taking a determined grip on the wheel at the start of the famous tour.

"Jean Finley, publicity man for the Hulsey shows, gave the side crank an accommodating twist—and lo! the relic of by-gone days came back to life with an ear-splitting crash that threatened to scatter its occupants. With a dangerous lurch it banged into gear and went clattering, jerking and snorting down Elm street toward the business section."

Couldn't Get Arrested.

"I tried to get arrested," he explained afterward. "But I couldn't break any automobile laws with this relic.

"You see, the cops didn't realize that it was an automobile.

The phrase, "Better Times," manifested itself in co-operative advertising covering a full page in The Times-Herald. "Better Times" was linked up with better lines of merchandise. "Better Times," better cigars, better service, better foot comfort, and similar phrases were used to advertise the local merchants.

The Ford Dealers illustrated their ad with a picture of the famous "Better Times" car.

Use Colored Jazz Band with "Uncle Tom's Cabin"

HENRY SIEGEL, branch manager of Select Pictures' New York exchange, who is always on the alert "to pull a new one" when the opportunity presents itself, struck virgin gold with his latest stunt in putting over Select Pictures' "Uncle Tom's Cabin."

Manager Siegel got an idea that there ought to be some way of successfully reissuing this Select Picture and make use of the prints which were "rusting" in the vaults. Most of the houses had played the picture and those that hadn't claimed that their patrons had outlived the "Uncle Tom" days.

In the past few weeks Manager Siegel has added twenty "Uncle Tom's Cabin" checks to his regular receipts, and there are more to follow.

Here is the dope. Manager Siegel is renting the "Uncle Tom" print to John McEvoy, manager of the Park Theatre in Corona, Long Island, and Mr. McEvoy in turn is booking the prints with other theatres, including in the contract a colored jazz band which he has hired for the occasion. Wherever Mr. McEvoy books "Uncle Tom's Cabin," along goes the darkey jazz band with it—and the picture goes over with a bang.

You Never Know What Nazimova's Going to Do Next. Witness These Three Remarkable Views from "The Brat."
On the park bench, on the runway in the theatre, in fantastic garb for her Rabbit Dance this wonderful actress finds much wherein to show her talent in this big production, which leads off the Metro "fewer and better" schedule.

Among Independent Producers

Conducted by C. S. SEWELL

First Six Units of System of Co-operative Independent Exchanges Announced by Pioneer

THE first six links in the chain of independent exchanges which the executives of the Pioneer Film Corporation have been engaged in creating, have become a reality.

With the Pioneer's own offices in New York and Buffalo, The Greater Stars Productions in Chicago, The Eastern Features Film in Boston and the M. & R. Exchanges in San Francisco and Los Angeles handling the entire Pioneer output, the first links in the country-wide chain of releasing organizations have been forged.

Within a few months it is expected that a prominent independent exchange in each territory will be added to the chain, forming a federated unit, each link free and independent, yet joined to the other exchanges by the bond of mutual interest.

In order to keep the exchanges well supplied with attractions, Pioneer, in addition to continuing its policy of purchasing the notable productions on the market, is carrying on negotiations with a view to forming a chain of independent producing units, to make pictures on subjects which have first been submitted for approval to the exchangemen handling Pioneer productions.

A body to be known as the Pioneer General Staff, composed of men behind the Pioneer Film Corporation, the officers of the exchanges and the producing units will be formed. The powers of this body will be purely advisory, but all matters of policy, both of production and exploitation will be submitted to it for consideration and discussion.

Hite Attractions Buys Many Films from Arrow

THE newly formed C. C. Hite Attraction Company, Inc., of Cincinnati, have completed a deal with Arrow Film Corporation for rights to The Lone Star Western Dramas, starring Harry Myers, June Keith and Charles Graham; Arrow Comedies; Hank Mann comedies; "The Profiteer"; "Miss Arizona," and "The Mysterious Mr. Browning."

This deal was closed by J. C. Jossey, Arrow's special representative who is now in Cincinnati and who is expected back in New York next week.

Arrow also reports the sale of the Western serial "The Masked Rider" to Harry Charnas, president of the Standard Feature Film Company of Cleveland, for Ohio, Michigan, Indiana and Kentucky. Other sales reported by Arrow are: to Bee Hive Film Exchange, Chicago, Neal Hart in "When the Desert Smiled" and "The Mysterious Mr. Browning" for Illinois and Indiana; to Mid-West Distributing Company, Minneapolis, Neal Hart in "When the Desert Smiled," for Southern Wisconsin; to the Sociedad General Cinematographie, "Her Aviator" and "The Last Concert" for Argentina, Uruguay and Paraguay; to the Southeastern Pictures Corporation, Atlanta, "Blazed Trail," two-reel Northwoods dramas for Georgia, North and South Carolina, Louisiana and Mississippi, Alabama and Florida; to the Exhibitors' Film Company, Pittsburgh, Pa., The Hank Mann comedies and "Fools' Gold," the six-reel feature starring Mitchell Lewis and Florence Turner, for Western Pennsylvania and West Virginia.

Heavy Bookings Reported on "A Birth of a Race"

H. J. REYNOLDS, president of the Renco Film Company, Chicago, reports that a very large number of bookings has been received for the feature photoplay "A Birth of a Race" from exhibitors in all parts of the country. In Chicago alone many houses have arranged to show this production, including the Ascher Brothers, Lubliner & Trinz and Jones, Linick and Schaefer circuits.

There is practically no territorial section of the United States, says the Renco Company, in which rights to this production have not been sold to prominent independent buyers, and an extensive campaign to assist exchangemen and buyers in putting over the picture is being worked out.

"The Birth of a Race," according to plans of the Renco Company, will be presented simultaneously throughout the United States about the middle of September, and the producers are endeavoring to have this picture shown in each territory with special music and stage settings.

Kremer Back in New York After Closing Many Sales

AFTER a three months trip, during which he visited practically every film zone in the United States and Canada, Victor Kremer is now back at his offices, 105 West Fortieth street.

In addition to the sales which we have already reported, Mr. Kremer made a number of others. To a prominent film exchange in Minneapolis he sold rights to the three series of Broncho Billy, Snakeville, and George Ade fables as well as ten Essanay five reel re-issues, for that territory, and to another exchange in the same city, rights to seven features which are not re-issues, including five Shorty Hamilton's, and "Strife" with George LeGuere as well as "Stripped for a Million" with Crane Wilbur.

In Seattle, Mr. Kremer was equally successful, disposing of his entire output to two different film exchanges, the re-issues to one and new subjects to another.

Janitors and Plumbers Always Did Make Out Well, but This Janitor—Oh, What's the Use!

Milburn Moranti plays the janitor in the Bulls Eye comedy, "Don't Chase Your Wife," which has the Morgan Dancers as an interesting feature.

Dorety Completes Third Comedy.

The third comedy by Bulls-Eye featuring Charlie Dorety will be ready for release Sept. 15th. It is said to have ornate interiors and a large cast of clever people, which make this attraction the most expensive of the series. The scenario was written by Jay Mulhauser, one of Bulls-Eye new scenarists.

Film Market Reports Sales on "The Spoilers" Reissue

ROBERT W. PRIEST reports the following sales on "The Spoilers" re-issue through The Film Market, Inc.: New England to Goldstein Bros. of Natsam Feature Company, Boston, through their General Manager Edward Klein; Missouri and Kansas to Crescent Film Company, Kansas City, through General Manager A. L. Kahn; Indiana to Motion Pictures Products, Chicago, through Mr. C. W. Lawter.

A plan of booking "The Spoilers" once a year, in just one theatre in each town as theatrical managers book their regular stage attractions has been evolved and approved by practically every buyer who has acquired the re-issue rights to this Rex Beach story of the Alaskan goldfields.

"The Ne'er Do Well" will be released by The Film Market, Inc., on the same plan early in the fall, as soon as the remaining territories, three in number, are disposed of on "The Spoilers."

New State Rights Exchange Operating in Kansas City

A NEW state rights exchange, the Kansas City Film Company, has been incorporated and opened offices in the Gloyd Building, Kansas City, to buy and distribute independent productions. C. S. Edwards, Jr., is president, treasurer and general manager, while Merle E. Smith, formerly of the George Kleine forces, is vice-president, and John E. Wible is secretary.

Mr. Edwards reports that he already has 400 reels of both new and reissued subjects in circulation in his territory and is arranging to secure additional productions. "We will specialize on short stuff with occasional big features," says Mr. Edwards. "There is no question but that some of the earlier short subjects have a strong hold of the public, just as the classics of literature which are so widely read.

Thayer Completes Feature for Art-O-Graf Company

OTIS B. THAYER, Director of the Art-O-Graf Film Company of Denver, has finished a seven reel feature "The Wolves in Wall Street," with Edmund Cobb as leading man and is now at Steamboat Springs with the company filming another big western feature "The Last of the Open Range," which it is expected will be finished in about four weeks.

The Art-O-Craf Film Company with Mr. Thayer as director is specializing in western features, with the mountain scenery of Colorado as exterior settings and will start another western feature immediately after completion of "The Last of the Open Range." The Arrow Film Corporation, Candler Building, New York City, is selling agent of these features.

E. K. Lincoln Signs With American Cinema to Appear in Four Special Features a Year

THE American Cinema Corporation announces that it has signed the popular star, E. K. Lincoln, for a series of productions. The story for the first has already been selected and the actual work of filming will be begun within a short time. Coupled with this statement comes the interesting announcement that this company, a newcomer in the field, has made a large increase in its working capital.

Mr. Lincoln is one of the most popular of the young male stars, having appeared in a large number of program and independent feature productions. Regarding this latest addition to the ranks of the American Cinema stars and the development of the company's production plans, Mr. Niebuhr, president of the company, states:

"The acquisition of E. K. Lincoln is in line with plans which have been under consideration for some time, and we expect to present him in four big specials a year based on established play and fiction successes. The popularity of Mollie King and Louise Huff

Walter F. Niebuhr
President of American Cinema Corporation.

and the demand for their pictures prompted us to increase our working capital fivefold, and we will now begin a comprehensive campaign which will embrace every avenue of effective advertising, including a billboard campaign in New York City.

"The first of the Mollie King specials, 'Greater Than Love,' has been sold to the Trojan Film Corporation, a company under the management of A. B. Samuelson, organized to finance and exploit this feature. The remaining five will be released by us direct under a distribution plan which is being perfected by Holmes C. Walton, our sales manager.

Apex Gets "Colonel Bridau."

The Entente Film Corporation, of 247 North Eleventh street, Philadelphia, reports the consummation of a deal by which Apex Pictures, Inc., of 414 Penn avenue, Pittsburgh, secures the rights to "Colonel Bridau" for western Pennsylvania and West Virginia.

Swain Comedies Booked for Rivoli and Riatlo

THE Frohman Amusement Corporation announces that the Merit Film Corporation controlling the rights for this territory has entered into a contract by which the Mack Swain single reel comedies will be presented at the Rialto and Rivoli theatres.

This is but one of the unusually large list of bookings which I. E. Chadwick's organization has secured on this series in New York. More than two hundred and sixty-five bookings have been secured, including B. S. Moss, Loew and William Fox circuits, as well as a large number of prominent independent houses.

On account of his success with the present series, Mr. Chadwick has taken an option on any additional Swain comedies that may be made after the completion of the twenty-six now scheduled.

Photoplay Supplies Reply to U. S. Senator's Remarks

IN connection with the statement made by U. S. Senator Myers of Montana in opening his address in favor of a resolution to bring the cost of living under control ("There has been a sinister campaign of Bolshevism conducted openly and in secret for many months. The network of this destructive propaganda has been thrown over the entire world"), W. H. Productions Company replies:

"'Everybody's Business' is the Americanism that will destroy the insidious web of Bolshevism, and everybody will want to see this thrilling one hundred per cent. American melodrama." This is the text of the above-mentioned company's advertisement in this issue.

The W. H. Productions Company further states: "From a propaganda standpoint the subject matter of this photoplay is of vital interest to everybody. It will help solve the most serious problem facing the nation today. From a photoplay standpoint it possesses the successful elements of mystery, thrills and romance. It will be released on the open market, and this company has utilized every possibility for exploiting this production."

Pioneer Films for Simlec

THE Simlec Company of Pittsburgh has bought the rights for western Pennsylvania and West Virginia to three additional Pioneer Film Corporation's productions "Virtuous Sinners" with Wanda Hawley, "The Sins of the Children," with Alma Hanlon and Stuart Holmes, and "Atonement" with Grace Davison and Conway Tearle.

The Simlec company is located at 100 Fourth Avenue. Earl Simmons, the head of the company is an old-time theatrical man, and is a firm believer in the policy of continually co-operating with exhibitors in putting over their shows.

Bulls Eye Announces New Series of Scenics Also a Weekly Burlesque of Current Events

BULLS EYE FILM CORPORATION has begun work at its Hollywood studios on a decided film novelty. This will be a weekly one-reel release, starting about September 1, to be known as "Weekly Indigestion."

It will be a comic news weekly satirizing current events. A. Lincoln Miller, nephew of Joaquin Miller, the poet of the Sierras, conceived and will direct the weekly. About eight news items will be pictured in a humorous manner in each reel, only newspaper and magazine articles of national importance will be burlesqued.

A cast of high class players will be used, and great care will be used to make the setting exact duplicates of the original locations. Novel subtitles will be used.

Legends Couple Wild Beauty.

Following the announcement that L. J. Burrud has started on a trip to film some of the many scenic beauties of the West coast for Bulls Eye Film Corporation, this company now advises these pictures will be released in one-reel lengths, under the title "Legends of the Wilderness," commencing about October 1

According to Milton L. Cohen, president of Bulls Eye, these subjects will show the wild beauty of western America, and the various places photographed will be those around which are aboriginal legends, the gist of which will be incorporated in the subtitles.

Mr. Burrud will film the pictures, while his father, N. J. Burrud, will certify to the genuineness of the legends, by data which he collected during his research work on American history. A year will be consumed in this trip, which is expected to cover about 20,000 miles in the Pacific northwest and Canada. Then the Burrud party will go into Asia, crossing Behring Sea on the ice if possible.

State Rights Buyers View Latest Abramson Picture

IVAN ABRAMSON'S newest photodramatic feature was recently shown to a representative body of exchangemen in New York, many of whom came from far distant points, and are said to have expressed themselves as well pleased with this production which is titled "Someone Must Pay."

Among those present was Charles Rosenthal, Jr., of the M. & R. Feature Film Exchange of San Francisco and Los Angeles, who addressed the gathering and spoke enthusiastically of Mr. Abramson and his work.

Mr. Abramson has completed the scenarios for his next five productions, and plans are being perfected for a regular schedule of bi-monthly releases of Ivan Abramson productions through the Graphic Film Corporation; it is also announced that a unique plan of marketing these pictures is being devised.

Herbert Lubin to Make Trip to Pacific Coast

HERBERT LUBIN, one of the executives of S-L Pictures will leave New York on August 18 for a trip which will bring him to the Pacific Coast in three weeks. He will stop en route at Chicago, Kansas City, Houston and Dallas.

Mr. Lubin expects to return to New York in September, and announces that circumstances of importance in connection with S-L Pictures necessitated this trip, and he expects to be in position on his return to make important announcements regarding his company's future production activities.

Arthur H. Sawyer, who has just returned from a vacation in Maine, will be in charge of the affairs of the company during Mr. Lubin's absence.

Player in "Fatal Fortune" Painfully Injured by Fall

FLOYD L. BUCKLEY, appearing in the S. L. K. Serial featuring Helen Holmes, "The Fatal Fortune," is laid up owing to an accident while staging a fight scene.

One of the later episodes calls for a rough and tumble fight between Jack Levering, leading man, and Buckley. Both men are over six feet, and powerfully built. Levering picked up Buckley and hurled him across the room. In landing, Buckley's arm was in a cramped position under him and something snapped. He jumped up and started again. A Texan by birth and a product of the ranches he paid no attention to his arm and continued to work. With a broken wrist he took part in a number of scenes, seven of which were fight scenes and, although the accident happened at two o'clock in the afternoon, he continued to work until nine o'clock that night. An X-ray photograph showed that three bones of his arm and wrist were broken.

Mr. Buckley will be remembered as having taken part in "The Silent Menace," "Pearl of the Army," "The House of Hate" and in "The Master Mystery" in which he was called upon to do many stunts.

Renco Gets World Rights to "Mother Love and the Law"

THE Renco Film Company, 29 South La Salle street, Chicago, of which H. J. Reynolds is president, announces it has taken over the world's rights to the sensational photoplay "Mother Love and the Law."

This picture was directed by George A. Siegmann and produced for the Crystal Photoplays some time ago. It is said, however, to be particularly timely just now, as the case on which it is based is being reopened and the mother is making a last stand for her baby.

Featured in the production is Dolly Ledgerwood Matters, and the story deals with her own fight for her baby, which, because of the unusual angles involved, was given a large amount of newspaper space a couple of years ago, the baby in question having been awarded to Miss Matters and to the other claimant alternately several times.

This story, founded on real life, is said to rival the fiction of noted novelists, because of its seemingly impossible twists and sensational angles.

An elaborate line of lithographs has been prepared by the Renco Film Company for this production.

Jossey Has Successful Trip.

J. S. Jossey, special representative for Arrow, is now in Cleveland. He will finish up a long eastern trip with a visit to Detroit. Mr. Jossey has been very successful on this trip, having sold many features as well as short subjects.

Helen Holmes Is on the Fire in the Center, but Jack Levering Is Also Having a Hot Time at the Left.
Characteristic views from "The Fatal Fortune," the S-L-K serial. At the left, Lieutenant Levering modestly "declines to be interviewed."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Work the Schools.

WITH the schools opening up, it is a good time to start after the school business. If you work it carefully, you can make the schools good feeders to your business. Teachers know that the pictures leave a deeper impress upon the child mind than any other form of instruction. They would be glad to work in with the theatres along the right lines. They will send their pupils to see dramatizations of the classics; not merely any screened novel, but those stories which, in the passage of time, have been accepted as literature, but they will respond more fully to the travel and news pictures, if the matter is presented to them properly. Most exhibitors can get old prints of scenes in lands which, at the moment, form the geography lessons, and by working in with the teachers along these lines, interest can be developed that will lead to the better establishment of the motion picture, and not alone that, but it will give emphasis in the mind of parents to the real value of the picture. This angle is so valuable that in a small town it would pay the live wires to give special exhibitions, a few minutes after school closes, to which only the pupils are admitted, and at which only the special geographical or science films are shown, when the teacher may give a brief talk to her class on what they have just seen. Then add the current news reel and announce that this will be shown in the evening. If you have any feature of especial interest in the news reel, the home talk of the children will bring in enough extra night business to pay for your trouble. Try it sometime—right now is the time—and give it a fair trial of several weeks.

More Cut-Out.

W. B. Armstrong, of the Strand, Portland, Ore., used three cut-outs of Harry Carey for Bare Fists. Two of these are three-sheets and the other is taken from the big sheet. The large face is the most telling display. The photograph shows the

How the Strand, Portland, Ore., Used Cut-outs for Harry Carey.

entire lobby display for the attraction, which was doubled up with a tabloid minstrel show. Carey gets much the best of it, for he recently made personal appearances in town and built up a following.

McCormicks.

S. Barrett McCormick knows that the local attraction is worth more than the best film he can get, and this two sevens shows how he played up a section of the overseas band of the local regiment through the week, raising it above Fairbanks. The latter got the best of it in the Sunday display in that he rode at the top, but after that he was a second

A Two Sevens in which the Local Attraction Gets the Showing.

choice and the band took the lead. It is not very courteous to show them with their backs to the enemy, but perhaps the band got so far up front that they had to turn and wait for the regiment to catch up. That it was a good drag is apparent from the following Sunday advertising, which shows them held over for a second week. These displays are

A Three Twelves and Three Fourteens by S. Barret McCormick.

twelves and fourteens across three columns, and both give considerable space to the band. The smaller advertisement, on the right, is a proof and not a clipping. If the cuts came out as well in the run against that black background McCormick was lucky, but they get pretty good press work sometimes in one of the papers. The selling line runs, "Puckers is her name, and she's The Pest, a sort of Mickey, Sis Hopkins and Perfect 36 rolled into one. Of course there's love and romance in the story, but first of all, it's Mabel Normand, and that means fun." That should have sold the story if anything could.

Hooked Up Right.

In advertising Bolshevism on Trial the Family, Buffalo, ran a line telling that he play was taken from Dixon's Comrades, and in a corner in six-point italic added "Book of the play on sale at Otto Ulbrich's, 386 Main street." This is the right sort of hook-up, for it makes it worth while for the bookseller to make a window display. In other words, for the cost of two lines of advertising they got a window display worth the cost of several inches of space. Try it that way.

Mr. Bleich's Hook-Up.

George A. Bleich worked an unusual hook-up when he played Daddy Long Legs. He had the picture in Owensboro for four days, starting on a Wednesday. The previous Sunday the paper carried a full page advertisement of a new mineral water, offering to give every boy and girl under fifteen, who would draw a picture of Daddy Long Legs, a free ticket to the Thursday matinee. The only requirement was that the child should put

A Medicinal Water Hook-Up with George A. Bleich.

its name and address on the drawing, which, of course, supplied the newly formed company with a mailing list of real value. We hope, however, that the kids did not take the advice of the advertisement and remark to cross parents

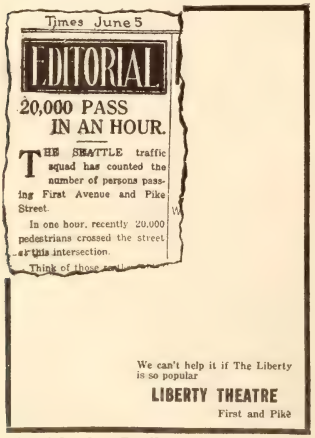
that they needed a dose of the water. The same cut was trimmed down and used by Mr. Bleich in his own four nines. We do not know just how the deal was swung, but Mr. Bleich got a half page advertisement out of it, and he had every kid in town talking about it, and if he gave the tickets to the company without charge, he was still ahead of the game. The second cut shows how the half page

How a Half Page Cut Was Trimmed to Fit into a Four Nines.

layout was trimmed to give a four nines apparently made to order. There is little you can tell Mr. Bleich that he has not already found out about advertising, but we think this hook-up is something new.

On the Job.

The Seattle Times had a front page editorial on traffic conditions in the city, and happened to mention the corner on which was located the Liberty Theatre. J. W. Sayre saw it and this two sixes is



An Ad that Really Helps a House.

the result. It is not only clean-cut press work, but it is a pretty job as well, and we think that the smiles this alert comeback brought were worth the cost of a page of space. It is the alert use of such material that gets results, and Mr. Sayre surely is on the job.

Cuts and Press Work.

Jean Finley, of the Hulsey theatres, Dallas, Texas, sends in a bunch of stuff for comment. He gets good copy, but he is trying to do what so many others seek to accomplish. He is trying to perform the impossible. He wants to use cuts in newspapers which are so poorly printed that they will not show up. So large a reduction will help the effect, but even at that you can see from these examples that he is not playing exactly safe. Take the first pair, for instance. That on the right is a four elevens. The attractor is the

Two Samples from the Hulsey Theatres, Dallas, Texas.

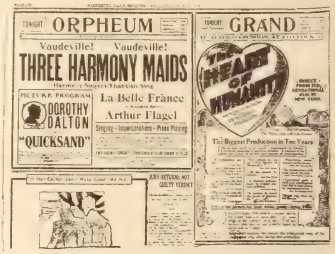
same cut used in the trade paper advertising. In the original it is an unusual photograph, but the half tones are lost between the fine screen, the poor stock and the ink. The type portion gets over strong, but much of the space is wasted because the cut sinks into the paper and is gone. On the left the reverse cut prints a dull grey in spots and a poor black at best. A good strong black would have come out well and the figure down in the lower corner would have stood out plainly in contrast, but it is almost lost through the failure of the ink to print black enough, and in the same way the reverse work is hurt. It will print well enough in the reproduction because our own press work is good, but it is seldom safe to trust to reverse cuts unless your newspapers do notably good printing. In the second cut the example on the right, for Nazimova, shows up well. We have seen that double

A Contrast Between Half Tones and Good Line Work.

figure cut used in more than a hundred papers, and not one of them came out poorly. It is printer proof. Not even the smallest town press can get a poor result. The other cut in the same space is more or less a blotch, while the frame on the right is almost as poor as reverse. It has the figures cut from stills and pasted on a benday background, but in the newspaper reproduction the name of the star is sunk in because the black has little more color value than the benday. We think it would pay Mr. Finley to get his artist interested in line work and go in for single big attractor figures rather than small cuts from stills. Half tones cannot be done in Dallas, apparently, and since they canot, it is better to trust more to the type. He writes such good copy that it is a shame to spoil the effect with poor presswork. Mr. Finley also sends in some Sunday issues to show what he can do with straight press work. More than once he has captured a special half page cut layout for his stories and he gets more than his share of the mention on the photoplay page and sometimes hogs nearly the whole space. So good a pressman should know that almost straight type is about his only salvation in the advertising pages. He also gets out a little four page weekly that is something more than just a house program. It has some snappy stuff to hold the reader.

Steve Stunts.

Steve Farrar, down in Harrisburg, Ill., is not advertising his Orpheum as heavily during the summer and lets the Grand get away with the large spaces so long as he gets the business. Lately the Grand booked in The Heart of Humanity and Steve hustled up a couple of real vaudeville acts, taking four eights against the Grand's three twelves. Several times



A Four Eights and a Three Twelves in Opposition.

lately Steve has turned to vaudeville. We hope that he does not get the habit, but times have been slow down in the mining district with the pits closed down and something had to be done. For Mickey Steve did not take unusual spaces, but he press agented industriously. This three sevens is about the best he did, but he

A Three Sevens for Mickey.

must have stirred the town, for the humorous column remarks, "Now that Mickey has come and gone, let the song go, too." Steve adds the remark, "We made the whole town sick of it." He used plenty of readers and must have worked out a couple of phonographs, but he is taking it easy on space and seems to be doing about as well.

Novelty Pieces.

Ed R. Moore, of the Oneonta Theatre, Oneonta, N. Y., sends in some novelties. One of these is the old reliable "coat hanger," which as most managers know is a small nail wrapped to conceal its shape. A variant is a cigar lighter. Like the coat hanger this is enclosed in small manila "pay" envelopes and the top is printed up:

"Safety Cigar Lighter"
May be carried in the pocket without fear of exploding.

This is a match and should be a "safety" match and not the friction type. A third

exhibit is another dip into Picture Theatre Advertising. He puts out 2,000 envelopes weekly printed up

We dare you to hand
This to your wife
UNOPENED.

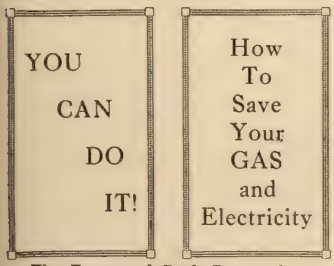
Inside the enclosure recites the bill for the week. It does not, however, take up the essential part of the catch and start off with an invitation to the lady to go to the theatre, which is the real meat of this stunt. This novelty stuff is especially useful in summer to jazz up business, but for that matter it is good at any time in the year.

In Style.

A. H. Blank, of the Des Moines Theatre, Des Moines, Ia., did things up in style when he opened his house July 10. He sent out engraved invitations on a die-sunk card with an embossed monogram on a turn-over. Accompanying this was a smaller card to serve as a ticket of admission and a return post card to be filled in as to reservations, all in a heavy envelope. It was as formal and correct as Tiffany could turn out and if he runs his house the way he started it off he has a winner. He could not have had a better start.

Here's One.

Now that the long winter days are coming on, here's a novelty you can clean up with. It comes from Will J. Glaser, of the Grand, Faribault, Miss. The front and back pages are shown in the cut. They read:



The Front and Back Pages of a Novelty Advertisement.

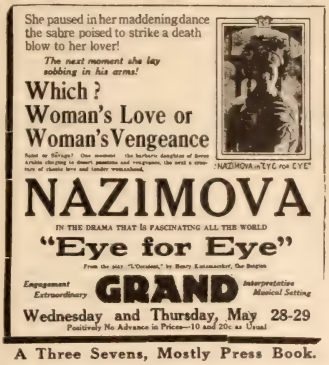
The inside reads:

Turn Off the Lights
Close Up Your Home
Take the Whole Family to See

The name and selling talk for the attraction follows. Perhaps a more timely use would be to save it for winter and use it to tell how to economize on coal. That is going to be the big idea. Mr. Glaser is strong for cuts in his displays and often gets good effects, though he now and then uses cuts of too fine a screen for newspaper work. In the Pickford advertisement, he drops into dialect, but everyone will agree that Miss Pickford "Ban some Yane." In most of the

A Pair of Two Eight and a Halfs with Press Book Cuts and Original Selling Talk.

displays he uses his own selling talk in preference to that given in the press book, and he strikes a more personal note, though he sticks pretty close to the Arthur James copy for Eye for Eye.



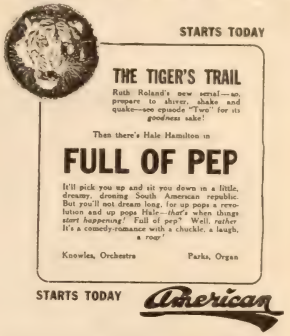
A Three Sevens, Mostly Press Book.

For this he uses a three sevens, which gives a better proportioned space, but the cut was too fine and came out blotchy. Most of the Metro stuff is in line and unusually good, and Mr. Glaser should make a kick to the exchange for sending him a half tone that will not work. But the business end of most of Mr. Glaser's advertisements is the special talk, and he doesn't get that from the exchange. It is home grown.

Here's a New One.

H. A. Albright, who has succeeded A. C. Raleigh at the American, Butte, sends in some stuff and remarks that one advertisement is pretty much press book, but if the press book is good he sees no reason for not using the lines. He's right. Where the press book stuff is good, there is no reason why a new line should be originated. No one in Butte ever saw the press book advertisement, and when it represents good work it is apt to be a better line than men can think up in a hurry. The trouble is that so little of the average press book is fit to use. The three sevens is more his own work. The tiger medallion was copied from another advertisement in a trade paper, for Mr. Albright is a pen and ink man and sign

painter. He gets a good effect for the space and uses it to an advantage. He says a lot, but he handles his type so that the big lines seemingly get all the display, and bring the eye down to the lesser details. The reproduction does not

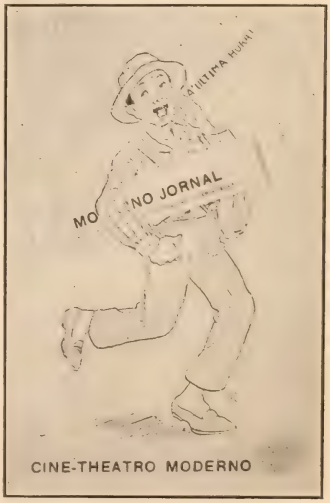


A Three Sevens from H. A. Albright.

give the full suggestion of the advertisement because its best effect is gained from the white margin of about an inch in which the "starts today" and the signature are run. It gets better than a 21-inch effect largely through this use of margin. He does not do so well with a single sevens, and only the tiger head saves the space. We think that when Mr. Albright hits his gait he is going to show us some good work.

From Pernambuco.

One of the cleverest novelties we have seen of late comes from Pernambuco. The card is 3¼ by 5 inches and the curve of the newsboy's arm is die cut to let in the "newspaper," which is a four-page sheet 2¼ by 3½ and when opened announces the bill. The top is in imitation of a news-



A Clever Novelty from Pernambuco.

paper. Only the front page is printed up, but the four pages could carry a weekly program in miniature. It must be considerable of a job to fold and stuff the papers, but the effect is worth the trouble. The back of the card is printed up as a private mailing card.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Projectionist Stars

FRED SCHAEFER, of the Eastern Motion Picture Company, New York City, gives credit where credit is due, as follows:

"Possibly I have discovered the star motion picture projectionist. July 11, I was in Hartford, Conn., with a production which was shown to a private audience at the Princess Theatre, of that city. Projection was by a projectionist named G. W. Sailer. When I went up to the projection room to get the reel I discovered him rewinding and inspecting the film to locate a mis-frame, which same he did locate and correct before returning the film to me.

"I consider this treatment of a reel of film which the projectionist had no reason to believe he would ever have to project again as remarkable. I cite this incident as in testimony that it really does sometimes happen. Incidentally, I will bet this man bats 100% day in and day out as a projectionist."

You Do Well.

Friend Schaefer, you do well to give Brother Sailer credit, especially in view of the fact that you first did him a wrong, and the further fact that you hand yourself a bank-handed wallop in so doing. For while it was creditable to Sailer to find and correct the mis-frame, which was purely an exchange inspector's job, it was NOT overly creditable in you to hand him that sort of lemon to project. Very likely when that mis-frame went through many in the audience thought it was the fault of the projectionist, hence you injured his reputation to that extent. Glad you have thus set the matter straight. Yes, it does sometimes happen that a projectionist takes care of the films intrusted to him—very much more often than it happens that he gets films in perfect condition to project. Quite recently a projectionist said to me: "Richardson, if I should ever get a reel of film in condition to project I would faint from the shock."

The Wise Man and the Fool

Walter Munn, Pueblo, Colo., orders two lens charts and asks the following questions:

"(1) One of the rectifiers here has formed a black substance to top of tube which looks like oxide of mercury. It does not interfere with action of tube, but surely is something which does not belong there. Please tell us what is its cause; also, can it be avoided.

"(2) Is there anything an operator can do to correct chromatic aberration in a projection lens?

"(3) Your handbook says the negative electrode should be solid. We have tried several brands of solid negative carbon, but the only kind we had any degree of success with is the Silver Tip. We use 45 to 55 amperes from a Wagner converter. Could not hold a steady arc with solid carbons."

No Way to Prevent It.

(1) Rectifier tubes gradually accumulate a coating such as you describe with advancing age. There is no way to prevent it. I have seen a tube coated very nearly black, yet operating perfectly. Where the rectifier is located in the projection room I have advocated painting its exterior surface dead black. It does no harm and cuts out the light nuisance. I am not sure that all tubes accumulate a coating with age, but think so.

(2) There is nothing an "operator" could possibly do. Even the competent projectionist could do nothing. An objective which gives chromatic aberration is a mighty good bit of equipment to lay carefully and quickly on the scrap heap—but are you sure the trouble is with the objective? Do you class yourself as a mere machine "operator"? Why not a projectionist?

Has a Steady Arc.

(3) I have held a steady arc with solid negative long years before we had the comparatively perfect carbons we now have. The trouble is, Brother Munn, you have been used to using a cored lower and feeding the arc semi-occasionally. The cored lower gives a heavy gas stream which makes for a very steady arc—also for inefficiency in screen illuminating power. The solid negative carbon gives less gas, hence the arc is less steady, meaning that it will require very much more attention. But if the projectionist is on the job beside his projector, *where he should be every second that the projector is in operation,* and feeds his carbons a little at a time and OFTEN, as he should, he will have no trouble with an unsteady arc.

I Am Not Roasting You.

Now don't imagine that I am roasting you, friend Munn. Nothing of the sort. I am simply giving the facts as they are. If they appear to criticize you, why that is good reason why you should be thankful, because it points out the road to improvement, and certainly you want to improve. That is proven by the fact that you have the enterprise to write asking about that which you did not quite understand. The non-progressive or the coward would not have done that for fear some one would get the idea that there was something in the world he did not know. He would rather remain in ignorance, blundering along as best he might rather than seek information at the risk of possible exposure of the fact that he did not know.

His Head Is Square.

His head is square, his dome near-solid ivory and his front name Fool. You have been brave enough to tell the world that you do not understand the three things named. You won't have to ever admit that again, and you would be amazed could you know the number of men who will read those questions and then gulp down the answers whole, thankful that they were able to get the information without any one knowing of their former lack of it. The writer often freely admits that he doesn't know something, and asks help from his readers. Umph! What of it? Have you ever met the man who really knows it all about any one thing? Certainly you have met plenty who CLAIMED to know it all, but DO THEY? They do NOT, and neither do you or I.

Moral: Ask questions about that which you don't understand, and thus get really wise. None but the ingrowing fool would sneer at you for admitting lack of knowledge, if the admission is by way of acquiring it.

Testing for Grounds Simplified

John Auerbach, New York City, an amateur projectionist, submits the following:

"You will find enclosed a sketch of a little contrivance, very easy to make, which I believe should prove useful in every projection room. It is an apparatus for testing the lamphouses for grounds.

"The laws in most states, I believe, provide that such a test be made before every performance. How often is it actually done? One reason why it is neglected is that it is necessary for the projectionist to disconnect the ground wire from each machine before testing, and to re-connect them after the test, and consequently the projectionist is apt to take a chance that everything is O. K. rather than to go to this trouble. The advantage of the scheme I propose is that with a simple turn of the wrist, first to the left and then to the right, the following results take place:

1. The ground wires are both disconnected.
2. Machine No. 1 is tested for grounds.
3. Machine No. 2 is tested for grounds, and on reversing the revolving switch to

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

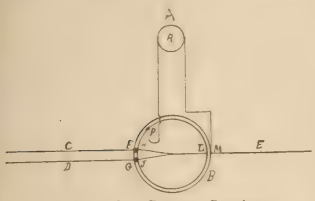
The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

the neutral position the ground wires are again put in operation.

Before using the tester see that Main Switch and Machine Table Switches are Closed and Carbons separated.

A is a socket in which is a low resistance incandescent bulb.

B is a switch with inside contacts in



Testing for Ground Service.

which the interior part is revolved while the outside part is stationary.

C & D are the ground wires leading to the two projectors.

E is wire leading to permanent ground.

When switch is in normal position, ground Wire C makes connection with E through contacts F H L M, and ground wire D makes contact with E through contacts G J L M. When switch is rebroken and P comes into contact with F, a test is made for lamphouse ground in projector connected with wire C. If incandescent bulb lights, it shows that a ground exists in that lamphouse. Revolving switch still further to left when P comes into contact with G, the same test is made in the other projector. Reverse switch to right back to normal position, then ground wires are again connected to ground."

All of which is submitted to our readers. Seems to me neighbor Auerbach has made his idea quite plain enough to require no elaboration. The switch could be easily made, attached to any convenient point and would, as Auerbach says, make testing very easy. Many thanks to him for the idea.

Change-Over with Rectifier

P. E. Morris, Manager, Cleveland, Mississippi, wants to know:

"Please advise as to whether it is practical to use two projectors with only one mercury arc rectifier, without a slight darkness at the beginning of a new reel."

The only way you could run two projectors from one rectifier would be to wire the two lamps in what is known as parallel, or (same thing) multiple. When this is done the striking of the second arc automatically puts out the one burning. I am merely staing a well known fact when I say that, while good results may be had by this method, it is hard on the rectifier tube and it is impossible to bring the cold crater up to normal brilliancy instantly.

A perfect change-over, in so far as relates to screen illumination, can only be made with an apparatus which will enable both arcs to be burned for a sufficient space of time to bring the crater of the idle lamp to normal incandescence over its entire area. Also when using an apparatus with which only one lamp may be burned at a itme one must either burn in craters on new carbons while the show is off or else suffer from poor screen illumination while it is being done.

Do Not Misunderstand Me.

Please do not misunderstand me. It is quite possible to get very good results, after some practice, with lamps wired in parallel, provided craters be burned in in advance, but **perfect** results at change-over—no, it just simply cannot be done. And that is what you asked.

Both the G. E. and the Westinghouse make rectifiers for projection work. Both these companies also make motor-generator sets with which absolutely perfect results in screen illumination may be had at all times, including change-over. On this score the Westinghouse and General Electric motor generator sets made to operate the two arcs in series, and the transverter which does the same thing, are essentially on par as to performance, have excellent records as to efficiency and are all very well made.

No Apologies Required

Our old friend, C. J. Kaho, who will be remembered by department fans as a contributor quite some while ago, is here again with an interesting letter:

"You will remember that some years ago I created quite a ripple in the department by welding four points on the star of an intermittent. I have been a department reader ever since there was one; also of the several articles from your pen appearing before you had a corner of your own. Have been out of the projection end of things for some years now, but am still in the business, and twisting a crank, though it is attached to friend camera now.

The Poor Cuss.

"Notice article headed 'The Poor Cuss' in recent issue, wherein you said the man (cameraman) had made apologies for being in the other end of the business. Now, Brother Richardson, maybe that gentleman did apologize, but here is one who will not because the man who starts at the bottom of the ladder and climbs to the top, from department to department, has no need to apologize. Instead he is, in my opinion, deserving of applause. I used to work for other people, now other people work for me! But I am still twisting the crank; also I fully intend to push same around some added thousands of times before I quit. Since last I wrote I have been in many corners of this old globe, have seen many varieties of projection, and the more I see of it the better I like the camera. Am now located in Ft. Worth, making a specialty of oil field work."

Now With Anko.

Friend Kaho is now connected with the ANKO Motion Picture Corpoartion and is making films of oil properties. That a move from projector to camera is a move upward cannot be denied, because the art of the cameraman is admitted and he is paid accordingly. Moreover, the responsibility of the cameraman is admitted and recognized. This is because the result of ignorance, lack of judgment or carelessness on his part is immediately apparent. The employer must pay out good coin for making another "take." The ignorance, carelessness or lack of judgment of the projectionist is not so immediately apparent, though in the end it is just as costly. But the difference lies in the fact that there is no way of checking it up, because the loser (employer) cannot know what receipts at the box office would have been for a given period had he had competent, careful projectionists on the job.

When the time comes that projectionists, as a whole, have the respect for their profession that cameramen have for them, and aid this department in its endeavors to impress upon the industry the fact that lack of high class men and high class work in projection rooms means great loss in money, then the cameraman will no longer be able to look down upon the projectionist as being a lower rung in the ladder. As the matter now lies we have a percentage of projectionists who even resist the endeavor to give to them a name having some dignity, in place of the nondescript meaningless term "operator."

We also have a considerable, though rapidly lessening, percentage of projectionists who sneer at there being any possibiltiy of art or the application of expert, high clas knowledge in their profession—"trade" they call it. Until this element is entirely eliminated and sent back to the truck or farm, where they rightly belong, there can be no general recognition of the projectionist by employers as other than an unimportant cog of the machine, and the unimportant cog gets darned little attention from anyone.

Proper Re-Winder Pulley Train

John Griffith gives the dope on the rewinder, and other things, thusly:

"With reference to your comment, July 26 issue, as to crater diameter, you were in error in supposing that I thought that crater diameter increased rapidly with increased current. My argument was designed to show that there could be considerable increase in amperage or crater area with but very little increase in crater diameter.

"With reference to the six-minute rewind problem, here is the dope: 1,000 feet of film on a standard 1.75 inch hub has approximately 660 layers of film, hence that many revolutions of the reel are required to re-wind it. A motor armature running 1,750 R. P. M. will make 1,750 x 6 = 10,500 revolutions in six minutes. The proportion therefore is as sixteen to one, if the reel is to make 660 revolutions in six minutes, and that is altogether too much for a straight drive. A countershaft is, therefore, necessary, and it should be as per attached sketch.

With reference to the one and one-half to one shutter problem suggested by R. E. Hitchins, of Kentucky, when computing the proportion of light same passes, it is the same with an ordinary shutter, speed having no effect. The method I use is as follows: 104° x 2 = 208°, which is the number of degrees through which light is cut off, and 360 — 208 equals 152° through which light can pass the shutter. Hence, 360:100::152:X, the latter representing percentage of light the shutter passes. It figures out 42%. The above applies to any sort of shutter where the blades totally obstruct the light.

Effect of Intermittent Speed.

"But where the relative speed of cam and shutter are different there arises another problem as to the necessary cut-off value of shutter blade. If the shutter travels one and one-half times while the intermittent actuating cam makes one revolution, so that the necessary obstructing value of the shutter blade is reduced in proportion, we then have the equation 540:360::104 to X, which figures out 69.33 degrees (the '540' represents 1.5 times 360 degrees—Ed), so that while the blade is 104 degrees it completely crosses the axis while the cam is turning through 69.33 degrees.

"It therefore follows that if friend Hitchins can further trim his shutter without producing travel ghost the Baird intermittent is surely speedy. In so far as applies to flicker it will compare with an ordinary three-wing shutter, each blade of which measures 69.33 degrees and each opening 50.66 degrees, when run at normal speed."

Saving Through Proper Speed.

There is now no reason why you all canot have your rewinder run at a six-minute speed, which is ample for all pur-

Proper Rewinding Pulley.

poses. If you do so a daily film damage amounting to thousands of dollars will be avoided.

As to the three-wing vs. the one and a half to one shutter, what Griffith says with regard to light cutting percentages seems to be all right, as far as I can see. I am not very good at working out problems of that kind. But I am unable to agree with

his conclusion that speed has no bearing on the matter, if I correctly interpret his meaning with regard to that, because it enables the blade to cut the beam much quicker, which, especially under some circumstances, enables the use of a materially narrower interrupter blade.

Cannot Agree as to Flicker.

As to the relative value of the two types of shutter in flicker elimination, I am also unable to agree because, while Griffith's figures may be scientifically correct, I have time and again witnessed demonstrations of the one and a half to one shutter which has convinced me it is, with a reasonably rapid intermittent, the equal of the 50-50 three-winger.

I shall ask Robert Emory, of the Baird Company, to review Griffith's figures and give us his views; also I would welcome discussion of this matter, which is an important one, by such of our readers as may feel competent to tackle the subject. With reference to my failure to agree with Griffith's comment that speed has nothing to do with it, it is quite possible that I have mistaken his meaning in that item.

An Untermyer Biff

FROM Herman Untermyer, Boston, Massachusetts, comes the following letter. I am printing it practically as written, because friend (I think he really is my friend) Untermyer is so obviously honest and so thoroughly believes what he writes that even though we be unable to agree with his views, they are interesting as showing from what false premises a man may reason. He says:

"Mr. F. H. Richardson, Sir: For heaven's sake please cut out knocking the different moving picture laws and also the examinations. Any one would think you were the Almighty One in this business, and not only that but let me tell you that lawmakers and others know something as well as yourself. According to you an operator (please understand I wont use your ridiculous creation 'projectionist') should be an optician, lens maker and everything else.

"If examinations were conducted according to your ideas I believe every examiner would have to be a second Richardson. Remember that no law or anything else has the right to deprive a man of his living by such examinations as you urge. We all don't know everything, and most of us are willing to learn. But don't carry that kind of stuff too far or your supposedly large following may get less. Already your projection department is dry and out of date. It gets on one's nerves. Especially your beautiful light ray dope put forth by you and Griffith has long ago reached a point where neither of you know what you are talking about. In your handbook what you say of lenses is all right, but when you come to explaining light rays and their action you don't know what you are getting at, and myself and others can't make head or tail of it. Examinations are not the howling farce you have said, but are conducted so as to determine an applicant's fitness to handle motion picture outfits.

Calls It a Profession.

"We all improve as we go along, and most of us improve with continuous labor at our profession and by studying the different problems that come to us and your help is appreciated by us all, for we need help once in a while. You are in a position to visit hundreds of projection rooms and the different machine manufacturers, and to get their views on different things pertaining to our line and those things are appreciated, at least by most of us.

"You can't dispute great scientists on lenses, who have made a study of it for years. I can't see where you and Griffith have a right to. Certainly the large lens manufacturers know more than you will ever know of lenses and light rays.

Examinations Should Be Near Stiff.

"As for examinations, they should be stiff enough so that a man must have a good working knowledge of operating, BUT must not be as you say because it would prevent men from earning their living and such an examination as you want would be a violation of our laws of liberty and freedom. Remember there are thousands of operators in the United States, and most of them are progressive men, all striving to get ahead and do better work, gained from their own experience, but how many could pass such an examination as you propose? Just think it over a bit, Mr. Richardson, and I believe you will see that you are away off on some of your ideas."

Answers in Detail.

I shall answer Untermyer in detail because the points he has raised are of interest. First, we will pass over the remarks about my being the Almighty One as being quite unworthy of the author of the letter. I make no claims whatever, but let my work during the past twelve years speak for itself. If you discard as ridiculous the term "projectionist" (unanimously adopted by the Society of Motion Picture Engineers), why name your calling as a profession. Surely operating a machine is no profession, though placing a high grade result on the screen, and putting it there **efficiently** most decidedly is. It is just that which makes and constitutes the projectionist, as differentiated from the mere operator of a machine. I might also ask why, if the term be ridiculous, it has been generally adopted by high class men all over this country and Canada.

Stiff Examinations No Bar.

Today there is, so far as I know, just one real projectionist examination. That is in British Columbia. When it was first sprung on the British Columbia men, practically none of them were able to pass. In fact the majority came very far from it. Naturally an awful howl went up. Those who failed were permitted to work a specified time on permit, with the understanding that unless they qualified within that time they could no longer work in British Columbia. The examination was even stiffer than I have advocated, though no more difficult than it should be. AT THE END OF THE TIME LIMIT PRACTICALLY EVERY BRITISH COLUMBIA MAN PASSED WITH FLYING COLORS. That is the answer to your "deprive them of right to earn a living" cry. The British Columbia men discovered two things: (a) How very much they did NOT know about their profession; (b) That they were able to perfect their knowledge when they were obliged to do so.

Where Untermyer Is in Error.

Where friend Untermyer is in error is in assuming that the man (projectionist) is the only one who has any vital interest at stake. You forget that the selfish interest of the individual is as nothing when compared to the interest of the motion picture industry, which is dependent directly upon the finished screen result for its success. Do you honestly think the man who is deficient in technical knowledge has the right to go into a projection room, to take charge of valuable apparatus, costly productions, expensive films and proceed to "learn by experience" at the expense of all these things and the expense of the audience? Don't you think he should first be made to serve as an apprentice until such time as he can pass a real examination? Do a bit of thinking yourself, Brother Untermyer.

Lens Manufacturers Know Lenses.

Neither Griffith or myself have ever set up our knowledge of lenses against the knowledge of the lens manufacturers. As you say, they know more about lenses than we ever will know or ever want to know, BUT we do set up our knowledge of the **optical system of the projector,** taken as a whole, against their knowledge, and have amply proven our position. Don't overlook the fact that we, too, have studied that end of things for more than twelve years. If, as you say, we know nothing about light ray action as applied to projection it is rather queer that our theories work out so wonderfully well in practice, is it not? If Griffith does not know what he is talking about how do you account for the fact that in at least nine cases out of every ten the lens charts he has created, which same are based on a theory which the lens men disputed, absolutely, a comparatively short while ago (they don't dispute it NOW) work perfectly? You see, Brother Untermyer, your argument is so full of holes it will not hold hay, much less water.

Why Department Seems Dry to Untermyer

The department is not "dry" in the sense that you mean. That it is not is amply proven by its correspondence increasing from year to year, instead of falling off. Moreover, when another man made the same remark some while ago, I wrote to one hundred competent projectionists, and out of all the replies not one agreed with that view. What has happened to make you think it is dry is fully explained by your own letter.

Some years ago everything was very elemental. It required no effort to understand everything published. But we have advanced faster than have you, and now much of the matter published is beyond you—light ray action, for instance. We cannot go on forever holding the whole department down to simple, elementary matters. Others advance, if you do not. Others understand what we are talking about when we discuss light ray action, even though it is still Greek to you.

Not Progressive Enough.

Perhaps, as you say, the great mass of projectionists are progressive, in a way, but they are not nearly progressive enough. Let me ask you this: Does it sound like common sense to place a thousand dollars worth of projection machines, six hundred dollars worth of motor generator, valuable films and the reproduction of a photoplay costing tens of thousands of dollars in the hands of a man who merely has a "good working knowledge" of "operating?" Don't you honestly think that he should be a thoroughly competent projectionist, in all that term implies? Reverting to your "deprive them of a right to earn a living," would you approve of railway companies employing incompetent locomotive engineers merely because refusal to do so deprived the said incompetents of the right to earn a living? Think it over, Brother Untermeyer. Think it over deeply.

Projection Experience
MOTION PICTURE
HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.
There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.
Buy It Today $4 the Copy, postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

"TURN, BOYS, TURN!"
TO PAGES 1090-91
—A NEW BRAIN FOOD

Announcement Extraordinary!

Screen Classics, Inc.
~acquires

the

5 Big~ World Famous Drury Lane Melodramas

"The Marriage of Mayfair"
"The Great Millionaire"
"Hearts are Trumps"
"Best of Luck" "The Hope"

To be produced with All~Star Casts, and distributed by

METRO

A NAZIMOVA PRODUCTION

The First One!

What New York Dramatic Critics said about

The Brat

Herald -
Witty - highly original.

Sun -
Interest maintained to the end.

Times -
Amusing Piece.

Tribune -
Delightful moments.

World -
Freshness and fun.

Globe -
Audience laughed heartily most consoling play of season.

American -
No end of funny situations. Makes George Ade's fables seem simple as nursery rhymes

Adapted by Nazimova herself & Chas Bryant from Maude Fulton's great Oliver Morosco stage success.
Scenario by June Mathis.
Directed by Herbert Blache.

Maxwell Karger
Director General.

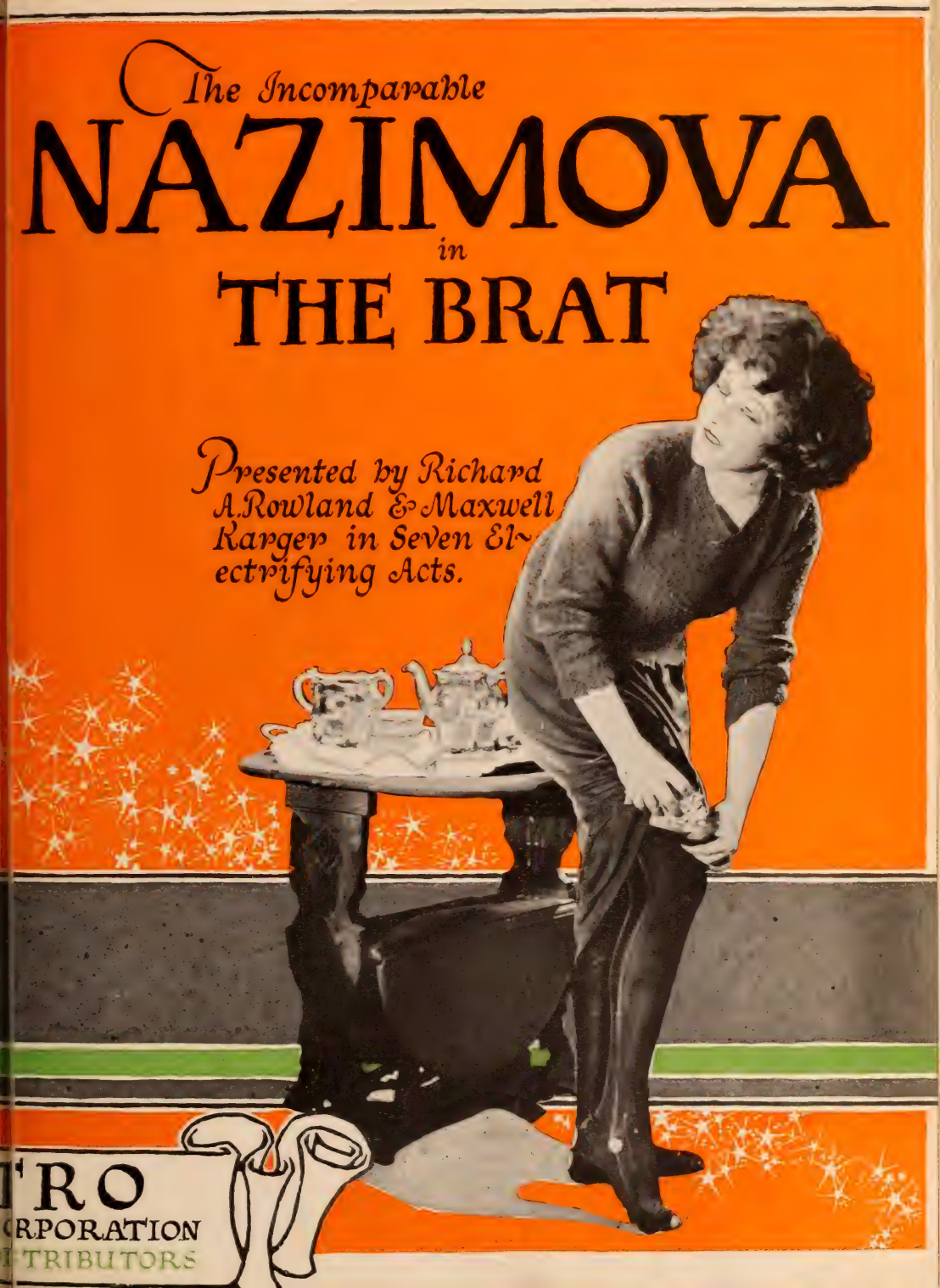
The Incomparable

NAZIMOVA

in

THE BRAT

Presented by Richard A. Rowland & Maxwell Karger in Seven Electrifying Acts.



'RO
RPORATION
TRIBUTORS

The Second One!
BERT LYTELL
SCREEN CLASSICS INC
SC INC
Bert Lytell's vehicles will justify the confidence that has been reposed by Exhibitors in this brilliant actor. Each is of the quality that guarantees even greater popularity for this remarkable artist.
His first feature will be
LOMBARDI, LTD.
A screen version of Oliver Morosco's big stage success by the famous co-authors
FREDERIC and FANNY HATTON
It will be followed by another great story SOMEONE in the HOUSE by LARRY EVANS.
METRO

Fewer, Bigger Better Pictures

Fewer, Bigger Better Pictures
e Fourth One!
MAY ALLISON
SCREEN CLASSICS INC
SC INC
May Allison's elevation to seven reel de-luxe features has caused great rejoicing among Exhibitors because her name is a mighty drawing card wherever pictures are shown. The celebrated Broadway stage successes selected for her are worthy of her rare talents. The first one will be
FAIR AND WARMER
the famous Selwyn stage comedy of temperament and temperature, which swept two continents with a hurricane of laughter. It is by
AVERY HOPWOOD
This breezy play will be followed by Frederic & Fanny Hatton's THE WALK-OFFS another Morosco 10-strike
METRO

Live News from Everywhere

LOEW WILL BUILD BIG BUFFALO HOUSE

Magnate Is Arranging for the Erection of a Theatre Seating Four Thousand Five Hundred

IN a special wire from the home of Marcus Loew, in Far Rockaway, received in Buffalo, Saturday, August 9, the theatrical magnate confirmed the report that he intended to enter Buffalo on his theatrical map. He said that he is making arrangements for a new theatre, and the negotiations had been started several months ago by his associates in the company known as Marcus Loew, Ltd., of Toronto. Mr. Loew said that the company would build a theatre with a seating capacity of 4,500 for both motion pictures and vaudeville. Owing to the high prices for materials and labor he could not say what the total expense would amount to, but believed that it would be one of the most costly theatres of its kind in this end of the state. It is interesting to note that the seating capacity is 1,000 more than that planned for Shea's new Metropolitan now being built.

Michael Is Victoria Manager.

Walter Hayes, representing the Mitchel H. Mark estate, has appointed J. H. Michael, former manager of the Academy Theatre, manager of the big Victoria, West Ferry and Grant streets, the house being built by the late Mitchel H. Mark. Mr. Michael has for the past several years guided the policies of the Academy Theatre, which was recently sold to Levy and Herk, of Chicago, for use as a burlesque house. Mr. Michael is also interested in the Regent Theatre at Main and Utica streets, which he will continue to direct. Mr. Michael succeeds Bruce Fowler at the Victoria. Mr. Fowler took the place made vacant when Edward L. Hyman, now manager of the Fox Liberty Theatre in St. Louis, left the Victoria to become director of the Liberty Theatre Camps, Film Division. Mr. Michael will enter upon his new duties Monday, August 18.

Warsaw Theatre Under New Conditions.

The arrangement under which a committee representing the guarantors has been operating the Farman Theatre at Warsaw, N. Y., for the past several years has been terminated. As a result of heavy taxes, war time conditions, cost of fuel and other operating expenses the committee has found itself with a deficit of $300. Instead of asking the fifty guarantors to pay the $6 each to settle the debt the committee has decided to make a new lease in their own names. Those who have signed the new document are C. H. Greff, Fred A. Rice, C. A. Van Arsdale, Fred Norris, J. W. Sparrow and Levi A. Cass. The new lessees contemplate some changes in the management of the house. Better and bigger pictures will be booked and a permanent orchestra obtained.

Saunders Goes to Gotham.

C. P. Saunders, former manager of the Film Clearing House in the Palace Theatre Building, Main street, has been appointed manager of the New York office, and has entered upon his new duties there. He is succeeded in Buffalo by William Finckeisen.

Siegel at First National.

Otto C. Siegel, former salesman for the local Famous Players-Lasky branch, has been appointed assistant manager at the First National office. Mr. Siegel was formerly associated with C. A. Taylor, when the latter was manager of the Buffalo Metro office.

Wilkinson Opens Realart Office.

The local Realart office was formally opened Friday, August 8, when Manager Henry E. Wilkinson received local exhibitors at 221 Franklin street. The office was beautifully decorated with flowers and ferns, many attractive floral offerings being received from friends in local film circles. Sunday evening, August 10, Mr. Wilkinson left for New York for a week's stay.

Sunday Shows at Academy.

It is reported that when the new Academy Theatre opens under the new management there will be special Sunday film shows put on by the old owners of the theatre. This, it is said, is made possible by an arrangement entered into at the time of sale. The Academy Sunday screen shows have been very popular for the past several years.

Bockhurst "Shoots" Knights.

John A. Bockhurst, International Film Service cameraman, was in Buffalo to obtain the screen views of the Knights of Columbus peace convention. He got some excellent views of Admiral Benson, Secretary of War Baker, Assistant Secretary Franklin D. Roosevelt and other distinguished visitors, had the film printed in Buffalo, and was all ready to show them to the Knights in the Hotel Statler, when he was informed that because of the strike of hotel workers the union operators would not be permitted to operate. The films were not shown, but the country will see them soon.

Ruth Stonehouse.
Whose attractive personality fills the role of leading woman with Hale Hamilton in his Metro, "The Four-Flusher."

Children's Matinees Popular.

Manager "Eddie" Wineberg, of the Elmwood Theatre, is having great success with his children's matinees on Saturday. Every kiddie in the Elmwood district looks forward to these special film shows, for which Mr. Wineberg arranges with great care.

Baltimore News Letter

Miss Presstman Now a Censor.

NEWS of the appointment of Miss Marie H. Presstman, as the woman member of the Maryland Censor Board, has just been received by the exhibitors and film men of Baltimore. Miss Presstman, who has been acting as clerk to the Censor Board, succeeds Mrs. Marguerite E. Harrison, who has been in Europe for eight months as the representative of The Sun and Evening Sun, of Baltimore. Mrs. Harrison went to Europe when President Wilson made his first trip to the Peace Conference and obtained leave of absence from the state officials without pay. Miss Presstman has been appointed for a two-year term. No one has yet been appointed to succeed Miss Presstman as clerk to the Board. The other members of the Board are C. T. I. Gould, Republican, and Charles E. Harper, Democrat.

Goodman Takes Over Patterson.

The Patterson Theatre, 1202 Laurens street, a colored moving picture theatre, has been taken over by Julius Goodman, manager of the Ideal Theatre and Airdome in Hampden. The property and building in which the theatre is located was sold to a company which Mr. Goodman represents for $14,800.

The seating capacity will be increased and the playhouse thoroughly renovated at an approximate cost of $3,500. Herman Weinberg will act as house manager and Mr. Goodman will attend to the booking.

Personals of Baltimore.

J. C. Cahill, manager of the Opera House at Centreville, visited Baltimore recently.

M. Courtney "Plain" Jenkins, World representative in Baltimore, has come back to this city after having spent three weeks at Ocean City on a vacation.

Col. Jacob W. Hook, vice-president of the Parkway Theatre Company, is now at the Marlborough-Blenheim, Atlantic City, on a vacation.

Alterations are to be made soon in the Wilson Theatre, 418 East Baltimore street, of which Guy L. Wonders is the manager.

O. A. Kinman, who formerly acted as World film representative in Washington, has joined the Vitagraph forces and is covering the Maryland territory, excepting Baltimore, from the Washington office.

L. N. Insley, of Bethel, Del., is reported as contemplating opening a moving picture theatre in Baltimore. Mr. Insley is at present operating the Casino at Ocean City.

AND NOW IT IS UP TO TWENTY-FIVE

The Same Being the Present Number of Theatres in Minneapolis and St. Paul Controlled by R & F

I. H. RUBEN and M. L. Finkelstein have just concluded several deals through which they hope to meet the needs of Minneapolis and St. Paul. Their latest activities include:

Taking over of the leases of both Shubert theatres in Minneapolis and St. Paul from L. N. Scott.

Purchase of the Como moving picture theatre, University avenue, St. Paul, from Angus Cameron.

Decision to resume showing of moving pictures at the Minneapolis Unique, which has been the home of a stock company for a year.

Plan to convert the St. Paul New Majestic, a moving picture theatre, into a burlesque house.

Ruben and Finkelstein plan to show stock at the Shuberts, and A. G. Bainbridge, well-known Twin City showman, has been selected to organize and have charge of the companies.

These latest acquisitions give Ruben & Finkelstein control of twenty-five theatres in Minneapolis and St. Paul. G. N. Briggs and J. L. Johnston, who have been handling advertising and publicity for R. & F. in Minneapolis alone, now have charge of the same work for the St. Paul theatres.

Unique Goes Back to Pictures.

The Minneapolis Unique will again become a picture house August 28, when "The Birth of a Race," feature controlled by John R. Elliott in the Minneapolis territory, will open for a ten-day run, following an advertising campaign of two weeks.

The St. Paul New Majestic will on August 24 become the new Gaiety, the home of burlesque and headquarters for shows on the American Burlesque Wheel.

The New Majestic terminated its career as a picture house at the end of last week.

Amusement Basement a Feature.

An amusement basement occupying practically the entire floor space of the building will be a feature of the best theatre and business block in the northwest to be constructed on the Mannheimer site, Sixth, Seventh and St. Peter streets, St. Paul, according to William Hamm, owner of the site.

Revised plans have just been completed calling for an outlay of more than $1,250,000 for the building alone.

The general contract will be awarded within 30 days, after which construction will be launched immediately. The work of partially razing the present steel superstructure to conform with the plans for the theatre building is already under way.

Ruben & Finkelstein, who are associated with Mr. Hamm in the project, will have charge of the theatre. They expect the building to be completed by May 1, 1920. The structure will be 90x100 feet, six stories above ground and two basements.

Exterior of Terra Cotta.

The amusement basement will be modeled along the lines of a similar one in Milwaukee. It will have a large dance floor, cafe, cafeteria, a billiard room with fifty tables, and other amusements. The basement, which will be without partitions, will also include a barber shop. A grand stairway leading from Seventh street will be the means of entrance.

The exterior of the building will be constructed of a soft-toned terra cotta, Mr. Hamm having ordered a change in the original plans from brick at an added cost of $35,000.

Mr. Hamm leased the site on which the old St. Paul Cathedral formerly stood from the Catholic diocese of St. Paul for 99 years at an annual rental of $30,000.

The theatre, which will be on the Seventh street side, will have a seating capacity for 2,200 people.

The new structure will be known as the Hamm Building, but a name for the theatre has not yet been selected.

Exhibitor Makes Hit with Kids.

John Bergstrom, Jr., owner and manager of Minneapolis Nicollet Theatre, made a big hit with the "kids" of the neighborhood by donating the use of his playhouse to their cause, the raising of money for their Loring Park Circus fund.

This fund enables the poor children of the Loring Park neighborhood to take trips to the country and to picnics.

Proceeds from the showing of Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" and a one-reel Harold Lloyd comedy at the Nicollet were turned over to the fund by Mr. Bergstrom.

Children Give Solos.

The regular show was augmented with special numbers, which included a violin duet and two violin solos given by children of the neighborhood.

Tickets were sold for fifteen cents each, and the house was packed with both youngsters and grownups.

Realart Office Moves.

The Minneapolis exchange of the Realart Film Corporation has removed from the Film Exchange Building to 801 Produce Exchange. Harry L. Hollander, manager of the Minneapolis exchange, is pleased with his new quarters.

Universal Employe Drowns.

Tovio Laurikanen, employed in the poster department of the Minneapolis Universal exchange, drowned Sunday, July 27, in a vain attempt to save the life of his twelve-year-old cousin.

The two boys went together to Cedar Lake to bathe. The cousin, who could not swim, got beyond his depth. The young Universal employe struggled desperately to save him, but was seized by the throat in the death grip of the drowning lad and pulled down when only a few feet from shore. Both were drowned.

Tovio Laurikanen, who was sixteen years old, lived in Minneapolis with relatives. His mother and father reside in Michigan, where the body was sent for burial.

Former New Garrick Manager Back.

Sergeant Lowell V. Calvert, formerly manager of the Minneapolis New Garrick under Ruben and Finkelstein, has returned to Minneapolis after serving fourteen months overseas in the army. While in France Sergeant Calvert had supervision of moving picture entertainments. He will rejoin the Ruben and Finkelstein forces in the Twin Cities.

Another Film Soldier Returns.

Arthur J. Lund has returned to Minneapolis after serving one year overseas with the Field Remount Service. He was formerly a camera man for the Lochren Film Corporation and was at one time connected with the Friedman Film Corporation of Minneapolis.

Johnston Hands Out Cigars.

John Leroy Johnston, artist and advertising manager for Ruben and Finkelstein in the Twin Cities, is handing out the cigars these days, for he is the proud father of a seven and one-half pound boy, born Saturday, August 2. Mrs. Johnston and the infant are both reported getting along well. The first present received by John Leroy Johnston, Jr., was a check for $25 given by I. H. Ruben.

Jack Martin Quits League.

Jack Martin, former manager of the Lyndale Theatre, has resigned as vice-president of the Theatrical Protective League. The Lyndale Theatre was recently purchased from Henry J. Hoy by Ruben and Finkelstein.

Huesman Joins Vitagraph.

Art Huesman, formerly manager of the Minneapolis exchange of the General Film Company, has joined Vitagraph and is covering Minneapolis as city sales manager.

Too Sober for a Drinking Scene.
May Allison, Director Henry Otto and Eugene Pallette going over the famous "cocktail scene" from "Fair and Warmer," May's first under Metro's "fewer and better" banner.

Seattle News Letter

Among Those Present Were.

AMONG the representatives of film companies and allied industries who came up from San Francisco to be present at the Northwest convention were Herman Wobber, district manager of Famous Players-Lasky; Newton E. Levi, division manager for Exhibitors Mutual; M. E. Fimmem, representing the Controllograph Company; A. Franklyn Myrson, handling "Reel Life in China"; and I. H. Lichenstein, representing the Western Poster Company, who is planning to establish an office in Seattle.

Herman Hertz came up from Los Angeles, and Pat Dowling of the publicity department of the Christie Film Company, accompanied Fay Tincher. Dean Collins, manager of the publicity and service departments of the Universal for the Northwest, came up from Portland.

T. C. Mattox Seriously Ill.

T. C. Mattox, veteran film man, who recently handled a road show of "The Unpardonable Sin" for First National in the Pacific Northwest, is seriously ill at the Providence Hospital in Seattle. Little hope is entertained for his recovery.

Pat Dowling Recovers from Appendicitis.

Pat Dowling, publicity man for Christie, who came up to the convention with Fay Tincher, was stricken with appendicitis while here and was operated on. He is recovering rapidly at a local hospital and will be out before this gets into print.

Victor Kremer Visits Seattle.

Victor Kremer, of the Kremer Film Company of New York and California, spent several days in Seattle recently, during which time he closed a contract with the Greater Films Company for handling a series of his film, including the Shorty Hamilton Features, some with

Wanda Hawley.
With Robert Warwick in his Artcraft, "Told in the Hills."

Crane Wilbur, and one featuring George Le Guerre. Greater Features has also recently purchased the Northwest rights for Gaumont Pictorial Life and immediately booked it to the Clemmer Theatre in Seattle. The Clemmer now is showing the first run in Seattle of all the short subjects handled by Greater Features.

Bridal Couple Among Delegates.

Stars did not receive all the attention on the trip of the convention delegates over to Bremerton. There was a real bride and groom, a youthful pair in whom everyone displayed a keen interest. They were L. T. Ruffner and his wife, who was formerly Miss Nellie Adamson of Edmonton, Alberta.

Exchange Personals.

B. R. Keller was called in from the road this week to become assistant manager of the Seattle Select office.

Hugh Rennie, Seattle manager for Select, recently spent three days in Portland.

B. W. Copeland, for the past six months Seattle representative for the American Film Company, is leaving for Spokane to take charge of that territory for Hodkinson.

George P. Endert, Seattle manager of Famous Players-Lasky, is confined at home with a slight case of small pox.

J. A. Kraker, Mutual salesman out of Seattle, has been transferred to the Portland territory, and L. M. Walton, booker, has been advanced to salesman.

The two brothers, N. F. Haas and J. A. Haas, theatre managers in Seattle, have left for a visit to their family in New York. N. F. was recently released from service in the army.

Detroit News Letter

Fox Takes Over Washington Theatre.

WILLIAM FOX takes over the Washington Theatre, Detroit, the first week in September, he having leased the house for five years. The theatre for the past five years has been under the management of John H. Kunsky. Mr. Fox has not yet announced his manager, policy, etc., although he is certain to show there all of the big Fox specials.

Howell Is Excited.

Howell, Mich., is all excited these days over the fact that motion pictures are being made there. The first was "Mysterious Thirteen," a serial. Practically the whole town participated in the making of this serial. Now several dramatic features are to be made.

Adrian Opera House to Reopen.

Bob Cood, who recently leased the Opera House in Adrian, with his associate expects to reopen the theatre with high class pictures about Sept. 15. It will take about $10,000 to put the house in first class condition.

Short Notes.

Elwyn M. Simons, of the New Family and Garden theatres, Adrian, says that plans are practically all completed for his new theatre, work on which will probably start within ninety days.

The Strand Features, Detroit, have taken over the Michigan rights to all film of the Capital Film Co., which includes the new releases with Al Jennings and Neal Hart.

The Fuller Thtatre, under the management of Lew Barnes and associates, will reopen early in September with pictures and road attractions. Will Marshall, for twelve years with the Butterfield Circuit, is to manage for Mr. Barnes.

W. S. Butterfield has broken ground for his new theatre in Flint, Mich., that will seat 1,700.

DENVER BARS ADVERTISING ON SCREEN

Exhibitors Will Show Only Announcements of Civic Interest and Those of Coming Pictures

DENVER exhibitors have eliminated the screen advertising plan. In the future no advertising matter except that pertaining to future pictures will be flashed upon the screen prior to the beginning of each performance. The only slides, besides coming attractions, now exhibited are those appealing to employers to hire returned soldiers and warnings from the U. S. Forestry Service to tourists to guard against starting fires in Colorado's mountain parks.

Cheyenne Admission Rise.

Word has reached Denver that in the future twenty-five cents will be the price of admision to all Cheyenne moving picture houses. This will include the war tax. Managers Ray and Nye, of the Amuse; Manager Todd, of the Princess and Lyric; and Manager Bradley, of the Atlas, are now charging the new rate.

Picture Men Back on the Job.

A wave of illness which swept through Denver's movie family has subsided, and among those who have returned to their offices are Homer S. Ellison, manager of the Rialto and Princess theatres; William Seib, booker for the Pathe exchange; and Herbert Krause, assistant manager at the local Famous Players-Lasky exchange.

Iris Is Renovated.

Extensive exterior renovations have been completed at the Iris Theatre. The location of the ticket office has been changed, the entrance and exit aisles have been rearranged and the house has been repainted.

Swanson Buys Out Nolan.

W. H. Swanson, owner of the Swanson Moving Pictures Theatres Company, is now exclusive owner of the First National Exhibitors Circuit franchise for Colorado, Wyoming, Utah and New Mexico. Mr. Swanson recently bought out the interest of H. T. Nolan, of this city, in the franchise.

Mort Cohn Is Back.

Mort Cohn, former booker for the Paramount exchanges, and brother to Milt Cohn, manager of the Denver exchange of the Famous Players-Lasky Corporation, is back from France where he served eleven months with the American Expeditionary Forces.

Ellison Gets Out House Organ.

The Ellison Moviette has made its appearance in Denver. The new leaflet, to be distributed weekly at the Rialto and Princess theatres by Manager Homer Ellison, contains notices of coming attractions. In later issues space will be devoted to movie stars.

Ben Cohen Returns to Select.

Ben Cohen is back in a Denver exchange again, having been engaged as manager by the Select corporation to succeed O. J. Woody. Cohen was formerly with the Select and later went to the film clearing house.

Personal Items.

Joe Goodstein, exchange manager of the local offices of the Arrow Photoplay Company, is back after a busines trip to New York City.

H. W. Braly, former Vitagraph manager in Los Angeles, was in Denver last week in interest of the Film Clearing House.

Out-of-Town Notes.

The Lyric Theatre, at Loveland, Colorado, has temporarily been closed pending interior repairs.

During the showing of the film "The Ghost of Slumber Mountain," at the Rex, in Trindad, Colo., the management advertised a reward of $1,000 to any person who had ever "seen any of the live animals" shown in the mythical picture.

At the close of a regular pictures performance on a recent night, Manager C. Runyon, of the Star Theatre, Holly, Colorado, gave an exhibition of producing music from a wood saw and bicycle pump. Runyon threatens to patent his rural musical devices.

Manager Novotny, of the Gem Theatre, Durango, has installed an orchestra, despite the fact that the summer season is on.

Reviews in Moving Picture World are written from the screen—not press books.

Mildred Reardon.
In Cecil B. DeMille's Artcraft, "Male and Female."

MONTREAL HOUSES MUST STOP CROWDING

Exhibitors Are Notified to Supply a Seat for Each Patron and to Keep Aisles Clear

MONTREAL moving picture theatres have been doing such big business this summer that a number of them are in danger of losing their city licenses unless their managers prevent overcrowding.

Having received complaints that the aisles and passages of local theatres were being crowded with standees, the Administrative Commission directed Joseph Gauvreau, chief inspector of public buildings, to enforce the municipal by-law which prohibits the congestion of public amusement houses.

Notices have also been sent to the owners of the theatres that they must supply a seat for each patron admitted and that temporary seats in the aisles are not permissible. Announcement was made that after Monday, August 11, offences by the exhibitors would be punished with a fine of $40 and costs or two months in jail for the first violation and a cancellation of theatre license for a second violation.

Receives Thanks of Citizens.

Manager Frank Warnicker, of the Regent Theatre, Montreal, conducted a novel stunt recently that resulted in a big jump in attendance for a week. Warnicker arranged for the "shooting" of the annual field day of the Strathcona Academy and the public schools of Outremont, a suburb of the city. Views were also taken of the lawn bowling association of the centre. These were made into a single-reel special which was presented as an added feature at the theatre. The picture drew surprisingly well, and, in addition, the citizens of Outremont held a meeting, when a resolution of thanks was passed and at which a request was made to have a special showing of the featurette immediately after the reopening of the schools in September.

The reel was prepared with the help of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

Trying to Trace Lost Films.

Winnipeg, Manitoba, exchange managers are still trying to trace a number of films which wandered around the province of Manitoba during the general strike of six weeks last spring. Rural exhibitors were unable to secure shipments of reels from the Winnipeg exchanges, so they decided to "swap" pictures. This swapping process became so entangled that a number of releases disappeared completely. On a couple of occasions recently some of the film wandered home, but the sender was unknown.

A feature of the situation was that the outside exhibitors who swapped the releases did not remember to pay any rental fees to the exchanges owning the reels. The exchanges have, therefore, lost quite a bit of booking revenue, as well as the films themselves.

Returned Soldiers Must Pay.

Returned soldiers are no longer entitled to admission to moving picture theatres of Montreal, Quebec, without the payment of the special admission tax which is imposed on admission tickets by the city. The city neglected to make official announcement regarding the change in the regulations, with the result that considerable confusion has resulted.

One of the new regulations requires the ticket-taker to tear the tax ticket in halves, depositing one section in the chopper and giving the other half to the patron as a "receipt." This system has aroused the ire of the exhibitors because it causes much delay at the entrance. Under the old plan the ticketman merely dropped the whole tax ticket into the chopper.

Three Veterans with Pathe.

N. W. Davidson, formerly Vancouver branch manager of the Specialty Film Import, Limited, of Montreal, has returned to Canada after serving with the Royal Air Force. He is now attached to the head office of the company at Montreal.

Nelson Potter, who served with the heavy artillery of the Canadian Forces in France for two years, has also returned, and is now engaged with work in connection with the release of the Pathe News in Canada.

Frank Sutton, another new employe of the Specialty Film Import, is also a veteran of the war. He is in charge of the advertising department of the Montreal headquarters.

Paper Wants Picture Opinions.

The moving picture editor of the Winnipeg "Telegram" has created a new department for moving picture fans. It has been decided to publish the "criticisms" of theatre patrons regarding current attractions under the heading of "What did you honestly think?" Criticisms are to be limited to one hundred words, if possible, and announcement is made that they will be published in the order that they are received. Names of contributors will not be published unless desired. The criticisms will appear in the regular Saturday editions.

Montreal Men Change Places.

A. Gorman, formerly of the General Film Company, has been appointed manager of the new Montreal branch of the Exhibitors' Distributing Corporation, of Toronto. H. Hooper, with the Exhibitors' Distributing Corporation, has left the employ of the company. W. A. Sault, former Montreal manager of the Mutual, has become associated with the Montreal office of the new General Film Company in Canada.

Announcement is made that the Exhibitors' Distributing Corporation will start releasing Mutual pictures in Montreal on August 25.

Not Restricted to Stockholders.

The Canadian Exhibitors' Exchange Company, Limited, Toronto, the new exchange controlled by the Moving Picture Exhibitors' Protective Association, of Ontario, has announced that the releases of the company will not be restricted to the use of association members. The stockholders of the company will have first preference in the matter of runs, however.

The company's headquarters are located temporarily in the club quarters of the Ontario association, but more suitable offices will be secured in the fall. The present address is 143 Yonge street, Toronto.

Special Price for Soldiers.

In arranging a new policy for prices at the Empress Theatre, Lethoridge, Alberta, the management has decided to admit all returned soldiers with adult relatives at reduced prices. Soldiers or ex-warriors wearing the overseas button will be admitted for 25 cents, and the same price will prevail for relatives, with 10 cents for children. The admission for the general public is 35 cents and children 10 cents. For all matinees during the summer vacation the admission price for children is 5 cents. Programs are changed twice weekly.

Stephenson Goes to Regal.

Charles Stephenson, Western general manager of the Exhibitors' Distributing Corporation, with headquarters at Winnipeg, has been made Western general manager for Regal Films, Limited. Stephenson had only been in the Canadian West for a few weeks when he changed his position.

Manuel Brown, formerly with the Exhibitors' Distributing Corporation in Toronto, has succeeded Stephenson as the manager in charge of the Western territory.

Ottawa Valley Company Expands.

The Ottawa Valley Amusement Company is creating quite a string of moving picture theatres in eastern and northern Ontario. An important site has been purchased in Pembroke, Ontario, where a theatre to seat 1,200 people will be erected before next January. The company will also build new theatres at Arnprior and Almonte.

Will Pay New Music Scales.

Toronto exhibitors agreed without a struggle or argument to the demands of the local musicians for a new wage scale to start on September 1. The minimum wage of the new schedule for moving picture theatres is $36 a week.

It's a 241-Year-Old Orchestra, but It Puts the Jazz in Jazzebel.
The jazz "babies" for American's "Six Feet Four" get their instructions from Director Henry King. The harmonica wizard is 74, the violinist virtuoso 84, and the guitar kid 83.

A Set of Champions.
Douglas Fairbanks, Charlie Chaplin and Jack Dempsey pyramid their bets at the Fairbanks studios.

Kansas City News Letter

St. Joseph Will Have New House.

SAINT JOSEPH, MISSOURI, is to have a new theatre, with a seating capacity of about 3,000, erected at the corner of Sixth and Charles streets. The building, which will be a combination picture and vaudeville house, will be a fireproof, brick and steel building, four stories high. Nate Block is the builder.

Fire Damages Film Storage House.

The losses in the recent fire in the moving picture storage house at Seventeenth street and Highland avenue, operated by the firm of King and Goldman, are estimated at $7,500. The damage to the building was $3,500 and the damage on the contents, $4,000.

Crawford Leases Topeka House.

L. M. Crawford has leased the Grand Theatre, of Topeka, Kansas, to A. D. Birch and J. C. McCaffery. Mr. McCaffery will be the active manager. Mr. Crawford is disposing of his theatrical interests, and recently sold his house at Lincoln, Nebraska, and one in El Paso, Texas.

Film Fire Causes Damage.

A film being shown in the Grand Theatre Miami, Oklahoma, caught fire in the projection booth, July 31. Two moving picture machines valued at $300 each were badly damaged, and seven reels of motion picture films, valued at $200 each, were practically destroyed.

Strand Company Acquires Two Houses.

The Strand Amusement Company, an organization operating theatres in Kansas, has taken over the management of the Princess and Grand theatres in Aurora, Missouri, and placed them under the direction of A. G. Hughes and Mrs. Hughes. The new management is considering the installation of a pipe organ orchestra.

Short Notes.

Joseph Peet, of Kansas City, has purchased the Wilson and Weldon interests in the Gem and Monita theatres in Olathe, Kansas.

The Electric Theatre, of Edina, Missouri, has been sold by H. G. Gillespie to F. H. Warden, of Kirksville, Missouri. The new owner took possession August 1 and contemplates remodeling the house.

The contract has been let for the $14,000 theatre which is to be erected at Second and Main streets, Fisher, Oaklahoma. The house is being built by W. D. Wineland, of Webb City, Misouri, and will be completed by October 1.

A new moving picture theatre was opened in Simpson, Kansas, August 26, under the management of W. L. Huffman.

The Orpheum Theatre, of Fredonia, Kan., has been leased for one year by H. J. Ally, who will have the building repainted and remodeled in time to open August 20.

A. F. Nixon has opened a motion picture show in the Woodridge Theatre, Woodridge, Missouri.

The work on the store, which is being remodeled for the new theatre in Pittsburg, Kansas, will be completed November 1. The house will be called the Colonial. The owners are W. H. Daly, A. Besse, and Bert Klock.

C. H. Gilliam is buying supplies for his new theatre, the Happy Hour, in Tishimingo, Oklahoma, which is nearing completion.

The Electric Theatre of Atwood, Kansas, is being equipped with modern machinery. E. W. Eggleston is the owner.

NORTHWEST CIRCUIT HOLDS MEETING

More Than Thirty Exhibitors Attend Spokane Convention and Discuss Association's Objects

MORE than thirty motion picture exhibitors from the town of the Inland Empire met in Spokane August 6 to learn about the Northwest Exhibitors' Circuit and to secure membership in it.

The meeting was in charge of James Q. Clemmer, of Seattle, president of the association, and a brother of H. S. Clemmer, of Spokane.

H. B. Wright, of Seattle, general manager of the circuit, explained the purpose of the association and occupied the morning and afternoon sessions with discussions of the film industry.

The circuit comprises the states of Washington, Idaho, Montana and Oregon and it is the object of the circuit to bring into membership every exhibitor of motion pictures in the district.

Among the theatre men present were I. E. Edmonson, Grangeville; O. W. Newton, Hillyard; J. E. Hurley, Davenport; B. S. Bingham, Tekoa; J. S. Nelson, Colfax; H. S. Klinger, Connell; N. P. Brown, Waterville; H. L. Wright, Fort Lapwai; H. S. Graham, Winchester; A. H. Hilton, Lewiston; C. P. Scates, Oroville; Walter Kastner, Wenatchee; Mrs. S. A. Klinger, Connell; J. Reynolds, Pasco; F. P. Egan, Ritzville; Charles Storch, Republic; Mr. Ratke, Mansfield; Fulton Cook, St. Maries; E. J. Wurman, Sprague; Alena M. Weegelt, Kettle Falls; G. J. Rogers, Asotin; G. J. Loomis, Rosalia; J. C. Brown, Keller; Hays McSpence, Marcus.

Hippodrome Goes to Vaudeville.

The Hippodrome motion picture theatre closed its doors July 30, to reopen August 30, following renovation and remodeling as a vaudeville house.

Clemmer & Lambach, who have conducted the theatre as a motion picture house, relinquished their lease and a new one in favor of Doc. Crews, of Walla Walla, was made out. Vaudeville will be staged at the remodeled theatre.

Boy Scouts to Be Filmed.

Camp Dee-Light, in Idaho, and the Spokane Boy Scouts spending the summer there, are to become national characters in the film world. Work has been started on a 1,000-foot film showing the Boy Scouts at their summer encampment and will be used as a propaganda picture in the interests of the national organization of Boy Scouts. The movement for securing the picture is being backed financially by a number of prominent Spokane people and has been sanctioned by the Ad Club, the executive council of the Boy Scouts and the chamber of commerce.

The picture will be produced under the direction of Al G. Trada, studio manager for the Alexander Company. Mr. Trada produced several similar films for a Toledo firm a short time before coming to Spokane.

"Movie Castle" Swept Clean.

As the crowning climax of a series of petty robberies committed at the "movie" castle" capping an eminence near Fort George Wright, Spokane, owned by the Titan Motion Picture Company, vandals have swept the chateau clean of all valuables, according to reports made to the sheriff's office by J. Don Alexander, president of the Titan Company, which planned to produce pictures there.

Stole Plate Glass Intact.

Thieves have chopped through the walls, ripped out electric lighting fixtures, broken off door knobs, torn out plumbing fixtures and removed every saleable article from the structure to be sold as junk. Plate glass windows have been removed in their entirety and many of the heavy doors carried away.

The structure was originally erected as the home of a mining operator in the Coeur d'Alenes and was expensively constructed.

Washington Tickets Paid $1,000,000 Tax.

The ten per cent. tax on motion picture admissions brought $1,000,000 to the Federal Government from Washington during the first six months of this year.

"This last year up to June 30 the state of Washington paid into the national coffers $30,000,000 from taxes of all kinds," said J. M. Moore, Tacoma, field deputy collector of the internal revenue department for Washington and Alaska.

"Of this, $1,000,000 alone came from the ten per cent. tax on moving picture admissions."

Copeland With Hodkinson.

B. M. Copeland, former owner of the Rex Theatre, returned to Spokane August 4 and will make it headquarters for the W. H. Hodkinson Productions, feature films.

Prohibition Eva.
Anita Stewart is frowned on by her director, Marshall Neilan, an anti-prohibitionist, during an interim in the making of her new First National.

IT COSTS SIX THOUSAND MORE TODAY

But the Advance Over Last Year's Prices Does Not Deter Sam Gould from Improving His House

SAM GOULD, proprietor of the Gould Theatre, East Ohio street, Northside, Pittsburgh, let the contract recently for the remodeling and enlarging of his house, and work was started on Monday, August 4. The total cost of the improvements will be $26,000, just $6,000 more than the price would have been last year.

The adjoining storeroom will be used in enlarging the house, giving the Gould a floor space of 50 x 100 feet and a seating capacity of 650. Business will continue uninterruptedly while the adjoining room is being transformed and it will be necessary to close only about two weeks in September when the partition between the two rooms will be removed. It is expected the work will be completed about the first of October.

Geiger Succeeds McKibbin.

Maurice Geiger will succeed C. C. McKibbin as manager of the Film Clearing House.

Mr. Geiger, who has been out of the film game for the past six months, took hold of the managerial reins Monday, August 4.

"Moe," as he is familiarly known to all his friends, covered the same territory for the Famous Players-Lasky Corporation for two years as special representative.

C. C. McKibbin, former manager, has been promoted to the home office at New York, and will have under his supervision the Film Clearing House branch offices from Buffalo to the Atlantic Coast.

Corapolis Star Changes Hands.

Morris Berger, manager of the Craft Film Exchange, Pittsburgh, is the ruling spirt in a corporation organized for the purpose of buying and conducting a string of motion picture theatres.

The first house the new company purchased is the Lyric Theatre at Corapolis, from Kaszer and Baughman. This firm also owned the Star Theatre in the same town, but the house has been closed. The Lyric is accordingly the only house in the town. The new owners took charge August 1 and is already doing a good business.

Feitler Takes Over American.

M. Feitler, formerly of the Elmore Theatre, Centre avenue, Pittsburgh, has taken over the American at 1510 Fifth avenue, owned by the Harris Brothers. The new owner took charge the first of August, but immediately closed the house for remodeling and renovating. The reopening took place Saturday, August 9, to big business.

McCartney Remodeling Opera House.

W. A. McCartney, of the Princess Theatre, Oil City, Pa., is remodeling the Opera House there, converting it into a modern picture theatre, and expects to open about August 23. His equipment includes Power's 6B Cameragraphs, Gold Fibre Film Screen and a Hallberg Generator.

Simplex Order Was Repeated.

Several months ago Mrs. A. Benedix purchased a Simplex Projector for her theatre on McClure avenue, North Side, Pittsburgh, from Hollis, Smith, Morton Co. She put the machine on trial, and is so well satisfied with its performance that she purchased another.

Finkel Is Back on Job.

William Finkel, manager of the Globe Exchange, Pittsburgh, is on the job again, after a few days spent in the hospital, having undergone a slight operation.

Kater Takes Over Metropolitan.

E. T. Kater has taken over the Metropolitan Theatre, Centre avenue, Pittsburgh, formerly controlled by the Metropolitan Theatre Company. Mr. Kater has had some extensive remodeling done, and the house now presents a far more beautiful appearance, both inside and out. The opening day was August 7.

Universal Has Two Publicity Men.

Herman Stern, Pittsburgh manager of the Universal, has established in the local office a Publicity and Advertising Service Department in charge of P. A. Mansfield and C. B. Frost. The services of Mr. Mansfield and Mr. Frost will be at the disposal of all exhibitors.

Good Projection Equipment.

The projection room at the Famous Players-Lasky Corporation's new home, 1018 Forbes street, Pittsburgh, has been equipped with Power's 6B Cameragraphs Excellite Equipment and two Hallberg four in one Current Regulators.

Lebby With First National.

Ed. Lebby has resigned his position with the Quality Exchange and has accepted a similar position with the First National Exchange. He started in on his new job Monday, August 4.

Rutter With Goldwyn.

E. E. Rutter, formerly of Paramount and First National, is now in charge of the publicity department of the Goldwyn Exchange, Pittsburgh.

Dinsmore Buys Simplex.

W. A. Dinsmore, of Patton, Pa., has purchased two new Simplex Projectors for one of his houses there.

Kelly Is Recovering.

T. P. Kelly, former Paramount salesman, is gradually recovering from a long illness, and is again up and around.

Personal and Business Notes.

James B. Clark, Pittsburgh exhibitor, accompanied by his wife, is spending a vacation in Atlantic City. His two daughters, the Misses Gertrude and Mary, are spending the summer camping in Canada.

M. W. Wasson is the owner of a new picture theatre to be opened in the course of a few weeks at Driftwood, Pa.

Charlie Freeman, of New Castle, was in Pittsburgh recently, and stated that the new theatre which his company is building will represent an investment of over $250,000.

Robert Shrader, manager of the Pittsburgh Pathe branch, is back on the job after a two weeks' vacation spent at his former home in Indianapolis.

E. G. Kelly, of the Supreme Exchange, Pittsburgh, is spending a vacation touring through the Eastern States. He says it's the first vacation he has had in five years.

Harry F. Grelle, of the Supreme Exchange, has gone on a three weeks' vacation trip to Mt. Clemens, Michigan, where he will take a three weeks' treatment. He is accompanied by his mother and sister.

Harry Meyers, manager of the Palace Theatre, Homestead, Pa., is spending a vacation at Atlantic City with his family.

Louis B. Mayer and William L. Selig
Talk over future picture plans at a meeting of no little significance.

Kansas City News Letter

Equitable Film Expands.

THE Equitable Film Corporation is expanding again and has secured larger space, now occupying a large part of the fourth floor of the Ozark building. The removal from this floor of the Film Clearing House led the Equitable to get the additional space.

C. G. Bard, returned from the war service, has become attached to the Equitable, and will blaze the way in new territory as special representative in Iowa and Nebraska.

Now Handling De Vry Projector.

The Equitable Film Corporation is handling the De Vry portable projector in Kansas City territory, through a special department. This company enters quite logically into the promotion of the projector, since it has already a nice business in special films for schools and colleges. It is supplying several institutions with pictures in Kansas City and surrounding towns. The distribution of the projector enables it to increase its contacts with commercial institutions, and to extend its activities to the individual, who may desire the entertainment of moving pictures in the home.

Exhibitors Mutual Moves.

The Exhibitors Mutual is intsalled in new quarters on the second floor of the Gloyd building, occupying most of this floor. These quarters are temporary, the exchange being one of the first to contract for space in the new film exchange building soon to be erected. E. McAvoy, manager of the exchange, succeeded in moving the "plant" without any disturbance of service to exhibitors. A projection room will be installed shortly; and there is plenty of space for other details of service.

United Artists Opens Offices.

Henry D. Buckley, formerly manager of the Columbia Theatre, St. Louis, has opened the Kansas City offices of the United Artists, occupying the second floor at 922 Oak street. The exchange will later occupy quarters in the proposed Film Exchange building. A. W. Day, formerly with Pathe, Kansas City, is office manager of the United Artists. Mr. Buckley attended the convention in Wichita, and then went on a short tour of the teritory.

New Quarters for Film Clearing House.

Marty Williams, manager of the Film Clearing House at Kansas City, is moving into the first floor quarters of the Paramount-Artcraft building, South Broadway. The first floor has the largest vault for film uses in the city. The new quarters will provide sufficient space "to move around in," and improvements in equipment to take care of service, can now be provided.

Wichita's Regent Is Improved.

O. K. Mason, owner and manager of the Regent, Wichita, has reopened the theatre, after redecorating and general improvements. A new feature of the building is a canopy extending over the street, which provides an artistic opportunity for

an electric sign. Mr. Mason introduces a full orchestra, with the resumption of entertainment. The lobby has been given an attractive appearance, with easy chairs and other equipment, and will be used for a rest room.

Short Notes.

Fred Williams, of Neodesha, Kansas, has sold the Princess Theatre to S. A. Davidson, owner of the Liberty and Royal theatres at Cherryvale, Kansas.

John Bartholomew has purchased the motion picture theatre in Perkins, Oklahoma, from J. A. Hert. The new proprietor intends to remodel the building and to purchase new equipment.

A moving picture theatre will be opened in the Walker Opera House in Greenfield, Oklahoma, by Fred Lowe and Raymond Banes, under the firm name of Lowes and Banes. The new house will be called the "Happy Hour."

The Blackwell Regent Theatre Company, of Blackwell, Oklahoma, was chartered with $20,000 capital. The members are: J. C. Harmon, J. T. Stout, C. Roberts.

The Empress Theatre, of Tulsa, Oklahoma, has been taken over by the Orpheum Circuit and the name will be changed to Orpheum, at once, according to an announcement made by W. M. Smith, manager of the Empress.

Clay Center, Kansas, is to have two new motion picture theatres. Floyd Schultz is planning to build a two-story building with a forty-eight-foot front, fireproof and modern in every way, on the site occupied by the Airdome.

F. H. Myers is begining the erection of a building on Lincoln avenue, which will cost between $17,000 and $20,000. The building will be strictly modern.

Contracts have been let for the construction of a $9,000 moving picture house in Arma, Kansas. The building will be of pressed concrete blocks and will be 50x125. The owners of the building are Neely & Fatchi, of Cross, Kansas.

San Francisco News Letter

Coliseum Features Music.

THE Coliseum Theatre, Ninth avenue and Clement street, one of the finest and largest residential picture palaces on the Pacific coast, will in the future offer to residents of the Park-Presidio district and adjoining sections, musical and screen entertainment of the very highest order. Samuel H. Levin is both owner and director. The orchestra, an ensemble of artists, already well known to the residents of the district, and directed by Giovanni Coletti, has been materially increased in size. Among the new members is Bruno Colletti, a cellist of enviable local reputation, who is a brother of the director.

New Movie House for Berkeley.

J. Martin Haencke, architect in the Humboldt Bank Building, San Francisco, is preparing plans for a class A motion picture theatre, seating fifteen hundred, which is soon to be erected at Berkeley, at a cost of $125,000. The structure will be of re-inforced concrete and is to be located near University and Shattuck avenues. The enterprise is being financed by San Francisco capitalists.

New Manager at Strand Theatre.

George Thornton, former manager of a dozen popular motion picture play houses in the Greater San Francisco area, has returned to Berkeley after an absence of several years and has asumed management of the Strand Theatre, College and Ashby avenues. This house is one of the many Beach and Krahn circuit houses and following the overhauling and re-decorating, which is now in progress, only the highest class photoplays will be shown.

Blaze Threatens Film Plant.

Four hundred dollars worth of films were destroyed in the San Raphael studio of Leon F. Douglas, inventor and exploiter of colored motion pictures. On completing the task the hot towel was laid on the film rack, igniting the films. Several original cameras, perfected by Douglas when he first began experiments, were destroyed

New Theatre at Napa.

R. B. Blumenfeld and John Knox, of the Empire Theatre, have purchased the Brown Hotel property at Napa, and will shortly commence the erection of a $40,000 motion picture house, with a seating capacity of 1,500.

Trade Briefs.

Brown's Opera House and also the new théatre to be erected by Brown at Salinas, California, has been leased by Turner and Dahnken.

The Blue Star Amusement Company has been incorporated at San Francisco with a capital stock of $100,000 by A. H. Groves, J. B. Joyce and W. C. Creveling.

The Calimade Pictures, Inc., with a capital stock of $25,000, has been incorporated at San Francisco by R. W. Taylor, E. Inge and F. E. Boland.

E. L. Perry, manager of the Oakland T. & D. Theatre, is a member of the East Bay committee of welcome to President Wilson, Secretary Daniels and the Pacific Fleet.

Charles M. Pincus, of the publicity staff of the California and Portola theatres, is spending a vacation at Cazedero.

The Turlock Theatre Company has been incorporated at Turlock, California, with a capital stock of $100,000 by H. S. Crane, C. H. Geer, D. F. Lane, T. B. Whipple and J. E. Warner.

MIDWEST HOUSE BUYING IS EPIDEMIC

Never Before Have so Many Theatres Been Opened During Summer in Nebraska and Iowa

AL. HEPP has opened a new theatre at Greeley, and her starts an item of red-hot interest to those accustomed to keeping their ears to the ground. Mr. Hepp is but one of many. Never before in Nebraska and Iowa have so many theatres been opened in the summer months, and never before have so many people been trying to break into the show game. It is a regular epidemic in the middle west.

W. H. Jones of Merna, went over to Broken Bow, and opened the Star, which had been closed.

A. F. Furnace is running a motion picture show in a tent at Tilden, while workmen are busy day and night, finishing a nice, big new theatre building for him.

R. A. Eaton opened his theatre in Pleasanton, right in the hottest part of the summer, after it had been closed some time.

The Thurman, Iowa, Motion Picture Co., has opened a show in that place.

Lukkow Has Summer Opening.

O. N. Lukkow, has opened a motion picture house in the town of Masco, Nebraska, population 150, right in the middle of the summer. Old timers are telling about when the town of Antioch, Nebraska, population ten, cleaned up $800 when "The Kaiser" was shown.

A house calling itself "The Motion Picture Theatre" has been built at Valley, Nebraska, and has opened its doors.

H. Lightfoot bought the Auditorium at Laurel. E. L. Hunter has bought out Crew Brothers at Weeping Water. Harold Halstead has bought the show from H. W. Mershon at Cook. C. J. Hutchison, known as "Hutch," former owner of a show at Crete, has bought the Percy theatre at Geneva. R. L. Doherty bought out C. S. Jencks at Humphrey. Joe Winkler bought out Otto Wolfe, of Madison. Fred Jones is the new owner of George Allgaier's house at Nelson.

Do You Want Some More? All Right.

Owen Hawkins, just back from fighting in France, has bought out F. A. Waldron at Red Oak, Iowa. Lotta and Youngclaus bought Hans Larson's place at Harlan, Iowa. Frank Butterfield bought out William Klossner at Humbolt, Iowa. Spelts and Nobel bought Guy Rolph's theatre at Fullerton, Nebraska. W. A. Bowker bought the Hartington, Nebraska, theatre from Robert Easley. Herman Pierce bought the theatre at Eddyville, Nebraska, from Mrs. May Smith. M. C. Freed sold his house at Lyons, Nebraska, to John Sheers.

Let's see some more houses which were re-opened right here in the middle of the hot spell:

There's the Rex at Walthill, the Empress at Nebraska City, the Crystal at Wayne, Frank Houston's house at Tekamah, C. H. Lyman's place at Spencer, E. H. Trewitt's theatre at Sidney, the Rex at Orchard, and the Overland at Nebraska City, all in Nebraska.

Oregon News Letter

Well-Known Film Men in Town.

PORTLAND'S Film Row was recently favored by visits from theatre and exchange men of more than usual prominence in the industry. Among these was S. Morton Cohen, former owner of the Portland Strand Theatre and pioneer amusement enterprises. Gus Metzger, district manager for Universal, will spend several weeks in the Rose City.

C. A. Nathan, representing the Stage Women's War Relief Series, spent several days in Portland before continuing his journey to San Francisco. Mr. Nathan has exploited his series from New York west and came to Portland from Seattle.

New Theatre for Klamath Falls.

Construction has been started on the new theatre being built for W. H. Poole at Klamath Falls. The house will seat 1,800 and will be modern in every particular. The building construction is of reinforced concrete.

Mr. Poole is the present owner of the Liberty Theatre. He expects to have the new theatre ready about the first of November.

New Mutual Road Man.

Jack Kraker has been selected as traveling representative for Mutual, taking the place of W. H. Bachmeyer, who recently went East. Mr. Kraker hails from Seattle and San Francisco where he has been affiliated with the Mutual organization for some time. He is an ex-service man who has been in the active fighting in France.

World Office Opens.

With George E. Jackson as manager, Nye F. Dobbs, booker and cashier, and Miss Vida Cunningham, stenographer, the Portland branch of the World Film Corporation began business on August 1 at 390 Burnside street in quarters subleased from the Oregon Film Company.

Universal Traveler Injured.

News has come to Portland that E. B. Remington, road man for the Universal Film Company, sustained a broken arm and other injuries when the automobile in which he was riding overturned near Weston, Oregon.

Semon Preparing for Next Two Reeler.

Larry Semon, who directs and plays in his own comedies, has been on an extensive tour throughout California looking up locations for his next Vitagraph comedy. His next picture calls for big trees, lumber camps, deep ravines and mammoth machinery. He traveled around a few thousand miles, found some locations and says that his new comedy will be the funniest ever.

Farewell to Robert McIntyre.
Evelyn Greeley presents Mr. McIntyre, manager of World's Peerless studios, with a diamond ring, a present from the stars and employes of the studio, as he leaves for a position on the Coast.

Cleveland News Letter

Alvin Grossman Drowns.

ALVIN GROSSMAN, son of Joseph Grossman, owner of the Strand Theatre, was drowned, on the night of July 26.

The young man was in bathing at Beachland, on Lake Erie, when he suddenly disappeared. An alarm was sounded and a thorough but ineffective search made.

Two days later the body was found in the lake, near Collinwood.

Alvin Grossman was 19 years old and was a student at Case School of Applied Science. He had many friends among the film people of Cleveland and was soon to be taken into business with his father.

Increase for Musicians.

The Exhibitors League of Cleveland held a meeting, August 1, to consider the demands of the musicians' union for an increase in salaries ranging from $4 to $12 a week.

The league decided to offer the union a flat increase of $2 a week.

This has been taken under advisement by the union officials, who, however, are not inclined to accept it.

The organists who play in moving picture theatres, are asking an increase of $20 per week.

Notes.

Paul Gusdanovic, owner of a string of Cleveland houses, has sold his Homestead Theatre, a neighborhood house, to Schwartz and Son, who came to Cleveland recently from New York.

A new deal between the owners of the Euclid Theatre, Cleveland, and the owners of the Lennox Building adjoining, provides for the latter acquiring control, and after July 1, 1910, the Euclid will be closed and a new sixteen-story building erected on the site.

Anita King in "One Against Many."

One of the brightest stars in the firmament of female players is Anita King. "One Against Many," her latest production, is scheduled by Triangle for release on August 17. The story tells of a society girl, who, becoming disgusted with her mother's schemes to have her daughter make a wealthy match, leaves home.

OREGON CHAUTAUQUAS HURT BUSINESS

Unlicensed Uplifters Swallow the Season's Amusement Money Appropriation at One Big Gulp

THIS is open season for Chautauquas in Oregon. With such celebrities as William Jennings Bryan, Billy Sunday and Ida Tarbell, barnstorming the lyceum circuits, which include St. Johns, Oregon City, Newberg and scores of other Oregon towns of three thousand and less population, the lone picture theatres are having hard sledding these warm summer days. In fact, in several of the Willamette Valley towns the picture shows have been compelled to shut down entirely during the presence of the Chautauqua, but the municipal licenses must still be paid.

"Palpably unfair," is the sentiment expressed by C. C. Ferguson, Baker Theatre, Newberg, Oregon. Breezy feminine advance agents cajole the staid small town citizenry into guaranteeing a goodly sum to the lyceum and then, to make good the guarantee, the townspeople are begged and urged to buy tickets for each and every performance. The result is that the money a family has saved to spend on amusements during the next two or three months disappears during the Chautauqua's stay in the village.

A Non-Licensed Uplift.

Being promoted as a civic and uplifting enterprise the Chautauqua pays no town licenses but the picture show license runs on just the same, even though closed during the Chautauqua week. Oregon exhibitors maintain that several thousand untaxed dollars are taken from the small communities annually and that little, if any, of the money is ever returned locally.

McMinnville Theatres Sold.

Maude Munson has sold the Rainbow and Grand theatres, McMinnville, to George B. Dickinson, formerly a business man of Raymond, Washington. By the purchase of both theatres here, Mrs. Munson has controlled the business for the past two years. She has kept one house closed except for special occasions.

Universal Has Buyers' Week.

To serve the exhibitors coming home from the Seattle convention, the Portland Universal office declared a buyers' week. This was arranged by Dean Collins, new director of Universal publicity for the Northwest. A number of newly released subjects were shown.

Film Exchange Incorporates.

The M. & T. Film Company, Portland, in which L. A. Todd recently purchased an interest, has incorporated with a capitalization of $50,000 and will hereafter do business under the name of the Oregon Film Exchange with Jack Tillman, Howard Mapes and L. A. Todd as officers and directors.

Oregon Briefs.

Harry Oviatt will have charge of the Vitagraph interests in Portland and vicinity, vice R. F. Hill, recently transferred to the Salt Lake territory. G. A. Faris, Seattle manager for the company, was in Portland arranging the details of the transfer.

The sales of a prominent Astoria business corner gives rise to the rumor that Jensen and Von Herberg, Northwest theatre magnates, will erect a $100,000 picture theatre here.

Indiana News Letter

Clinton Will Have a Theatre.

THE little mining town of Clinton, Indiana, is soon going to have a handsome new motion picture theatre. A group of Terre Haute capitalists have just purchased a lot on Main street and in a short time will begin the erection of a theatre building.

Brown's Car Back Fired.

Floyd Brown, genial manager of the film department of the H. Lieber Co., of Indianapolis, which has the First National Exhibitors' Circuit franchise for Indiana, is making one arm do the work of two these days as a result of cranking a cranky auto.

Rhoades Buys Two Houses.

Ezra Rhoades, who owns the LaSalle and Castle theatres in South Bend, has just bought the Venetian and Family theatres at Elkhart, where he several months ago purchased the Orpheum theatre. A. M. Pechoral was the owner of the Venetian and Sarantos Brothers owned and managed the Family. Mr. Rhoades formerly owned the Jefferson at Goshen, but sold his interest to Oscar Hansen.

Free Film for Gary.

Educational films have been contracted for by the school commissioners at Gary, for exhibition free of charge on the lawns of the Froebel and Emerson schools. Screens have been erected over the main entrances of both buildings and the films will be shown once a week. The films will be shown under the direction of Arthur L. Smith, director of the vocational work and supervisor of the night schools there.

Alma Rubens in "Paradise Annie."

Alma Rubens, in "Paradise Annie," will soon be released by Pathe. Daniel Carson Goodman has written the story.

Viola Dana's a Baby Pirate and a Baby Vamp All in a Day.
The baby at the right is cold as stone to her blandishments. Scenes on location for Viola's Metro, "Please Get Married."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

A REVIVAL of D. W. Griffith's celebrated war picture "Hearts of the World" is the current attraction at the George M. Cohan Theatre. It is presented as the third of the Griffith Repertory season, the first being the very successful tragedy "Broken Blossoms," which was followed by "The Fall of Babylon" which proved to be short lived.

These three productions demonstrate vividly the versatility of Mr. Griffith, dealing as they do with entirely different themes and types, even with different races, the first being a Chinese story, the second laid in Babylon during its period of greatness, and the third an epic of the World war.

"Hearts of the World" was fully reviewed in our issue of April 20, 1918, on page 369, and we therefore do not consider it necessary to again review it. We are glad, however, to quote the following from the New York Times, comparing its previous presentation at the Forty-fourth Street Theatre when this country was in the throes of war, with its present engagement under contrasting conditions, and to say that we fully agree with "The Times" critic:

"The picture, as it came in April, 1918, was a powerful instrument of propaganda. It stirred the passions of a people at war. Its dramatic and human character was overwhelmed by its patriotic fervor for most of those who saw it, such was their state of mind and so completely did the picture fill their hour.

"But the 'Hearts of the World' that came last night was a photoplay, a work of dramatic interest and human appeal. People have not forgotten the war, but the issues are no longer boiling within them, and this has not been shown more strikingly than in the reception of the picture last night. The spectators applauded its spectacles regardless of their military meaning, they laughed more freely and easily at its spontaneous comedy, they were held by the story and the people of the story, rather than by the war in the film. 'Hearts of the World' had not changed, but they had.

"And this is testimony to the work of Mr. Griffith. That he could make a war film in the midst of war, and at the same time a photoplay for today and the future, more in fact for the future than for today, means another remarkable achievement to his credit."

SEWELL.

IN THIS ISSUE.

The Right to Happiness (Universal)
Wagon Tracks (Artcraft).
House Without Children (Argus-Film Market).
The Thirteenth Chair (Pathe).
Evangeline (Fox).
Cheating Herself (Fox).
Home (Universal-Jewel).
A Favor to a Friend (Metro).
Destiny (Universal-Jewel).
The Girl Alaska (World).
The Midnight Man (Universal).
Choosing a Wife (First National).
A Man's Fight (United Picture Theatres).
Love Is Love (Fox).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Right to Happiness"

Universal Presents Dorothy Phillips in Big Timely Story of Industrial Unrest.

Reviewed by A. H. Giebler.

Los Angeles, August 12.

THE eight-reel Jewel production, The Right to Happiness," starring Dorothy Phillips and directed by Allen Holubar, is a story of industrial unrest and the attempt of the Russian Bolshevists to spread their false doctrines among workers of this country. The story moves along with almost perfect continuity, and it shows how one man solved his labor problem by giving his employes honest wages and proper working conditions, and of another who told his workers to go to hell when they came to him with their grievances.

The film, shown last night at the California Theatre, is not the ordinary capital and labor story. However the stories of the two employers are merely incidental to the theme, which is the biggest thing about the picture and used as pegs upon which to hang the fabric of the doctrine that love, understanding and sacrifice alone will make the world a better place to live in; a sort of idealistic socialism that does things with mental rather than physical levers.

Dorothy Phillips plays the dual role of twin sisters who have been separated in childhood and brought up in different atmospheres. One of the girls. Sonia, is a fiery-tempered, bob-haired, cigarette-smoking Russian radical, who is sent to this country to spread the seeds of Bolshevism: a girl with a heart of gold, but carried away by impractical dreams. And the other is the petted daughter of a rich man.

Miss Phillips does great credit to her record in both characters and because they are so dissimilar in type and do not oppose each other in the action, there is none of the dispelled illusion often noticed in dual role stories. Miss Phillips as Sonia, a soap box orator, carries her theories into her father's factory and leads a mob to the door of his mansion and there the story ends, as she dies in saving the life of her sister, but not before she realizes that violence is not the road to "The Right to Happiness." The photography is excellent and the supporting cast very capable. Henry Barrows portrays the father of the two girls, a hard-boiled factory owner. Robert Anderson has a sympathetic part as the foster brother of the radical sister. He does not believe in her theories, but loves her enough to follow her into whatever danger her beliefs may lead her.

Winter Hall is an employer who applies profit shearing to his labor problem. Stanhope Wheatcroft is a society fop. Hector Sarno, as Sergius the fox, the free lover, furnishes considerable comedy to lighten an otherwise heavy part. William Stowell is a factory foreman, who in winning the other sister, keeps the story from being in the unhappy ending class.

The story is timely and big and handled in a big way. It will cause considerable discussion, and with proper exploitation may become one of the talked-of subjects of the season.

Cast.

Sonia } ..... Dorothy Phillips
Vivian }
Tom Hardy ..... William Stowell
Paul ..... Robert Anderson
Hardcastle ..... Henry Barrows
Forrester ..... Winter Hall
Mother Hardy ..... Margaret Mann
Monte ..... Stanhope Wheatcroft
Lilly ..... Alma Bennett
Sergius ..... Hector Sarno

Story by Allen Holubar.
Scenario by Olga Linich Scholl.
Directed by Allen Holubar.

The Story.

Two baby daughters of a rich American in Russia become separated in the course of a pogrom held in the Jewish quarter of a Russian metropolis. One grows up in the hotbed of radicalism and is sent to America at the age of nineteen years, to spread the revolutionary doctrine. The other daughter is brought up the pampered daughter of the millionaire. The two sisters meet when the revolutionist sister storms the home of the millionaire, at the head of an angry mob. The big heart of the little revolutionist causes her to sacrifice herself for the wealthy girl, whose life is threatened.

Program and Exploitation Catchlines:

Unusually Forceful, Dramatic, Well

REVIEWS AND ADVERTISING AIDS (Continued)

Acted and Well Directed Story of Industrial Unrest.
Highly Dramatic Story Dealing with the Attempt of Bolshevists to Spread Their False Doctrines Among Our Workers.
A Picture Which Teaches That Love, Understanding and Sacrifice Alone Will Make This World a Better Place to Live In.
Wonderfully Talented and Clever Star of "The Heart of Humanity" in an Unusually Dramatic and Entertaining Story of Industrial Unrest.

Advertising Angles: Make all you can of Miss Phillips, but don't make the story a trailer to the star. Boom the play strongly, starting in advance with scattered trailers ringing the changes on the title as "Have you the right to happiness?" "Who has, etc." Then work into this with a big "WE have The Right to Happiness" when you spring your first display advertisement. Play up the Bolshevik angle and advertise it as "A play that honest men will indorse and others must." In any event offer this as the only real solution to the problem of unrest. Take plenty of newspaper space and then back it up with lithographs and banners. Spend extra money to get extra crowds. You'll get the extra investment back.

"Wagon Tracks"

William S. Hart in a Well Constructed Artcraft Picture of Pioneer Days.

Reviewed by Louis Reeves Harrison.

A FAIRLY good Hart picture, well constructed by the talented author, Gardner Sullivan, logical and consistent throughout, but dark in mood, presenting Hart in a vindictive and revengeful character, although he is American in his tenderness for women and children. The motives of revenge, so well suited to Continental audiences, are not so much in use here, possibly because they have been overdone in cheap melodrama, somewhat looked down upon by manly Americans of today, unless there is a deliberate and deep injury involved, which is not the case in "Wagon Tracks."

There is a killing at the outset, but it is more or less a matter of impulse during a gambling quarrel. A story founded on revenge for such a killing is bound to lack strength of theme, especially, as in this case, there is little else of interest presented. There are many compensations, however, some wonderful atmosphere in prairie scenes and those along the Missouri River, really impressive effects, heightened by great accuracy of costume and admirable selection of types.

Aside from Hart's performance, artistic in every respect, honors go to Robert McKim, the most impressive of all gentlemanly villains in motion-picturedom. Jane Novak responds most capably to the demands of her tragic role, and the balance of the cast is excellent. The story held attention at the Rivoli through interest in Hart, in well-constructed story and through the effective atmosphere which gave it the illusion of reality.

Cast.

Buckskin Hamilton.....William S. Hart
Jane Washburn.....Jane Novak
Donald Washburn.....Robert McKim
Guy Merton.....Lloyd Bacon
Billy Hamilton.....Leo Pierson
Brick Muldoon.....Bert Sprotte
The Captain.....Charles Arling

Story by C. Gardiner Sullivan.
Directed by Lambert Hillyer.

The Story.

The wagon tracks leading to Westport Landing are those of emigrants westward bound during days of the gold rush. Buckskin Hamilton, a desert guide, comes down to meet the steamer on which he expects his young brother Billy. On going aboard he learns that he has been killed, the story being that he was shot by Jane Washburn in self-defense. He credits part of the story—it is inconceivable that she deliberately shot him, but he suspects that her gambling brother Donald, and his confederate, Merton, had something to do with the killing. These people accompany a long wagon train in the charge of Buckskin. On the desert one of the wagons carrying water falls over a precipice and the entire train is put on short allowance. Buckskin shows so much tender consideration for the weak and helpless at this time that Jane is deeply moved and confesses that the man killed had not annoyed her. Buckskin is now certain she did not do the shooting. He captures Donald and Merton at night, binds them to a lariat and drives them out on the desert to walk until one or the other confesses. They become half crazed

William S. Hart
With the wagon that makes such a lot of drama in "Wagon Tracks."

by thirst and accuse each other, the guilt being finally fixed on Donald. A band of Indians near has demanded of the emigrants the murderer of one of their number, a man for a man. Buckskin gives Donald the alternative of going to the Indians or of shooting himself. Donald attempts to escape, but is captured by the Indians and taken to the torture. The wagon train goes on now unmolested. On reaching its destination, Jane, who has learned to love Buckskin, seeks to restrain him from going over the trail, but he decides to leave her. She fondly hopes he will come back some day. He regretfully says "mebbe" and returns to his duty.

Program and Exploitation Catchlines:
William S. Hart in a Different Kind of a Role, But One That You Will Surely Like.
Unusually Dramatic Story of a Vindictive and Revengeful Man Who Was the Soul of Tenderness to Woman and Children.
Absorbing Photodrama Based on an Early Settler's Long Search for the Murderer of His Brother.
William S. Hart in Stirring Story of the Days of the Early Settlers, Wherein Brotherly Love, Revenge, and Tenderness for the Weak Are the Dominant Traits.

Exploitation Angles: Make your advertising hinge on Hart, going light on the story other than making it plain that this is his newest offering. Tell the story to gain interest and make a bid with the settings, which are unusually good western stuff. With a Hart story, however, Hart is the big selling point, so work on his popularity.

"House Without Children"

Six-Reel Film Market, Inc., Production Grapples With Theme of Childless Marriages.

Reviewed by Robert C. McElravy.

THE purpose behind this six-reel Film Market production, entitled "The House Without Children," is in line with the anti-race suicide propaganda of past years. It is a frank handling of the childless marriage theme and is a picture intended only for adult audiences.

It would seem to the reviewer that a thoroughly successful production of this delicate type would require a considerably higher tone than is employed in this subject. There is but one character of importance to this story who commands sympathy, or perhaps two, the wronged girl and the husband. The wife and her brother are so thoroughly besmirched by the degrading situations in which they are found that it lowers the level of the entire story. The wife in particular suffers—first by her trick in adopting the illegitimate child to deceive her husband and later when she encourages Florence to marry another man, knowing as she does that her brother is father of the child. It is almost impossible to feel that anything like happiness can come to Richard and his wife, yet the final reel, in which this is brought about, does something to soften the unpleasant effects of the previous events.

The presentation is free from outward offense, except in the suggestive bedroom scenes picturing Florence's story, and in one or two sub-titles. The plot itself is one of doubtful appeal, and lacks essential sincerity at times.

Cast.

Richard Walker.....Richard Travers
Margaret, his wife.....Gretchen Hartman
Manley Phillips, their butler..George Fox
Florence Wesley.....Helen Weer
James Cranston.....Henry G. Sell
Dr. Blythe.....Henry Powell
Lawrence Branford.....Jack Lewis
Dolly Farnsworth.....Edith Stockton
Archibald Ponsonby.....George Hayes

Adapted from play by Robert McLaughlin.
Directed by Samuel Brodsky.

The Story.

Richard Walker and his friend, Jim Cranston, in "The House Without Children," are just setting out for a year abroad as the story opens. Richard and his wife, Margaret, have no children, and the husband expresses disappointment to the family physician over this fact.

When the two men have departed, Richard's niece, Florence, confesses to Margaret that she is in trouble and about to have a child. She also admits that Jim Cranston, who is Margaret's brother, is the man who wronged her. Margaret at first recommends that Florence have a criminal operation performed, but since the girl is unwilling, finally determines to pass the child off as her own, thinking such a course would please Richard.

The two women go to New England, where the boy is born, and it is brought

REVIEWS AND ADVERTISING AIDS (Continued)

home as Margaret's baby. Margaret learns that Jack Lewis, her husband's secretary, wishes to marry Florence and encourages the girl to accept him, but Florence refuses.

Richard and Jim return in due time from their trip abroad, where they learned that Florence has come into a rich inheritance through some inventions made by her father. Jim, who had formerly refused to marry Florence, now renews his suit and she weds him. Later she learns of the fortune and knows he married her for it. She casts off Jim and informs Richard that the baby is her own and not his wife's.

Richard and Margaret quarrel, but become reconciled and are pictured in later years living happily with two children. Jack Lewis forgives Florence and they are married, the baby having died.

Program and Exploitation Catchlines:

Dramatic Story Built on the Theme of Childless Marriage.

Unusually Frank Discussion of a Modern Problem Adapted from Stage Play by Robert McLaughlin.

Richard Travers and Gretchen Hartman in Frank Story Based on the Subject of Race Suicide.

The Story of a Woman Who Avoided Motherhood and Sought to Pass Off Another's Child as Her Own.

Exploitation Angles: It would be best to limit attendance to adults, no matter what your local laws may be. The title will probably be sufficient warning to those who object to sensational plays, but you might add that it is a story and not a propaganda. Don't try to get sensational in your advertising. Merely tell that it is a frank tale of real life and let your patrons draw their own conclusions.

"The Thirteenth Chair"

Pathe Releases Six-Reel Screen Adaptation of Famous Mystery Play.

Reviewed by Robert C. McElravy.

SOME interesting additions to and amplifications of the original play have been made in this six-reel adaptation of "The Thirteenth Chair," made by Acme Pictures Corporation and released by Pathe. The photoplay really profits by its ability to cover more ground than the stage performance, building a more substantial foundation for the mystery.

Creighton Hale and Yvonne Delva are cast in the roles of hero and heroine and are supported by a strong cast. Marie Shotwell makes a striking figure of Madame LaGrange, the clairvoyante. Marc McDermott and Walter Law also make much of their police department roles.

The story of the "Thirteenth Chair" is one of the gripping melodramatic type. Its stage success was well deserved and the picture will also without doubt be well received. It contains many creepy moments and the appearance of the clairvoyant gives a supernatural touch to many of the scenes, particularly, of course, the seance itself, at which the second murder takes place. The visit of the inspector, discovery of the knife and subsequent apprehension of the guilty person are all swiftly and convincingly pictured. It makes an excellent number of the mystery type.

Cast.

Helen O'Neil.....Yvonne Delva
Willy Grosby.....Creighton Hale
Madame LaGrange Clairvoyante, Marie Shotwell
Mrs. Philip Mason.....Christine Mayo
Helen Trent.....Suzanne Colbert
Edward Wales, Banker..Geo. Deneubourg
Stephen Lee.....Marc McDermott
Inspector Donahue.....Walter Law

From Play by Bayard Veilliers
Directed and Adapted by Leonce Perret.

The Story.

The story of "The Thirteenth Chair" opens with the events leading up to the murder of Stephen Lee, a bank president and a man of low character. He had stolen the love of a married woman, Mrs. Philip Mason, and induced her to risk her husband's fortune in a bad stock. Mrs. Mason commits suicide and Lee turns his attentions to the wife of Braddish Trent, who had written him some silly letters before her marriage. She sends her friend, Helen O'Neil, to regain the letters, and it is while Lee and Helen are struggling that the former is murdered.

Edward Wales is a friend of the dead man and also an acquaintance of Willy Grosby, who loves Helen, Wales undertakes to trace down the criminal and engages Madame LaGrange, a clairvoyant, to help him. The latter recognizes Helen as her daughter, not knowing that Wales suspects her of the crime. Madame LaGrange desires to shield Helon at all costs. During the seance held by Madame LaGrange, Wales is mysteriously stabbed, almost as Lee had been. Inspector Donahue is called and conducts an examination of all the guests. The suspicion falls

The Beginning of the Seance.
The spiritualist in the big scene which opens the mystery of "The 13th Chair."

first upon one and then upon another, until the real murderer is finally discovered, in a dramatic way.

Program and Exploitation Catchlines:

Remarkably Clever Murder Mystery Story That Will Thrill You.

Bayard Veiller's Great Play Transferred to the Screen, Filled With Thrills, Mystery and Romance.

Gripping Melodramatic Mystery of a Murder Committed at a Clairvoyant's Seance, With a Startling and Clever Solution.

Who Was the Occupant of the "Thirteenth Chair?" How Was the Mystery Cleared Up? This Absorbing Photoplay Will Tell You.

Exploitation Angles: Play hard on the fact that this play is a stage success which led to a subsequent flood of crime mystery plays. If there is a furniture store near your theatre arrange to have thirteen chairs placed in the show window with a card reading, "What do you suppose this means? A ticket to the ——— Theatre for the first answer." Do this before you announce the title. Later you can take the thirteen chairs into your lobby, using doll furniture if your space is limited, even hanging them from the arch of the entrance. You can also hook up with the crystal globe or any other stuff of similar kind. Pound on the mystery angle. For the story angle use the single paragraph of the seance, stopping with the discovery of the murder and the apparent absence of a weapon.

"Evangeline"

Five-Reel Fox Production of Famous Longfellow Poem Reveals Unsuspected Drama.

Reviewed by Robert C. McElravy.

THE reviewer in watching this five-reel Fox screen portrayal of "Evangeline" could not help wondering what the gentle, gray-haired poet Henry Wadsworth Longfellow would have thought could he have seen it. For besides the exquisite poetical flavor of the original and a surprising fidelity to the times and characters depicted, the adapters have wrought out of this beautiful, sonorous poem, which every school child knows, a surprising amount of real drama. It quickens the heart and suffuses the eyes with tears in numerous places. And this drama, it may be added, is attained without any apparent striving. The lulling quality of Longfellow's lines seems almost to have hidden the intense feeling in the depths of the narrative.

From a scenic standpoint this production is sublime. It drops the spectator gently in the "forest primeval" and leads him into a fairyland of surpassing beauty. The village of Grand Pre is revealed to him, lying in its quiet vale, surrounded by charming pastoral scenes. The characterizations are excellent—Benedict Bellefontaine, Father Felician, Basil the blacksmith, and his strapping son, Gabriel, are all portrayed to the life. And Evangeline herself is beautifully portrayed by Miriam Cooper, who visualizes in form and features the chaste purity of the girl. The supporting cast is unusually large.

The original poem is quoted frequently and often single lines have been utilized to bring out striking effects, such as "When she passed it was like the ceasing of exquisite music." The adapters must be given credit for accomplishing a rarely artistic thing in this screen production. It is certain to have tremendous appeal in picture houses and will make a fine addition to the film libraries of schools and colleges.

Cast.

Evangeline.....Miriam Cooper
Gabriel.....Albert Roscoe
Benedict Bellefontaine.Spottiswoode Aitken
Basil.....James Marcus
Father Felician.....Paul Weigel

From Poem by Henry Wadsworth Longfellow.
Directed by R. A. Walsh.

The Story.

The village of Grand Pre, in "Evangeline," lies in a peaceful valley, populated by happy French Arcadians. There is much rejoicing when the engagement of Evangeline, daughter of the wealthiest farmer of the region, to Gabriel, son of Basil, the blacksmith, is announced. The

REVIEWS AND ADVERTISING AIDS (Continued)

wedding preparations furnish a holiday for all the residents of the village.

While the ceremony is in progress, the peaceful vale is startled by the invasion of British soldiers. The bride is torn away from her young husband and all are ordered deported to the South. The bride and groom are reunited when the sea shore is reached, but again separated as the good folk are hustled into the boats.

Gabriel is taken, with one party, to the lowlands of Louisiana, and Evangeline is landed elsewhere. The hearts of both are torn by this enforced separation and each mourns for the other. Evangeline attracts other men by her rare beauty, but she cannot forget Gabriel, and he in turn will have nothing to do with other women.

Evangeline learns that Gabriel had been seen in Louisiana and she goes down the river in a boat, arriving at the spot where he landed on the evening of the very day he left to search for her. Gabriel goes westward and barely escapes with his life from an Indian massacre. Their wandering continues for years and at last they are reunited in an almshouse, where Gabriel, a victim of the pestilence, dies in the arms of Evangeline, a nurse.

The original story has been supplemented by a brief prologue and epilogue, in which the same characters appear.

Program and Exploitation Catchlines:

Beautiful Screen Visualization of Henry Wadsworth Longfellow's Immortal Poem.

All the Exquisite Poetic Beauty as Well as Oft Unsuspected Funds of Stirring Drama of America's Master Poet's Most Sublime Story.

A Masterpiece of Screen Portrayal from All Angles, Poetic, Dramatic, and Scenic.

Longfellow's Beautiful, Sonorous Poem Visualized With Wonderful Fidelity to the Times and Characters Depicted, Staged Amid Exquisite Surroundings.

Exploitation Angles: Even with a poor production you could sell this story to advantage, but with director and cameraman in the spirit of the story you should make big business. Start in as soon as you have booked the play to announce its coming. Don't make the mistake of overbooming. Tell that it is a really artistic presentation of the famous poem by Henry Wadsworth Longfellow. That will get them in and you can send them away more than pleased with the excellence of the production. Make a special effort to interest the literary societies, churches and schools. Get the local editors interested. They should give you extra space on this. Work every possible drag to get them in that can be worked with dignity. It will have an effect far beyond the day of showing.

"Cheating Herself"

Five-Reel Fox Subject Features Peggy Hyland in Amusing Light Comedy.

Reviewed by Robert C. McElravy.

THE plot of this five-reel Fox subject, "Cheating Herself," is pretty slight, but it has the advantage of a natural, easy development, with a generous scattering of effective comedy touches. Peggy Hyland plays gracefully in the leading role and is supported by a pleasing cast.

The heroine, Patricia Hilton, is a girl who believes in the simple life and insists that others live in the same way. The Hiltons reside in a country home and this makes it easy for Pat, as she is called, to pitch hay, play with the pigs and chickens and wear overalls. But she has no authority over her aunt Caroline or her parents, and it is not until she has temporarily lost the family fortunes in a make-believe burglary, which develops into the real thing, that she brings them to her ideas of true simplicity. By the time this is accomplished, Pat herself has somewhat changed her ideas.

The story takes rather a farcical turn at times and inclines to be preposterous, but in spite of this is quite amusing throughout. The settings are attractive and the photography excellent. The production makes the most of its rather thin plot material.

Cast.

Patricia Hilton.....Peggy Hyland
Hale Thompson.....Harry Hilliard
Mrs. Daniel Hilton.....Molly McConnell
Caroline Hilton.....Mrs. Jack Mulhall
Dugan .....William Elmer
Dan Hilton.....Edwin Booth Tilton
Magnus MacDonald.....Edward Jobson

Story by Charles Mortimer Peck.
Scenario by Ruth Ann Baldwin.
Directed by Edmund Lawrence.

The Story.

Patricia Hilton, heroine of "Cheating Herself," is a girl who lives the simple life and thinks others should do the same. But her parents, her Aunt Caroline and her lover, Hale, refuse to give up their fondness for luxuries. "Pat" attires herself in overalls and works in the hayfields,

Peggy Hyland
Is interrupted just as she was in the act of "Cheating Herself."

when she feels like it. She also makes pets of two suckling pigs and throws her home into an uproar when she brings them in.

The Hiltons are kind-hearted people and the butler in their employ is an ex-burglar, whose services were recommended by a society interested in reform. Patricia is disappointed because she cannot make her people believe in her theories and she finally decides they would be more tractable if they did not have so much money. So she conspires with her father's secretary, Dugan, and the burglar-butler, to blow open the family safe and steal a packet of securities.

The safe-blowing is successfully accomplished, but the packet of securities mysteriously disappears. Patricia and Dugan wake up in the morning and find they have been chloroformed. The butler-burglar establishes a perfect alibi. But later events prove that the latter individual really planned the theft and that the securities were stolen by his pals. After a long chase and an exciting struggle the papers are recovered. Patricia then decides to give up some of her pet ideas.

Program and Exploitation Catchlines:

Peggy Hyland, Star of Attractive Light Comedy, Providing Excellent Hot Weather Entertainment.

Delightful Photoplay Showing How An Up-to-date Young Lady Planned a Fake Robbery, Which Turned Out to Be the Real Thing.

She Believed in the Simple Life and Adopted Novel Means to Convert Her Family to Her Views. The Outcome Will Interest You.

How Was She "Cheating Herself?" Who Put Her Wise? Did She Then Change Her Views: This Attractive Photoplay Will Tell You.

Exploitation Angles: Play up the simple life angle with such catchphrases as "Lead the simple life with Peggy Hyland." "See Peggy Hyland's 'Babies'" would be another line to interest. You can probably get farmerettes to form a street display, and can follow this up by borrowing garden tools, etc., with which to dress your lobby.

"Home"

Six-Reel Jewel Production Features Mildred Harris in Strong Clear-Cut Story.

Reviewed by Robert C. McElravy.

A REMARKABLY entertaining story has been produced in this six-reel Jewel subject, entitled "Home." Mildred Harris has never had a better role than she is provided with in the part of Millicent Rankin, daughter of a small town plumber and his wife. The effectiveness of the production is largely due to the fact that it is entirely true to life. Many girls with social aspirations have been seized with false pride like that which afflicted this particular heroine, the pride that "goeth before a fall." In this instance her disillusionment came so quickly that she was able to save herself from an unhappy fate and enabled to return to her home and family, duly chastened.

The scenes of the number are laid in a typical small-town home, and later in the midst of an attractive country estate. There is an admirable contrast of conditions and the characterizations are good. The various types are true to life and the action of the story runs with delightful smoothness.

A picture of this sort is certain of universal appeal, because it carries a natural plot, based on real life. It is unusually free from artificial situations and moves to a rising climax.

Cast.

Elmer Lacy.....Frank Elliott
John Deering.....John Cossar
Mrs. Deering.....Clarissa Selwynne
Millicent Rankin.....Mildred Harris
William Rankin.....William Critgenden
Mrs. William Rankin.....Lydia Knott
Beatrice Deering.....Helen Yoder
Tom Wallace.....Al Ray

Directed by Lois Weber.
Story and Scenario by Lois Weber.

The Story.

At great sacrifice to her parents, Millicent Rankin, heroine of "Home," has been sent to a school for girls. As the story opens she is just returning to her home in a small town for the summer vacation. Millicent is an attractive girl and has made many friends at the school, one of them being a daughter of a wealthy family, Beatrice Deering.

Millicent, like many other poor girls with aspirations for a social life, has learned to put her best foot a little too

REVIEWS AND ADVERTISING AIDS (Continued)

far forward. She has even gone so far as to invite Beatrice to visit her, giving the impression that her people have money. As a matter of fact her father is a plumber and they live in very moderate circumstances.

When she extended her invitation, Millicent thought Beatrice could not possibly come, but she is greatly surprised on her arrival home to learn that her friend has wired she is on the way. Millicent is in terror lest her friend should discover her poverty. At this juncture her younger sister develops scarlet fever and Millicent decides to take her friend to a hotel. But Beatrice's woman companion interferes with this and both girls go to Beatrice's home, where a house party is in progress.

Millicent meets with many experiences while on this visit. She attracts unwelcome attentions from a male flirt, stumbles into numerous scandals and is generally humiliated. She returns home completely awakened to what her real home and mother mean—also her country lover.

Program and Exploitation Catchlines:

Clever Story of a Simple Country Girl, Who Was Duly Chastened Because of Her False Pride.

Remarkably Human Story of a Poor Girl Who Learned the Value of a Real "Home" After an Unfortunate Experience With Wealthy Friends.

A Story That Will Touch Your Heart-Strings, Revealing the Value and Beauty of a Real "Home."

Mildred Harris in Entertaining Photoplay, as a Plumber's Daughter Who Learned the Folly of Social Aspirations.

Exploitation Angles: Sell the star on her name and popularity. It can be done even without recourse to the "Mrs. Charles Chaplin." Use plenty of lithographs and photographs as well as portrait cuts. Touch on the story lightly as the story of a girl who found in time that home was best.

"A Favor to a Friend"

Metro Production Features Emmy Wehlen in Entertaining Comedy-Drama of Mistaken Identity.

Reviewed by Margaret I. MacDonald.

AN amusing complication forms the basis of the five-part Metro production, "A Favor to a Friend," with Emmy Wehlen in the leading role. The picture is well made, and its characterization outlined effectively. The East Side Jews, for instance, who took a year on a Broadway production and "went broke," are especialflly well presented. Danny Abbott, outlined by Hugh Fay, is also an effective character. Emmy Wehlen and Jack Mulhall as the central figures of the picture give interesting impersonations, and Joseph Kilgour, Harry Todd and Jack Miller, Jr., are particularly realistic as the unscrupulous trio who envy Mary Worthington her inheritance.

The picture is an attraction which will be liked by the average audience. It has good comedy touches and has interesting story qualifications.

Cast.

Mary Worthington.....Emmy Wehlen
Robert Garrison.....Jack Mulhall
Danny Abbott.....Hugh Fay
Mark Arnold.....Joseph Kilgour
Gloria Morning.....Effie Conley
Sam Arnold.....Jack Miller, Jr.
William Z. Williams.....Harry Todd
Star Tenor.....Fred H. Warren

Story and Scenario by Luther A. Reed.
Directed by John Ince.

The Story.

The story of "A Favor to a Friend" treats of a matter of mistaken identity in which Mary Worthington, an heiress, is kidnapped in place of her friend, a pretty young actress.

As the story runs, Mary is locked in her room to make up her mind to sign a paper through which her guardian, her lawyer, and her guardian's nephew figure on relieving her of her inheritance. Mary, a strong willed young woman, finds a way of making exit by way of her bedroom window, and haling a passing automobile, arrives at the apartment of her friend, Gloria Morning, in time to be mistaken for the little actress.

As it happens, Danny Abbott, Gloria Morning's press agent, in trying to save the show, "The Purple Pagoda," bargains with Robert Garrison, a wealthy young man of his acquaintance, to kidnap her and keep her for a day at his lodge in the mountains. In the meantime Danny is to fill the papers with the news of the kidnapping, in anticipation of resuming the show on the following night to a crowded house. Garrison has never seen Gloria, and arriving on the scene as Mary Worthington is alighting from the automobile to enter her friend's apartment, he mistakes her for Gloria and carries off the wrong girl.

During her stay at the lodge Mary and Garrison form an attachment which ends

Emmy Wehlen
In a very "unfavorable" moment in "A Favor to a Friend."

in their betrothal. The incidents pertaining to the complication are amusing.

Program and Exploitation Catchlines:

A Humorous Story of Mistaken Identity With Emmy Wehlen in the Stellar Role.

How a Clever Theatrical Press Agent's Publicity Stunt Missed Fire But Ended in a Delightful Romance.

Amusing Dilemma of a Girl Who in Seeking to Escape from Unscrupulous Relatives Is Mistaken for Her Actress Friend.

Emmy Wehlen in Delightful Comedy Involving Mistaken Identity, Kidnapping, Unscrupulous Relatives, and a "Bright" Press Agent.

Exploitation Angles: Boom the star and hook her up with the story in its high points such as "She was abducted, but when her rescuers came she joined her abductor in fighting off her would-be deliverers." A good angle for the small town would be "See how those 'successful Broadway runs' are engineered in 'A Favor to a Friend.'" The putting one over on Broadway is always a good appeal out of town.

"Destiny"

Dorothy Phillips Featured in Six-Reel Jewel Production of Dramatic Strength.

Reviewed by Robert C. McElravy.

IN this six-reel Jewel production, entitled "Destiny," a new angle has been pictured on the story of human development. In place of following the career of but one person from childhood up to later life, the narrative traces the careers of an entire family, with two brothers and a sister as the principals. The general plan of the dramatic narrative is very interesting, and while it covers a broad scope, the scenes have been nicely held down to essential high lights of strongest appeal.

Dorothy Phillips is cast in the part of the sister, Mary Burton, a role which she fills with attractive ease. William Stowell and Tom Ashton appear as the brothers, Hamilton and Paul Burton, and it is really the former of these that dominates the story. Hamilton Burton even as a boy shows the overweening ambition that is one day to bring him to extreme power in the financial world, a power which he wields with a brutal disregard for any who cross his path. But one will is strong enough to cross his own, that of his sister, Mary, who insists upon marrying the man of her choice in spite of Hamilton's opposition.

There are two endings to this powerful story, one tragic and the other, which is the real one, a happy close. This has been brought about in novel fashion without recourse to the familiar "dream" finish.

The subject as a whole is one of intense interest.

Cast.

Mary Burton.....Dorothy Phillips
Hamilton Burton.....Antrim Short (The Boy)
Hamilton Burton.....William Stowell (The Man)
Paul Burton.....Tom Ashton (The Boy)
Paul Burton.....Stanhope Wheatcroft (The Man)
Thomas Burton.....Walt Whitman
Mrs. Burton.....Nanine Wright
Jefferson Edwards.....Harry Hilliard
Len Haswell.....Allan Sears
Loraine Haswell.....Gertrude Astor
Hamilton's Secretary.....Edgar Sherrod

Directed by Rollin Sturgeon.
From novel by Charles Neville Buck.

The Story.

The Burton family, in "Destiny," live in a mountainous district, where the three children, Mary, Hamilton and Paul, attend a country school. Mary is a gentle girl, approaching womanhood, and the boys have dreams of the future. Paul is poetical, and Hamilton a lad of intense practical force. The latter is consumed with ambitions to become a great man.

In due time the Burtons sell their farm and move to New York. In the course of ten years, Hamilton becomes known as a power on Wall street, a figure of ruthless strength, who crushes his foes like insects when they cross his path. Paul, Mary and his parents all live in his luxurious apartments, as pensioners, but Mary is the only one who does not fear him. Paul, who is studying music, merely keeps out of his brother's way.

In the course of time Mary falls in love with Jefferson Edwards, whom she had

REVIEWS AND ADVERTISING AIDS (Continued)

once seen on his vacation at their mountain home. Hamilton takes a dislike to Edwards, who is also a financier, and when Mary persists in her choice, threatens to crush him.

In the first ending of the story Hamilton carries out his threat and ruins Edwards. Later, Mary deserts Hamilton and he is finally hurled from a high window by one of his enemies. The second ending reverts to a certain phase of the story at the beginning and brings a happy close.

Program and Exploitation Catchlines:
Dorothy Phillips Starring in Unusual Picture Based on Dramatic Story of Human Development.
Unique Story of the Career of an Entire Family Made into Highly Dramatic Story of Intense Interest.
He Became an Unscrupulous Financier, But There Was One With Strong Enough Will to Cross His Own—His Sister.
Absorbing Chapter from Life Showing What "Destiny" Revealed in the Case of an Entire Family, Portrayed with Two Endings, One Happy, One Tragic.

Exploitation Angles: Play up the star and hook up with her work in Heart of Humanity. Play up the fact that it is taken from Buck's novel, and hammer on the strong human appeal of the story. Get after the general public with such approaches as, "Would you like to be a multi-millionaire? Did you ever realize the responsibilities those millions would entail. See 'Destiny' and be content with your present lot. There is no joy in suddenly amassed wealth." You can probably work the sermon stunt on this if you will take the detailed story in the press book to some local minister. Make a strong campaign and you will pay for the extra advertising.

"The Girl Alaska"

Five-Reel World-Picture Tells Simple Story in Wonderful Alaskan Setting.

Reviewed by Robert C. McElravy.

MAGNIFICENT in its crudity is this five-reel World-Picture, entitled "The Girl Alaska." It is said to be the first moving picture actually taken in Alaska and is a subject not to be overlooked by exhibitors who want to give their patrons something new and informing. The film has shortcomings in the way of occasional patches of photography that is not quite clear and a simple story of loose development. But there is something about its scenic grandeur and the fact that it lays before the eyes of the spectator the real Alaska that makes one forget the weak features.

It is well to remember in a story of this kind, which spreads out to view a man and a girl traversing perilous gorges, crumbling glaciers and vast icy wastes, that these scenes were hard to get and that it is another triumph for the camera to get them at all.

Lottie Kruse and Henry Bolton play the part of the intrepid lovers, who risked life and limb to get certain of the scenes in this story. The plot is very simple, the heroine masquerading as a boy until the moment comes when she is ready to reveal the truth. This is incredible, but once the premises are accepted the yarn develops considerable heart interest. The old Sourdough and other Alaskan characters are appealing; also the typical mining camp so often seen under more glorified conditions.

Cast.

Mollie McCrea.....Lottie Kruse
Phil .....Henry Bolton
Remainder of cast not available.

The Story.

Mollie McCrea, in "The Girl Alaska," is the daughter of a man who departed years before for the Alaskan gold fields and has never returned. The girl is mistreated by the woman with whom she lives and so determines to leave. She attires herself in boy's clothing and slips onto a steamer sailing to Alaska.

The stowaway is discovered and put to work washing decks and polishing up the cabins. She meets a youth, named Bell, who has come to Alaska to make his fortune and they depart from Skagway together for the gold fields. Their pathway is beset by real perils all along the way.

They come to an old Sourdough's cabin eventually, just as Phil is taken ill. The Sourdough gives them a home and they help work his placer claim. Later the old man dies and just before his death reveals the fact that he is Mollie's father.

Phil, still believing Mollie a boy, starts back to the states to claim his sweetheart, but is thrown out on the trail and almost frozen. Mollie rescues him and restores him to health a second time. Later some newspapers from the states carry news that his sweetheart has wed another. Phil is heart broken until he learns that Mollie is a girl and he loses no time in calling upon a minister to unite them in marriage.

Program and Exploitation Catchlines:
Entertaining Photoplay Filmed in Alaska Amid Its Scenic Grandeurs.
A Photoplay That Is Different from Any You Have Ever Seen, and One That Will Please You.
See the Hero and Heroine Traversing Perilous Gorges, Crumbling Gorges and Icy Wastes in This Stirring Story of Real Alaska.
Romantic Story of a Girl Who Masquerades as a Boy, Goes to Alaska, Meets With Many Stirring Adventures, and Finally Finds Romance.

Exploitation Angles: Use the names of such of the cast as are favorites with your patrons, but make your big play on the

The Apex Pictures Corporation
is in the market for snappy, up-to-date, high class, clean COMEDY plots and ideas for two reel productions.
Prompt reports and payment on acceptance
SCENARIO EDITOR
223-225 NORTH NEW JERSEY STREET
INDIANAPOLIS, IND.

Motion Picture Projection Lenses
and Stereopticon Lenses.
Our lenses give the greatest brilliancy combined with a flat field.
Best quality at lowest prices.
ANY DESIRED FOCAL LENGTH
Western Optical Works, Inc.
CHARLES CITY, IOWA

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minuss Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS LA.
281 LEXINGTON AVE., NEW YORK

REVIEWS AND ADVERTISING AIDS (Continued)

fact that this picture was actually made in Alaska and shows the real locale of the story. Play up the fact that this is the first to be made in that territory and descant upon the scenic features. It would probably pay to give your lobby the suggestion of snow stuff; particularly until the cold weather sets in, offering a trip to Alaska and even printing tickets good from your town to Dawson.

"The Midnight Man"

New Universal Serial Features James J. Corbett in Stirring Melodramatic Episodes.

Reviewed by Robert C. McElravy.

THIS new Universal serial, "The Midnight Man," has been concocted with a view to exploiting the personality and physical prowess of the ex-champion pugilist, James J. Corbett. In assuming the role of the hero Mr. Corbett is under the handicap of being an older man than is usually seen in such a part, though he does much to overcome this disadvantage by performing feats that would prove impossible to many a younger man. He has a winning smile and a pleasing way.

The serial has a plot that is interesting and lucidly set forth. In general construction it leans heavily toward melodrama such as was found in serials some years ago, and the episodes thus far seen by the reviewer have none of the imaginative quality or scenic beauty that have characterized more recent serials. The chief appeal to the interest is found in the personality of Mr. Corbett himself and in frequent sparring contests of an impromptu sort, sometimes with as many as a dozen opponents at a time. The first two instalments are full of "punches," both literal and figurative. The third instalment contains some stunts that bring real thrills. There can be no doubt that this production will appeal greatly to fight fans and the sporting fraternity in general, but its wider appeal will have to be determined by the way it holds up in future instalments, which will be reviewed from time to time.

Cast.

Bob Gilmore.....James J. Corbett
Nell Morgan.....Kathleen O'Connor
Henry Morgan.....Joseph W. Girard
John Gilmore.....Frank Jonasson
Martha Gilman.....Georgia Wardthorp
Hargraves.....William Santer
John Zafara.....Orral Humphreys

The Story.

Bob Gilmore, a young clubman, is called by telephone to his home, where his parents are giving him a birthday party. He overhears one of the men guests make a slurring remark about his mother's appearance, and proceeds to punish him then and there, throwing the entire gathering into an uproar. Later in the evening he assumes guilt for a check which had been in reality forged by his foster father, in order to save the mother's feelings, but obtains a written confession from the guilty man for future use if necessary.

Learning that he had been adopted from a foundling asylum in infancy, Bob decides to go to New York to see if he cannot learn his real name, which he understands begins with "Mor." He disguises himself and enters many homes, attired in evening clothes, and is soon known to the police as "The Midnight Man." In the meantime he has come into contact with members of the White Circle gang, and has many close physical encounters with them.

Publicity Points.

This serial features as its hero James J. Corbett, ex-champion pugilist, whose fame as a fighter needs no further eulogy. Mr. Corbett has had considerable experience on the stage and this melodramatic serial offers him many chances for increasing his following as an actor. Kathleen O'Connor, Joseph Girard and Noble Johnson are in the supporting cast.

"Choosing a Wife"

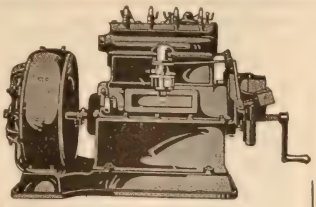
First National Presents Unique Story Interpreted by English Cast.

Reviewed by Louis Reeves Harrison.

A STORY which leads by the route of narrative to a dramatic crisis of high intensity, "Choosing a Wife" is admirably typed by English performers and presents something quite as pathetic as it is unique, in the plight of a woman tragically mistaken as to a man's matrimonial intentions.

The woman is yet in the prime of life, but supposedly relegated to spinsterhood because she has passed the time when youth charms men into matrimony. A sweet and refined creature of noble physique, she is quite resigned to her position when a terrible mistake occurs.

She is led to believe that a middle-aged explorer is in love with her. His written proposal, not intended for her, brings about elaborate preparations for



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 24

Universal Motor Co.
OSHKOSH, WISC.

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total, 25,300; by States, $3.50. Per M.

1,500 film exchanges	$5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

85 Shaftesbury Avenue, London, W.
Specimen on Application

FILM DEVELOPING CORPORATION

Phone: Union 4800
LABORATORIES

216-222 WEEHAWKEN ST.
HARRY HOUDINI, Pres.

ALFRED DAVIDSON, Sec. & Treas.

WEST HOBOKEN, N. J.
THEO. W. HARDEEN, Vice-Pres.

REVIEWS AND ADVERTISING AIDS (Continued)

marriage, the general announcement, costly presents from friends, and even the ringing of wedding bells; before it is discovered that his intentions were meant for her niece.

On this remarkable situation, which brings out the woman's nobility of character, interest largely depends. There is a powerful contrast between her conduct and that of the man when the crisis is finally reached, but it is attained through scenes of unnecessary footage and lengthy sub-title. The picture as shown at the Strand depends upon the novelty of its main situation and upon the acting of its leading woman for its value to exhibitors in general.

Cast.

Not available.

The Story.

In choosing a wife, an English explorer makes the mistake of addressing Dolly Blossom, the middle-aged maiden aunt of the Miss Blossom he has concluded to wed, and sends a proposal to Miss Dolly Blossom because he saw that name on a handkerchief dropped by the niece. Miss Dolly Blossom has passed the time when she can hope to marry, but she decides to accept what she believes to be a proposal to herself, and makes preparations for the wedding while her supposed fiance is away exploring in Africa. All is ready for the ceremony when he returns. He is so amazed by the mistake that he confesses to Miss Dolly Blossom that his attentions and intentions concerned her niece. In this pitiful situation she releases him, but the niece is engaged to a young man of her choice. The explorer begins to realize that Miss Dolly Blossom is really a noble creature, a splendid woman, and returns to her. She will not be an object of pity, so she refuses him. In a crucible of experience both bitter and sweet, the explorer and Miss Dolly become reconciled and the wedding bells have not been rung in vain.

Program and Exploitation Catchlines:

Remarkable Narrative Photostory With a Dramatic Climax of Unusual Intensity.

Pathetic and Unique Romance of a Woman Who Has Passed Beyond the Period of Youthful Charm.

Clever English Photoplay, Interpreted by an All-English Cast, Built Around Unique and Interesting Theme.

See How An Explorer's Written Proposal of Marriage to the Wrong Woman Nearly Wrecked Her Life, But Finally Brought Happiness.

Exploitation Angles: This play is an English production with a cast unknown to picture lovers on this side of the water. You have two choices. You can feature the fact that you offer the cream of the English picture stage to be contrasted with out American favorites, and capitalize curiosity, or you can ignore the cast in favor of the play. The former would seem to be the better course. The title has lent itself well to big advertising in its pre-release on the lines of "How to choose a wife," "how do you choose a wife?" and similar pertinent phrases, but the stage play, "The Elder Miss Blossom" is too well known to make it advisable to ignore the original title. With this play you can extend your appeal to a class of persons who profess to regard the pictures as unworthy of their notice. If you have such a class, make a special appeal to them and you may win them for regular patrons.

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

TransVerteR

TRADE MARK REGISTERED U S PAT OFF JULY 15 1916

Automatically supplies only such voltage as arc requires. No waste of current in ballast

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14

THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"A Man's Fight"

Dustin Farnum Appears to Advantage in United Picture Theatres Feature Based on Timely Subject.

Reviewed by Margaret I. MacDonald.

THE subject on which the United Picture Theatres production, "A Man's Fight," is based, suggests the present labor unrest, as well as visualizing the struggle of the individual against the odds of a tarnished name. Dustin Farnum in the stellar role portrays well the character of a man of noble impulses, and indomitable courage, who not only sacrifices himself for another, but rises above the difficulties encountered by the ex-convict to the attainment of a master position.

It is a question whether or not the dual aim of the production weakens its entertainment value. Thomas N. Heffron has succeeded in covering to a large extent the defects of a story that lacks somewhat in the technicalities of construction. The picture has, however, sufficient human interest to hold the attention of the spectator. It is also a clean picture with action of a stirring quality, and should prove a good box office attraction.

J. Barney Sherry, Harry Von Meter and Lois Wilson are noticeable for their good work.

Cast.

Roger Carr.....Dustin Farnum
Ethel Carr.....Dorothy Wallace
David Carr.....J. Barney Sherry
Norman Evans.....Wedgwood Nowell
Jarvis.....Harry Von Meter
Mary Tompkins.....Lois Wilson
Oliver Dale.....Miles McCarthy
Avis Dale.....Betty Bouton

PREMIER TITLE CO
HIGH QUALITY
FILM TITLES
OUR SPECIALTY
526-528 EAST 35th ST. CHICAGO

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK

THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

Logan.....Dick La Reno
Mrs. Murphy.....Aggie Herring
Callahan.....Bert Appling

Story by Tom J. Geraghty.
Directed by Thomas M. Heffron.

The Story.

"A Man's Fight" covers two themes—a fight to regain former social and business standing, and the question of capital against labor.

Roger Carr, the son of a wealthy old family of New York, tries to influence his sister Ethel to discourage the attentions of Norman Evans, a drunken unscrupulous society parasite. His warnings are disregarded by Ethel, and one evening Evans assaults her in her father's drawing room and is shot dead in a mysterious manner.

Roger hurrying to the scene, picks up the revolver found lying beside Evans and shoulders the blame for the crime, which he believes his sister has committed. He is arrested, tried and sentenced to ten years in prison, and Ethel enters a convent to drown her sorrow.

On his release from prison, Roger, spurned by his father, strikes out for Colorado, where he interests himself in mining and becomes the leader of the Independents among the mine owners. When he about to succeed in his fight for better conditions for the miners, the opposing parties send a representative east to investigate. The news that Carr has done time for murder arrives at the same time with a confession from the former butler of the Carr household, which states that he and not Roger Carr was the murderer of Evans.

The love story of Carr and his stenographer supplies a romantic vein to the production.

Program and Advertising Phrases: The Story of a Man of Noble Impulses and Indomitable Courage, Who Sacrifices Himself for Another.

Dustin Farnum in Remarkable Photodrama of Industrial Unrest Presented With a Wealth of Human Interest.

How an Ex-Convict Rises Above Innumerable Difficulties and Attains a Master Position in the World of Men.

Absorbing Photodrama of a Man's Sacrifice, Based on His Fight Against Overwhelming Odds, Couples With Timely Theme of Labor Unrest.

Exploitation Angles: Play up Farnum as your chief point, but bear hard on the labor angle, though not so hard as to suggest that this is purely a labor story. To that end make your big talking point the situation in which Carr finds himself when he attempts to shoulder what he supposes to be his sister's crime.

"Love Is Love"

William Fox Presents Albert Ray and Elinor Fair in a Realistic Story of a Weakling's Regeneration Through a Girl's Love.

Reviewed by Louis Reeves Harrison.

REALISTIC in theme and treatment, "Love Is Love" accurately portrays a type of boy who weakly yields to evil influence in spite of his better ideals, and clearly depicts that form of maternal instinct which even young girls show in their sympathetic solicitude for the weak, which enables them to forgive so much as wives and mothers later on in life. The boy, morally frail, incapable of resisting evil influence until trained by hard experience, is admirably played by Albert Ray. The girl, vigorously impersonated by Elinor Fair, represents budding motherhood; she resents the boy's lack of manhood, but, loving him, fights for him with tigress-like ferocity while trying to inspire him with courage to act for his better self on his own account.

The trend of this story is humanitarian, the treatment sympathetic, and the cast is so good that its purpose is enforced. Besides the two leads, who are engrossed in their roles throughout, fine work is done by William Ryno as an old crook, by Howard Mack as a human representative of his satanic majesty, by John Cossar as a handsome and kindly captain of police, and by Harry Dinkinson as a detective. The play is of more than average interest, a good number for any program.

Cast.

Gerry Sands.....Albert Ray
Polly Ann Kerry.....Elinor Fair
Nick Barket.....William Ryno
"Red" Devlin.....Howard Mack
Dave Wilson.....Harry Dinkinson
Captain of Police.....John Cossar

Story by Richard Washburn Child.
Scenario by J. Anthony Roach.
Direction by Scott Dunlap.

The Story.

"Love is Love" and very much more in the heart of Polly Kerry, who tries to make a man of Gerry Sands. He is the weak catspaw of an old crook who terrorizes him into opening safes and divides the loot with Red Devlin, who plans the robberies. In spite of Polly's efforts, Gerry yields until he comes upon an admonition from Hamlet while at his thieving work. He makes an effort to reform, but the crooks will not let him—he is too valuable for them. They frame him at his new job, then Red Devlin provides bail for his release, only to tempt the boy again until he runs away, leaving town on a freight train to start a new life elsewhere. During his absence the girl becomes so active that she exposes the crooks who have hounded Gerry into crime. In this she is aided by a clear-headed police captain, who becomes very much attached to the brave girl. Now that justice is done, Polly seeks to reopen communication with Gerry, but all in vain. She becomes heartbroken and sick. Far away from her, he learns of her illness and resolves to face punishment in order to aid her. When he is at last face to face with the police captain, he finds himself on probation—unless he marries Polly in twenty-four hours, he will be sent up for ten years. He finds her at the last moment, after a desperate search, and thereafter his steps will be guided by the girl whose love was that of wife and mother combined in one.

Program and Exploitation Catchlines:

Absorbing Story of a Boy Who Weakly Yields to Evil Influence, But Is Saved by a Girl's Love.

Albert Ray and Elinor Fair in Realistic Story of a Boy's Regeneration Through the Ennobling Power of a Girl's Unselfish Love.

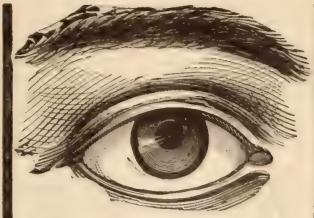
How the Love of a True-Hearted Girl Triumphed Over the Forces of Evil in the Face of Enormous Obstacles.

See How the Wonderful Power of a Girl's Noble Unselfish Love Saved a Weak Boy from the Tremendous Forces of Evil.

Exploitation Angles: Play up the star but work hard on the story, as well. Give the high points of the plot instead of the full story and offer it as "the story of a weak man and a strong love." Work this along the lines of the criticism in telling of the mother instinct which makes women forgive so much in those they love. This should be your best selling point.

Bessie Love's Newest Reaches Here.

Besie Love's newest Vitagraph feature, "Over the Garden Wall," has reached the Eastern offices. As Peggy Gordon, a winsome young woman, who falls in love with the wealthy man on the other side of the wall, believing that he is a chauffuer, Miss Love has another of those sweet characters that have made her a favorite throughout the country. Her new leading man, Allen Forrest, plays admirably to the star. David Smith directed the picture.



The New Moving Picture Projector

Will Positively Be Introduced On Sept. 8th, 1919

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

WANTED

BY THE

LYMAN H. HOWE LABORATORIES

WILKES-BARRE, PA.

An experienced negative and positive developer and a capable color man. ¶ Must be an expert in producing artistic tones and tints. ¶ **You must be thoroughly experienced.** ¶ We want those who have a proven record of ability and yet be willing to learn our special methods and follow them. ¶ We have established a reputation for superior film printing, specializing in scenic and educational pictures with artistic colors.

¶ We are enlarging our staff and will be pleased to hear from experts in all branches of laboratory work.

¶ Give complete details immediately by letter, stating age, salary expected, etc. Photos returned.

ADDRESS

The Lyman H. Howe Laboratories

175 W. River St., Wilkes-Barre, Pa.

Light Where You Need It

THE question of adequate aisle lighting in motion picture theatres has been answered. For more than two years we have been equipping theaters, from Maine to California, with our device, that does away with fumbling for seats, stumbling or collision in the darkness.

THE

AISLELITE

makes every inch of the aisle a clear, plain pathway of diffused light, down which your patrons can walk quickly and confidently to the seat of their choice.

It does away with the need of overhead or side lights, with their glare and eyestrain, yet reflects a soft, pleasant light over the entire auditorium without detracting from the best screen effects.

THESE ARE PHOTOGRAPHS OF THE RESULTS ACCOMPLISHED WITH THIS LITTLE FIXTURE

PATENTED

Many unsuccessful attempts have been made at aisle lighting, but there is only one absolute sure method—Ask any **Aislelite** User.

After long study and experimental work by engineers, the **Aislelite** came into prominence, and its sound reputation is based on the results it actually accomplishes.

MADE BY

THE BROOKINS CO.

CLEVELAND, OHIO

DISTRIBUTORS

AMERICAN SEATING CO.

WESTERN THEATRE EQUIP. CO.

THE BROOKINS COMPANY

CLEVELAND, O.

PLEASE SEND YOUR LATEST ILLUSTRATED CATALOG TO

Theatre .....

Address .....

Manager .....

A Few "Aislelite" Users

KNICKERBOCKER ..	*Cleveland*
LIBERTY	*Cleveland*
METROPOLITAN	*Washington*
LIBERTY	*Akron*
KEITH'S	*Atlanta*
PALACE	*Hoboken*
PALACE	*Wichita*
MAJESTIC	*Mansfield*
PARK	*Johnstown*
LIBERTY	*Youngstown*
OLYMPIC	*Pittsburgh*
LIBERTY	*Kansas City*
DORIC	*Kansas City*
HIPPO	*Buffalo*
WILSON	*Baltimore*
BROADWAY	*Baltimore*
T. & D.....	*Sacramento*
REGENT	*Kansas City*
ROYAL	*Kansas City*
ORPHEUM	*Leavenworth*
CATARECT	*Niagara Falls*
HIPPO	*Sacramento*
GARDEN	*Baltimore*
LIBERTY	*Fresno*
RIALTO	*Omaha*
PALACE	*Cincinnati*
CALUMET	*Chicago*
ALHAMBRA	*Cleveland*
RIALTO	*Tacoma*
REX	*Racine*
KEITH'S	*Washington*
EMPIRE	*San Antonio*
ROYAL	*San Antonio*
PRINCESS	*San Antonio*
STILLMAN	*Cleveland*
NEWMAN	*Kansas City*
DES MOINES	*Des Moines*
EUCLID	*Cleveland*
O'DOWD	*Florence*
STRAND	*Boston*
METROPOLITAN	*Chicago*
VICTORY	*Providence*
SCHUYLER	*New York*

ALLEN THEATRES

OF CANADA

ON ACCOUNT OF LIMITED SPACE IT IS IMPOSSIBLE TO PRINT THE NAMES HERE OF ALL THEATRES EQUIPPED WITH AISLELITES, WHICH NUMBER MORE THAN TWO HUNDRED AND FIFTY.

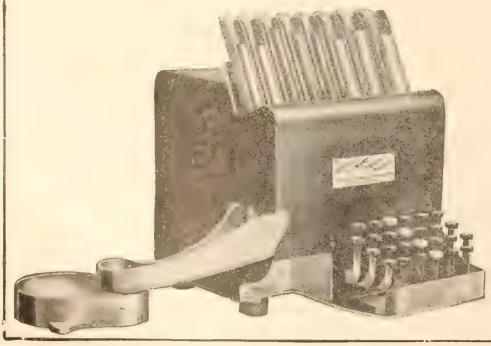
Speed in Money Changing

Read what the LIGHTNING CHANGER does

SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

The Lightning Changer counts and delivers change mechanically, at the touch of a button—saving brain work, mistakes from fatigue, arguments and delays.



It will make change for 1,500 patrons an hour, without error.

It takes no skill to operate; takes less experience than the old way. Takes little space—9½ x 12 x 13 inches—and weighs only 20 pounds—easily carried.

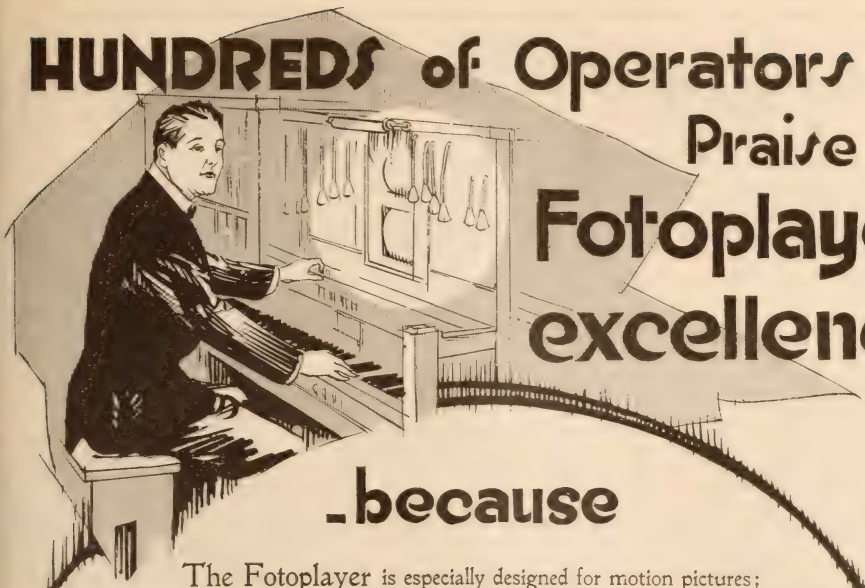
The magnificent new State-Lake Theatre, Chicago, recently opened to crowded houses, has installed two Lightning Changers after careful comparison with other machines.

Write for descriptive circular G to Theatrical Division. You need a **Lightning Changer** right away if you want to keep in the front rank.

Write Today

LIGHTNING COIN CHANGER CO.
34-36 Lake Street Chicago

HUNDREDS of Operators Praise Fotoplayer excellence



...because

The Fotoplayer is especially designed for motion pictures; it provides a piano, organ tones and orchestral effects.

The Fotoplayer is a marvel of simple, sturdy construction — designed to withstand the wear of continuous use — and requires little skill for operation.

The Fotoplayer may be played by hand or roll.

The patented double tracker device controls the use of the two rolls — providing an instant change to fit the mood of the picture.

The perfect tonal qualities of the Fotoplayer interpret the crashing melodies of a band or the power and variety of a symphony orchestra—expressed in a real human performance.

Continued testimony from keen exhibitors reveal Fotoplayer installation an artistic and economic success.

Write for "Your Profits"—it solves the problem of your orchestra pit.

The American Photo Player Co.

New York
62 West 45 St.

Chicago
64 E Jackson Blvd

San Francisco
109 Golden Gate

The only musical instrument registered and protected and known as the "FOTOPLAYER" is made by us

TEAR OFF AND MAIL

Please send "Your Profits" showing Box Office Growth of Fellow Exhibitors since Fotoplayer Installation

Name ...

City ...

State ...

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Nobody Home (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaolene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Bawl (Carter De Haven)
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan)

Made in America.

Ashley Miller Productions—One Reel—Patriotic

No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylv Breamer).
The Other Man's Wife (Stuart Holmes and Ell Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1190)

CLASSIFIED
3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

ADVERTISEMENTS
5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

SITUATIONS WANTED.

PUBLICITY MAN, wide awake, progressive, keen executive, married, age 26, varied career in office, magazine, theatrical, free lance writing and publicity. Formerly assistant editor large magazine, now handling publicity for a prominent public service, desires connection publicity staff theatrical or motion picture company New York or vicinity. Keen, care M. P. World, N. Y. City.

FIRST CLASS ORGANIST desires engagement. Experienced. Reliable. Accomplished musician. Fine picture player and recitalist. Splendid library. Pipe organ and good salary essential. Arthur Edward Jones, Hotel Dagmar, Hagerstown, Maryland.

EXPERT MOTION PICTURE camera and laboratory man, 10 years' experience. Willing to travel. F. N., 4925 N. Tripp ave., Chicago, Ill.

BUSINESS OPPORTUNITIES.

WANTED: A first class business party to take controlling interest in new theatre costing about $75,000 for building and real estate complete, in central Indiana city which will support a first class house with reasonable returns on investments. Parties answering must be able to stand investigation to their abilities. No slickers or get rich quick schemers need apply. For further information address Moving Picture World, Suite 917, Schiller Bldg., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

SPECIAL BARGAINS: 200 ft. Universal brand new regular equipment as furnished by manufacturers, $357.00; Universal tripod, $97.50; Simplex Precision tripod, $87.50; U. S. heavy weight tripod, $67.50. Three other genuine bargains in motion picture cameras. Everyone represents a saving of at least $30.00. Only one of each kind on hand! To avoid disappointment, send your order quickly. 200 ft. U. S. (Compact Model) Prismatic and Direct finder, 50 M.M. Bausch & Lomb. 1c. F:3.5 Tessar, complete with carrying case, $83.50; 200 ft. Special M. P. complete with 50 M.M. B. & L. F:3.5 Tessar, $67.00; 200 ft. entirely reconstructed U. S. Teakwood Cabinet—Voightlander F:4.5 Heliar lens—$89.00. DAVID STERN COMPANY, 1027 W. Madison street, Chicago, Illinois.

IF ITS MOTION PICTURE CAMERAS write at once for our latest complete catalog, listing everything in new and used cameras, featuring the famous U. S. COMPACT PROFESSIONAL QUALITY camera fitted with 50 M. M. Tessar lens, at $92.50. The NEW UNIVERSAL 200 ft. capacity at the rock bottom price of $367.00, or with automatic internal shutter dissolve, at $467.00. Largest line of used motion picture cameras in the world. A few specials: 400 ft. capacity SIMPLEX outside magazine, complete with case, Tessar F: 3.5 lens, at $175.00. 400 ft. capacity ERNEMANN MODEL B, fitted with two 3 3/8 inch and 6 inch lenses, four magazines, a perfect studio and field camera, special at $500.00. 400 ft. capacity PHOTO CINES, fitted with Tessar F: 3.5 lens, complete at $145.00. U. S. DELUXE CINEMATOGRAPH, complete as listed for $900.000, price $425.00. DEVRY PROJECTORS, late models slightly used, $100.-00 each. Don't delay, but send today for our catalog which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

CAMERAS, ETC., WANTED.

WANTED—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE.—Two Power's 6-A Cameragraphs with lenses complete. Motor driven. Theatre sold for other business. Victoria Theatre, Frackville, Pa.

EQUIPMENT WANTED.

WANTED: Opera chairs. Give number, description and price. F. L. H., Room 1702 Majestic Theatre Building, Chicago, Ill.

FILMS FOR SALE OR RENT.

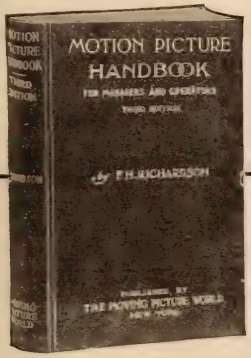
FILMS: If it's moving picture films you need, we have them. Features, comedies, dramas, Chaplins, reasonable. Let us know what you want. We have it. Manor Films, 141 West 45th St., N. Y. City.

BARGAINS IN FILMS: For sale features, comedies. S. Rosenfelde, care Kleanwell Film Co., 126 W. 46th St., N. Y. City.

FOR SALE—Five and six reel features: "The Discard," Essanay, Virginia Hammond and Ernest Maupin; "The Havoc," Essanay, Bryant Washburn and Gladys Hanson; "The Net," Mutual, Bert Delaney; "The Nation's Peril," Favorite, all star cast; "Other People's Money," Thanhouser, Gladys Hulette; "Overalls," Mutual, Rhea Mitchell; "At Piney Ridge," Selig, Bessie Eaton and Harry Lunsdale; "Rose of the Mountain Trail," Photoplay, May Dare; "Soul's Cycle," Mutual, Margaret Gibson; "Sacrifice of Pauline," Purl, Eve Burch. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

THEATRE WANTED.

WANTED TO LEASE theatre and all equipment in a town over fifteen thousand. Write or wire. Sam Schlup, Cambridge, Ohio.



700 Pages

300 Illustrations

Substantially Bound in Red Cloth

If you are not one of the **5,000 Managers or Operators** who **swear** by the **"HANDBOOK"** you should ORDER TO-DAY!!!

Sent Postpaid for $4.00

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

Schiller Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Cal.

THEATRE MANAGERS

GIVE A SQUARE DEAL TO THAT CAREFULLY SELECTED PROGRAMME

"Picture Theatre Advertising"

By EPES WINTHROP SARGENT

300 pages of live wire advertising schemes. One successfully pulled stunt will pay the $2.00 cost many times over.

ORDER TODAY!!!

MOVING PICTURE WORLD
516 FIFTH AVE., NEW YORK CITY

Schiller Bldg.
CHICAGO, ILL.

Wright & Callender Bldg.
LOS ANGELES, CAL.

Authors - Photoplaywrights

"SCREENCRAFT"

OR

THE MAKING OF A PHOTOPLAY

By LOUIS REEVES HARRISON

A most comprehensive, thought-provoking treatment of the art of photoplay writing. The practical questions as well as the aesthetic problems are dealt with as only one with the author's knowledge and experience could handle them.

$2.00 POSTPAID

SEND FOR YOUR COPY TODAY!!!

MOVING PICTURE WORLD
516 FIFTH AVE., NEW YORK CITY

Schiller Bldg.
CHICAGO, ILL.

Wright & Callender Bldg.
LOS ANGELES, CAL.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble" — Three Reels — Drama — Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom" — Three Reels — Drama — Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm" — Drama — Two Parts — Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc.).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1192)

"FEWER AND BETTER PICTURES"

The Slogan of the Moving Picture Guild

The scenario writer, the director, the photographer and exhibitor must join hands with one, Mr. Projectionist.

The **better** picture is judged by the masses—the great moving picture public which demands a clearly defined and "eye-easy" film presented on the screen.

Leave it to the judgment of th projectionist and the satisfaction voiced by the audience to realize the quality of

Columbia-Silvertip Carbons for direct current projection.

White A. C. Specials for alternating current projection.

FLICKERLESS QUIET ARC BRILLIANT LIGHTING

NATIONAL CARBON COMPANY, Inc.

Cleveland, Ohio

Manufacturers of Photographic Carbons for Studio Lighting

ockford, Ill.

Ten Minutes to Change This Sign's Reading

It takes less than ten minutes to change the reading of this sign—just take out one set of letters and put in another. No wiring to change.

The letters are of snow-white, raised glass standing out from a dark background. This gives you an excellent day sign as well as an electric night sign.

If you will tell us something of your needs—the wording you want in fixed letters and in interchangeable letters—we shall be glad to send you a sketch showing how your sign will look.

The Flexlume Sign Co. ELECTRICAL ADVERTISING 1236-42 Niagara St., Buffalo, N.Y.

Pacific Coast Distributors
The Electric Products Corp.
Los Angeles, Cal.

Canadian Distributors
The Flexlume Sign Co. Ltd.
Toronto, Ont.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.
June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.

The Midnight Man.
(Drama—Eighteen Two-Part Episodes—James Corbett.)
Sept. 1—No. 1, "Cast Adrift"—03887.

SPUR NAD SADDLE SERIES.
(Two-Part Western—Marie Walcamp.)
Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)
Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

Okeh Komedies.
Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.

Vitagraph

VITAGRAPH FEATURES.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.)
No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday. (Topical).

PRIZMA.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Glowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

EQUITY PICTURES CORPORATION.
Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.
The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

MACAULEY PHOTOPLAYS, INC.
When Bearcat Went Dry.

OUTING-CCHESTER PICTURES.
Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.
A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.
Fit to Win.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Features.
The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.
Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

(Coitinued on page 1194)

Success Stories No. 3

What would you think of a merchant who did not make good use of his show windows? Are you making the most profitable use of your show window—your House Front and Lobby? Are they attracting new patrons every day?

How to get an income from your front and lobby

Our travelling experts can show you how to make them pay you a regular income. Simply write us that you are interested and one of them will call upon you. No expense or obligation for plans and advice.

Menger, Ring & Weinstein, Inc.

Largest Manufacturers of Display Frames and Wall Cases

306 42nd Street, Near Eighth Avenue
NEW YORK

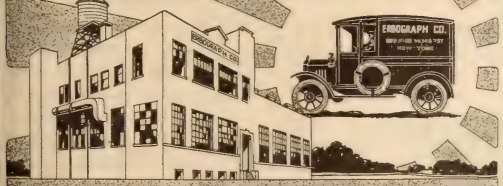
REPRESENTED BY

Hollis-Smith-Morton Co., Pittsburgh, Pa.
United Theatre Equipment, Detroit, Mich.
Dwyer Brothers, Cincinnati, O.
United Theatre Equipment, Kansas City, Mo.
Kansas City Machine & Supply Co., Kansas City, Mo.
United Theatre Equipment, Cleveland, O.
United Theatre Equipment, Chicago, Ill.
United Theatre Equipment, Omaha, Neb.
Erker Brothers, St. Louis, Mo.
United Theatre Equipment, Minneapolis, Minn.
J. Slipper, Milwaukee, Wis.

Your Front and Lobby Worth $10 to $100 a Day

This is a low estimate of what your Front and Lobby attractively fitted up with M. R. & W. Display Frames and Wall Cases will add to your daily receipts. We have proven it in hundreds of theatres. Write today.

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
LUDWIG G. B. ERB, President
203-211 WEST 146TH STREET, NEW YORK

The Essential Requirements
FOR
Improved Projection
ARE
SPEER CARBONS

Speer Alterno Combinations
for A. C. Work
AND
Speer Hold-Ark Combinations
for D. C. Work
Produce Incomparable Results

Write to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"
MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)

Young America.
(*Series of Twelve Two-Reelers.*)

Lone Star Dramas.
(*Series of Two-Reel Westerns.*)

The Masked Rider.
(*Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.*)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(*Two-Reel Comedies every two weeks, featuring Gale Henry.*)
The Wild Woman.
Stung.
(*Series of One-Reel Monkey Comedies.*)
As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billie West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

JACK AND HARRY COHN,
1600 Broadway, N. Y. City.
(*"Hall Room Boys" Comedies—One Reel Each.*)

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(*Twenty-six Two-Reelers Featuring Texas Guinan.*)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(*Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.*)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(*Forty Single-reel Tom Mix Westerns.*)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(*Shorty Hamilton Series—Five Part Comedies.*)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).
"Skinner" Series (Essanay Reissues).

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(*Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.*)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.
Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(*Jester Comedies—Two Reels—Issued Twice a Month.*)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PPODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WALDORF PHOTOPLAYS.
229 West Forty-second Street, N. Y. City.
Where Bonds Are Loosed.

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.

Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Sharp Definition

CLEAR and PERFECT PICTURES

are obtained only with

Kinarko CARBONS

"Made specially for particular operators"

One Trial— Is the Answer

Tell us the current, A. C. or D. C. amperage, size carbons, upper and lower, you are now using—and we'll prove our case.

While you are writing mention your dealer's name.

Carbon Imports Co.
Robt. W. Kiewert, Gen. Mgr.

110-112-114 West 42nd St.,
NEW YORK

The Perkins Electric Co.
Montreal Toronto Winnipeg

MINUSA GOLD FIBRE SCREENS

The crowning triumph of constructive excellence and maximum clear, soft toned reproduction.

The cardinal essential in attaining the full charm of ideal projection.

Distributors from Coast to Coast
Samples and Information Upon Request

MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St., New York City
Bryant 5437 — Bet. Eighth and Ninth Aves.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention — **Established 25 Years**

Earn $25 to $100 a Week

BECOME A PROFESSIONAL
PHOTOGRAPHER

The very opportunity for the man seeking a good salary and an assured future. Good paying positions open everywhere; rapid advancement; fascinating work. Greater range of opportunities for high salaries or a business of your own than in any other line. Three months' course covers all branches:

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Practical instruction with modern equipment. Day or evening classes. Easy terms. The School of Recognized Superiority. 'Phone or write for complete catalog; or, better still, call and investigate at once.

NEW YORK INSTITUTE OF PHOTOGRAPHY
Department 25 - - - - - - - - - 141 West 36th Street

SAVE—GET—MORE MONEY

For the Motion Picture Exhibitor—How to do it with

PANNILL PICTURE SCREENS

Pannill Screens Mean Better Pictures

Better Pictures mean Better Satisfied Patrons—and more of them. The entire absence of glare, eye strain and irritation is a feature that will commend these perfect screens to everyone. Pannill Screens soften and tone down the pictures, yet bring out clearly and distinctly every movement, expression and detail with a marvelous fidelity in reproduction. **It makes the front row seats as desirable as any in the house. Cuts down lamp expense fully ONE-FOURTH.** Pannill Screens are not experiments—they are established favorites with motion picture exhibitors everywhere—thousands of letters of enthusiastic praise in our files prove it!

TEST THEM ON OUR 10-DAY FREE TRIAL

Write for full details of this liberal offer, samples and descriptive matter—and take advantage of it NOW!

Pannill Picture Screens Co. BOX 164 PETERSBURG, VA.

SIMPLICITY—that new Aluminum Paper Screen put up in rolls

It costs almost nothing compared with the high priced screens and gives most brilliant pictures with every detail being fully brought out; it increases the light wonderfully and will allow you to reduce your current and cut your electric current bill. SIMPLICITY is the brilliant, economical and lasting screen that will not tarnish. It produces pictures that are chalky white and lifelike, positively the biggest improvement you could invest your money in. Price $4.00 per roll of 72 square feet ½ yard wide, 16 yards long; each roll weighs 2 pounds. Used by some of the BEST THEATRES.

Will give 100 per cent. more light than any white ordinary curtain.

Small curtains take 2, medium ones 3, large 4 rolls.

Can easily be hung by any paper hanger. Made for wall or stationary curtains only, cannot be applied to roll or drop curtains.

WALTER G. PREDDEY
187 Golden Gate Ave. — SAN FRANCISCO, CAL.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

Rothacker Prints

The Best For The Best of Them

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York — **Phone: Chelsea 3227**
Addressing Multigraphing Printing Typewriting

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.

THE ONLY WAY

THE AUTOMATICKET WAY

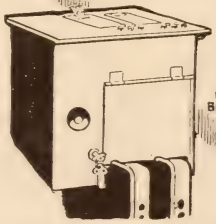
There is only one way to operate your business and that is—efficiently.

That means giving rapid selling service, good show values, and realizing every dollar of receipts from your business.

The New Perfected
Automaticket Register

enables you to sell tickets faster, registers every ticket sold, gives you a check on cash receipts, and makes tax accounting a simple matter of taking off figures.

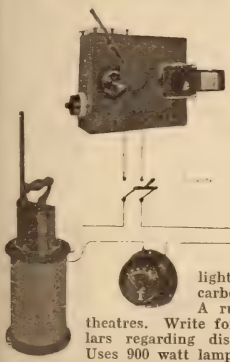
Get these advantages and save money. Write us today for important box office information.



THE AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1733 BROADWAY NEW YORK

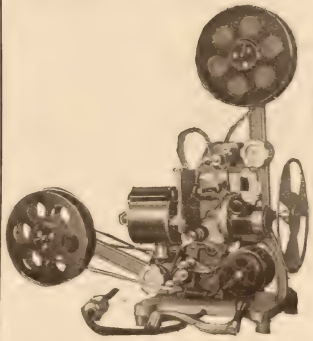
USED WHEREVER AUTOMATICKET SYSTEM TICKETS ARE SOLD

At last—a Simple, Practical, Economical and Complete
MAZDA OUTFIT



that will give more light on the screen than any outfit on the market at the present time. It will save you considerable on your electric bill and does entirely away with carbons. We furnish lamphouse and everything complete for $150. Easily attached to any machine, does entirely away with all your old arc equipment, giving a better, even, steady light. No buzzing or noise like carbons. No feeding or trouble. A rugged, dependable outfit for theatres. Write for circulars and give particulars regarding distance, size of picture, etc. Uses 900 watt lamp, giving good light at 90 ft. with big saving in current over arc. Makes operating easier.

WALTER G. PREDDEY
187 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.



The New Premier
Pathescope

Flickerless "Safety Standard"
Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.
Can be used by any one, any time and any where, without any danger, fire or insurance restrictions.
Labeled by Underwriters, "Enclosing Booth Not Required."
Weighs only 23 pounds. Fits in a small case. Operates from any light socket. The wonderful T-4 lamp (just perfected for us) gives from three to four times the illumination formerly obtainable. Uses less than 100 watts in lighting 12-foot picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. Pathescope Negatives from any positive.

Send for 32-page convincing catalog.

The Pathescope Co. of America, Inc.
Dept. M.W.
Aeolian Hall, 35 West 42nd Street, New York
Agencies and Service Stations in Principal Cities

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARGUS THEATRE SUPPLY DIVISION of the ARGUS LAMP & APPLIANCE CO.
815-23 Prospect Ave.
CLEVELAND, OHIO
— NORTHERN OHIO

BOSTON MOTION PICTURE SUPPLY CO.
54 Broadway
BOSTON, MASS.
— MASSACHUSETTS, RHODE ISLAND, CONNECTICUT

BRECK PHOTOPLAY SUPPLY CO.
98 Golden Gate Ave.
SAN FRANCISCO, CAL.
— NORTHERN CALIFORNIA, WESTERN NEVADA, OREGON

J. SLIPPER & CO.
728 South Olive St.
LOS ANGELES, CAL.
Selling Agents
— SOUTHERN CALIFORNIA and ARIZONA

DWYER BROS & CO.
631 Walnut St.
CINCINNATI, OHIO
— SOUTHERN OHIO and KENTUCKY

ERKER BROS. OPTICAL CO.
608 Olive St.
ST. LOUIS, MO.
— EASTERN MISSOURI, NORTHEASTERN ARKANSAS, Madison, St. Clair, Monroe Counties in Illinois

EXHIBITORS SUPPLY CO.
845 South Wabash Ave.
CHICAGO, ILL.
— ILLINOIS (Except Madison, St. Clair and Monroe Counties)

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.
— INDIANA

EXHIBITORS SUPPLY CO.
204 Manhattan Bldg.
MILWAUKEE, WIS.
— SOUTHEASTERN WISCONSIN

HOLLIS-SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.
— WEST VIRGINIA and WESTERN PENNSYLVANIA

LELAND THEATRE SUPPLY HOUSE
97 State St.
MONTPELIER, VT.
— MAINE, NEW HAMPSHIRE, VERMONT

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.
— N. Carolina, S. Carolina, Georgia, Florida, Mississippi, Alabama, Louisiana, Tennessee, Southern Virginia

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH.
— MICHIGAN

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
— TEXAS, SOUTHERN ARKANSAS

ALBANY THEATRE SUPPLY CO.
4 Clinton St.
ALBANY, N. Y.
Selling Agents
— EASTERN NEW YORK (Except Greater New York City)

AUBURN FILM CO.
AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.
Selling Agents
— WESTERN NEW YORK STATE

B. F. PORTER
729 Seventh Ave.
NEW YORK, N. Y.
— GREATER NEW YORK, NORTHERN NEW JERSEY, Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland Counties in New York State

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.
— WASHINGTON and OREGON

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.
— DELAWARE, EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY, EASTERN MARYLAND

SWANSON-NOLAN THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.
— WYOMING, COLORADO, MONTANA, NEW MEXICO

SWANSON-NOLAN THEATRE EQUIPMENT CO.
423 South 15th St.
OMAHA, NEB.
— NEBRASKA, SOUTHERN IOWA

SWANSON-NOLAN THEATRE EQUIPMENT CO.
132 East Second South St.
SALT LAKE CITY, UTAH
— UTAH, IDAHO, EASTERN NEVADA

WEBSTER ELECTRIC COMPANY
719 9th St., N.W.
WASHINGTON, D. C.
— WASHINGTON, D. C., WESTERN MARYLAND, NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
201 Sheidley Bldg.
9th and Main Sts.
KANSAS CITY, MO.
— WESTERN MISSOURI, KANSAS, OKLAHOMA, NORTHWESTERN ARKANSAS

Simplex

THE MEN WHO KNOCK THE SIMPLEX

(And How Some Knockers Can Be Cured.)

There are two kinds of men who do not like the Simplex Projector.

One is the man who has never used one and in many cases has not even seen one. This man, however, after honestly investigating our claim for superiority will agree that perhaps he was mistaken—after using the Simplex a day or so he will invariably confess that he never dreamed a motion picture projector could be so good—and he'll fight if you even infer that there are better projectors.

This has happened in thousands of cases.

The Other Is a Different Type

He is the man who has some other kind of projector to sell. His likes and dislikes of projectors are created by the amount of profit which he makes or loses. This type of dealer has been accustomed to the trade coming to him for his projectors and he regarded the Simplex first with amusement then tolerance and now alarm. For with the finest material, workmanship and appliances, the Simplex is the leader among projectors, it being used by the majority of studios, producers, directors, and high-class exhibitors.

So with the Simplex being installed all around them, many of these competitive dealers are becoming desperate and have resorted to the telling of libellous tales of "How the Simplex is being made of cheaper material," and "How the Simplex is falling down in the big houses," etc., thinking that by so doing they can stop the onward rush of the popular Simplex.

The first type of man we can convert as we always have. If you meet the other type of man and his story, send us his name and address and a copy of his statement and even though we are working day and night at the Simplex factory, we still have time to attend legally to the man who in order to sell his own make of projector, is willing to malign the product of another.

THE PRECISION MACHINE CO. INC.
317 East 34th St.— New York

BUREAU OF COMMERCIAL ECONOMICS

DEPARTMENT OF PUBLIC INSTRUCTION

WASHINGTON

DICTATED

DOMESTIC BRANCH OFFICES

ATLANTA, GA.
BALTIMORE, MD.
BOSTON, MASS.
BUFFALO, N. Y.
BUTTE, MONT.
CALGARY, ALTA. CAN.
CHARLOTTE, N. C.
CHICAGO, ILL.
CINCINNATI, O.
CLEVELAND, O.
COLUMBUS, O.
DALLAS, TEX.
DENVER, COL.
DES MOINES, IA.
DETROIT, MICH.
EL PASO, TEX.
FT. SMITH, ARK.
INDIANAPOLIS, IND.
JACKSONVILLE, FLA
LOS ANGELES, CAL.
KANSAS CITY, MO.
LOUISVILLE, KY.
MEMPHIS, TENN.
MILWAUKEE, WIS.
MINNEAPOLIS, MINN.
MONTREAL, QUE. CAN.
NEW HAVEN, CONN.
NEW ORLEANS, LA.
NEW YORK, N. Y.
OKLA. CITY, OKLA.
OMAHA, NEB.
PHILADELPHIA, PA.
PITTSBURGH, PA.
PORTLAND, ORE.
ST. LOUIS, MO.
SALT LAKE CITY, UTAH
SAN FRANCISCO, CAL.
SEATTLE, WASH.
SPOKANE, WASH.
SIOUX FALLS, S. D.
ST JOHN, N. B. CAN
TORONTO, ONT. CAN.
VANCOUVER, B. C. CAN.
WICHITA, KAN.
WILKES-BARRE, PA.
WINNIPEG, MAN. CAN

CO-OPERATING

UNITED STATES GOVERNMENT
COUNCIL OF NATIONAL DEFENSE
REPUBLIC OF FRANCE
THE BRITISH EMPIRE
DOMINION OF CANADA
COMMONWEALTH OF AUSTRALIA
UNION OF SOUTH AFRICA
DOMINION OF NEWFOUNDLAND
REPUBLIC OF ARGENTINA
REPUBLIC OF BOLIVIA
REPUBLIC OF CHILI
REPUBLIC OF CHINA
PAN AMERICAN UNION
NATIONAL COMMITTEE OF FRANCE
KINGDOM OF SPAIN
EMPIRE OF JAPAN
REPUBLIC OF MEXICO
REPUBLIC OF NICARAGUA
PROTECTORATE OF MOROCCO
FEDERATION OF SWITZERLAND

FOREIGN BRANCH OFFICES

ALEXANDRIA
BANDOENG
BARCELONA
BOMBAY
BUENOS AIRES
HAVANA
HONG KONG
LONDON
MANILA
MEXICO CITY
PANAMA
PARIS
RIO DE JANEIRO
SAN JUAN
SINGAPORE
SYDNEY
TOKIO
VALPARISO

New York, July 18, 1919.

Nicholas Powers Company,
90 Gold Street,
New York City.

Gentlemen:-

The wonderful results which we are getting in the use of your Powers 6B projectors on all of our Public Service Trucks must be most gratifying to you.

As you know we are turning out these trucks quite rapidly at this time to carry the light of knowledge to distant lands by the graphic method of motion pictures. These pictures deal with industry, commerce, travel, public health, city sanitation, good roads, bridge construction, reclamation of land, and agricultural and dairy subjects; and are shown free to the masses, in the open.

The good resulting therefrom can be largely attributed to the marvelous efficiency of your projection equipment.

Yours truly,
Francis Holley
Director.

FH/AB

Vol. 41. No. 9 AUGUST 30, 1919 Price 15 Cents

MOVING PICTURE WORLD

NEW YORK PUBLIC LIBRARY ASTOR, LENOX AND TILDEN FOUNDATIONS

Founded by J.P.Chalmers in 1907

THE GREATEST PERSONALITY IN THE HISTORY OF THE THEATRE

NAZIMOVA

IN HER LATEST & GREATEST SCREEN CLASSIC BASED ON MAUDE FULTON'S FAMOUS BROADWAY SUCCESS

THE BRAT

RELEASED SEPTEMBER FIRST

METRO · PICTURES · CORPORATION

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

FIRST *and* ONLY PICTURES *of*

BELA KUN

and

BUDAPEST

under the

BOLSHEVIKI

FILMS JUST RECEIVED FROM OFFICIAL OVERSEAS SOURCES—ANOTHER BIG AND NOTABLE FOREIGN EXCLUSIVE IN No. 59

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

Joseph M. Schenck *presents*

"FATTY" *IN* PARAMOUNT-ARBUCKLE COMEDIES

Beginning the New Season

PARAMOUNT-FATTY ARBUCKLE Comedies will be released on the Selective Booking Plan during the season 1919-1920. Bigger, better, funnier, more popular than ever, they will vie with the biggest features, in their power to attract money to the box-office.

The first feature comedy, "Back Stage" written and directed by Fatty Arbuckle will be released September 7. Buster Keaton, Al St. John and Molly Malone are in the cast.

See it at your exchange. You'll want to book it.

No "better picture season" can start right without Fatty Arbuckle.

Produced by
Comique Film Corporation

Released Exclusively
Through

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
Paramount Pictures

ARBUCKLE

Jesse L. Lasky
presents

VIVIAN MARTIN

in

"The Third Kiss"

A Paramount-Artcraft Picture

By Heliodore Tenno
Scenario by
Edith Kennedy

Directed by
ROBERT G. VIGNOLA

RELEASED
SEPT. 14

A comedy-drama that offers exceptional opportunities for the exhibitor's success. One of the "better" pictures

FAMOUS PLAYERS-LASKY CORPORATION

THOS. H. INCE
PRESENTS

ENID BENNETT

IN

"STEPPING OUT"

BY C. GARDNER SULLIVAN.

A Paramount-Artcraft Picture

Directed by FRED NIBLO.

A worthy story for a beautiful star, in a worthy Thos. H. Ince production.

RELEASED SEPTEMBER 21

Photographed by GEO. BARNES.
Supervised by THOS. H. INCE.

Jesse L. Lasky *presents*

Robert WARWICK

in

"Told in the Hills"

Directed by George Melford

A Paramount-Artcraft Picture

from the famous story by MARAH ELLIS RYAN
Scenario by WILL M. RITCHEY

A story of the romance of the great hills, in the days when the Indians ruled the plains. Love and thrills told in a picture that thousands will want to see.

Released September 21

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

PARAMOUNT PICTURES

Adolph Zukor *Presents*

MARGUERITE CLARK

in

"Widow *by* Proxy"

BY CATHERINE CHISHOLM CUSHING.
Directed *by* WALTER EDWARDS.
Scenario *by* JULIA CRAWFORD IVERS

A Paramount-Artcraft Picture

She wanted to help her supposedly widowed pal so *she* pretended to be the widow. Then *he* fell in love with her just before friend husband came back from the dead. Complications! Funny ones!

Released September 28

Adolph Zukor *presents*

Billie Burke

(By *Arrangement with* F. Ziegfeld, Jr.)

in

"The Misleading Widow"

Directed by J. S. ROBERTSON

A Paramount-Artcraft Picture

Adapted from "Billeted" *by* F. Tennyson Jesse *and* H. M. Harwood.

Scenario by Frances Marion

RELEASED SEPTEMBER 7.

The first Billie Burke picture in six months.

See it at your exchange

FAMOUS PLAYERS-LASKY CORPORATION

Thos. H. Ince presents

DOROTHY DALTON

in

"The MARKET OF SOULS"

Directed by JOSEPH De GRASSE.

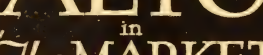
A Paramount Artcraft Picture

By John Lynch. *Scenario by* C. Gardner Sullivan.

A Thos. H. Ince production de-luxe.

His first of the new season.

RELEASED SEPTEMBER 7.



Already three of this sure-fire series of powerful two-reelers featuring the wonderful Walcamp are ready for your screen, one release a week. Every one is a knock-out for drama and whirlwind action. See the first of this great Series now at your nearest U. Exchange.

UNIVERSAL

The Attraction
James J. Corbett
Released Sept. 1st.
BOOK NOW

Biggest Serial in the World Today

"THE MIDNIGHT MAN"

Almost as soon as this magazine is in your hands the box office story of James J. Corbett in "THE MIDNIGHT MAN" will have been begun. And we are ready to state right now—even before the first crowds are recorded—that "THE MIDNIGHT MAN" will be the biggest success in the Serial business that the Trade has ever known. Watch this magazine closely for the next three weeks. We'll bet our bottom dollar that we'll have some testimonials by that time that will send you to your nearest Universal Exchange on the dead run. Wait and see!

UNIVERSAL

"PAID
A Mighty Epic of

A NORTHERN Drama wh
histrionic triumph for
Phillips and a scenic
for the eye. Replete with c
bits which the finished act
actresses of this all-star ca
unforgettable. A picture as
as its mighty snow-fields,
drama clutches at the hear
giant hand.

JEWE
Productions
1600 Broadway New York

Dorothy

IN ADVANCE

the Love of Gold and Woman in the Frozen North

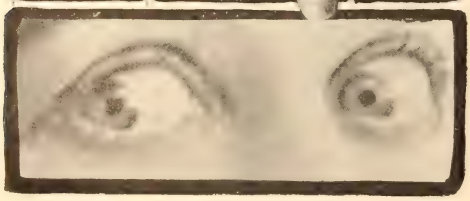
Played by an
ALL STAR CAST
Including
Dorothy Phillips
Priscilla Dean
William Stowell
Lon Chaney

TO all those who played Dorothy Phillips in "The Heart of Humanity" the value in this great picture with its huge cast and big scenes will be immediately apparent. To all others we say, simply—Dorothy Phillips has become America's foremost emotional actress. See "PAID IN ADVANCE" and you'll know the reason. See it today at your nearest Universal-Jewel Exchange.

Phillips

Carl Laemmle Presents

Mildred



Harris Chaplin

in her newest
and most superb

Lois Weber Production

"HOME"

The Story of Every Girl

HERE is a picture whose appeal will unfailingly reach every heart—the story of that longing for luxury possessed by every daughter of Eve since the world began. Staged with marvelous completeness by a master of screen art and played by the actress whose every picture since her first appearance has been a treat for her audiences and an unqualified success for the exhibitor. On no account fail to view this picture at your earliest opportunity.

JEWEL

INTERNATIONAL

ALL COMPETITION AGAIN LEFT IN THE REAR BY RELEASING THE

FIRST PICTURES FROM GERMANY

NOSKE'S GUARD PARADING ON THE UNTER DEN LINDEN

SINCE THE SIGNING OF THE PEACE TREATY

AMERICAN DOUGHBOYS VIEWING THE FAMOUS WOODEN STATUE OF VON HINDENBURG

IN HEARST NEWS No. 35

Produced by INTERNATIONAL

FIRST AGAIN AS USUAL

THE COMPANY THAT LEADS WHERE OTHERS FOLLOW

The blazing of a news trail into a rejuvenated Germany is strictly in keeping with its past record.

Wherever and whenever an event of importance happens, an International camera reporter is there.

AS ANOTHER EXAMPLE

Exclusive pictures showing scenes incident to the founding of the new Republic of Poland are now appearing in the International News No. 34.

BOOK THE BIG THREE

HEARST NEWS
UNIVERSAL CURRENT EVENTS
INTERNATIONAL NEWS

AND

GET THE NEWS WHILE IT IS NEWS

Released by UNIVERSAL

Something Unique!
CARL LAEMMLE OFFERS
A feast for the Eye and a Tickle for the Mind. Charming—Amusing—Utterly Different. You simply must show
"SINBAD THE SAILOR"
A One-Reel Fairy Story for Big People and Little People. Acted entirely by a great Cast of Marvelous Child Players whose average age is only Nine Years
Released Sept. 1st
UNIVERSAL
"He spied an egg laid by a Roc that covered half a city block!"

ADOLPH ZUKOR
PRESENTS

ELSIE FERGUSON

in

"The Witness for the Defense"

DIRECTED BY
GEORGE FITZMAURICE

A Paramount-Artcraft Picture

BY A. E. W. MASON

Scenario by OUIDA BERGERE

FORCED into marriage to a man she loathed, she, one day, found herself on trial for his murder. Then came the witness for the defense and the reason behind his testimony. Surprise—suspense—scene after scene of beauty, thrills and drama. That's the first Paramount-Artcraft Picture of the new season. Released August 31st.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. NEW YORK JESSE L. LASKY Gen. Pres.
ARTCRAFT PICTURES

SEE—
JUPITER
WITH HIS
MOONS & BELTS
The New Art Film Company presents
Dorothy GISH
in "NOBODY HOME"
Photographed by JOHN LEEZER, Scenario by LOIS ZELLNER, Asst. Director LEIGH R. SMITH
DIRECTED BY ELMER CLIFTON
A Paramount Picture
A Dark Man is Coming!
THUS she read the stars that echoed her dream book, her magic cards, her horoscope and her heart. And the blond man gnashed his teeth! A story of newlyweds' love, bad signs and burglars. Dorothy Gish in a role that exactly suits the screen's leading comedienne.
FAMOUS PLAYERS-LASKY CORPORATION
PICTURES

Triangle Special Presentation

TAYLOR HOLMES

—IN—

"Three Black Eyes"

Written and directed by Charles Horan.

Released by the Triangle Distributing Corporation.

TRYING TO ESCAPE

Crowds of people are trying to do that—to escape from world worries and every day monotony. That's why they **pay you** to entertain them.

Heavy dramas don't pull very well these days. People want pictures that will drive away the blues. So folks are partial to Taylor Holmes features. They're health-promoters, joy-generators, success-makers and life-savers. Remember people like nonsense, but particularly—**sensible nonsense**—the Taylor Holmes kind.

When you exploit this attraction, tell your people that the star has surrounded himself with a bevy of beautiful girls including Louise Orth, Clara Moores and little Diana Allen of the Follies.

Taylor Holmes

"THREE BLACK EYES"

LOBBY CARDS WITH A PUNCH

That's the kind you always wish to display. But particularly when you're putting over a Taylor Holmes feature.

Well, here they are, a complete set of 11x14's.

In the sepia originals, these have a humorous snap that does justice to the star. There are also 22x28's and a dandy portrait of Mr. Holmes available at your local Triangle Exchange.

One's a Disgrace,
Two's Out of Place,
But Three!—Well—

"THREE BLACK EYES"

is a **reel** comedy.

A real reel comedy with a real reel star

TAYLOR HOLMES

Past-master of facial expressions, he has the rare ability of emphasizing laughter that becomes all the more impressive by the enforced silence of screen presentations.

The best tonics in the world are **hope, joy, cheerfulness** and **mirthfulness.**

Holmes administers these in generous doses. That's why the Holmes habit is happy and profitable.

"Three Black Eyes" is full to overflowing with the unique Holmes acrobatic dialogue. It's a rumless-punch—a prohibition cocktail.

Are you profiting financially on the **happiness** of others? Book "Three Black Eyes" now. It's released by the

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway New York.

TRIANGLE DISTRIBUTING CORPORATION

These Brown and White reproductions of the "3 Black Eyes," Taylor Holmes posters, hardly emphasize the pep in the **vari-colored originals.**

Get these from your local Triangle Exchange. Post them about town. And you'll tempt all the patrons that your house will hold.

Use a cut-out of the upper three sheet for your lobby display.

3 Sheet

1 Sheet

3 Sheet

6 Sheet

1 Sheet

GROWING!

Ideas are what count in any business.

The Realart Pictures idea was born two months ago.

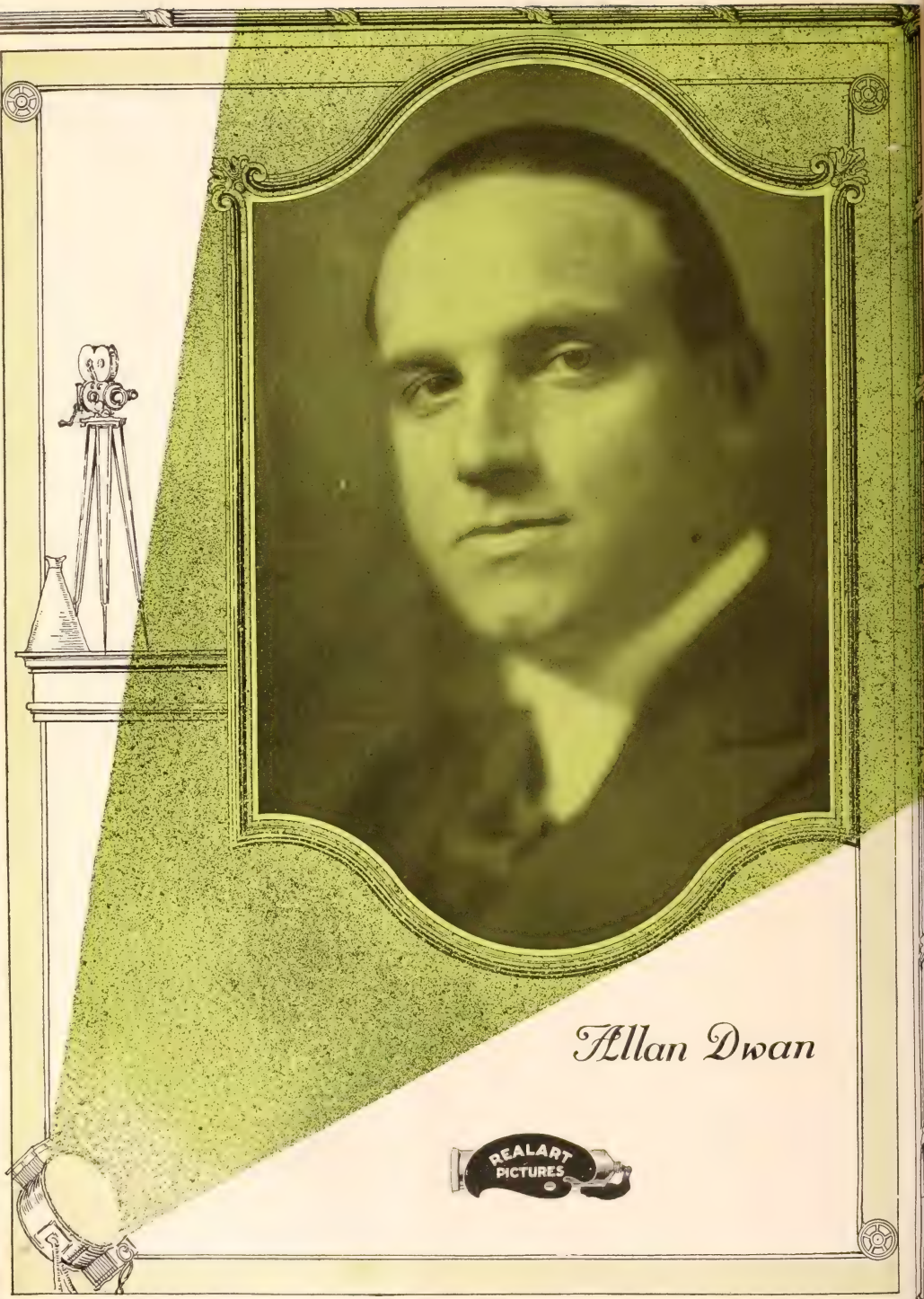
No steps then had been taken toward organization; no stars had been engaged; no offices had been leased, no studio arrangements had been made; no branch managers had been employed, none of the mass of details connected with launching a great commercial enterprise had been approached.

Today, Realart Pictures Corporation is a reality — one of the livest organizations in the motion picture business. It has engaged three great stars. It has five pictures in work. It has established branch offices and installed branch managers in twenty of the principal cities of the country. It has under way an extensive advertising and publicity campaign, rivaling that of concerns which have been in the business for years. In short, it already has bridged the big gap between anticipation and achievement.

That's the enormous driving force of the Realart idea. That's why Realart today is able to announce on the following pages eight great productions by one of the master directors of filmdom.

And Realart is just beginning!

REALART PICTURES


Allan Dwan
REALART
PICTURES

REALART

To Release Allan Dwan Productions

You know Allan Dwan—

Dwan, director of many Douglas Fairbanks successes; of William H. Crane in "David Harum;" of Clara Kimball Young in "Cheating Cheaters;" of Marguerite Clark in "Wildflower"—

Dwan, who has contributed so generously to the profits of the photoplay exhibitor!

This genius of motion picture technic is to make eight productions for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart. And his first picture will be

SOLDIERS OF FORTUNE

By RICHARD HARDING DAVIS

the novel that has been read by new thousands every year for twenty years—the novel on which AUGUSTUS THOMAS based a stage play that has survived nearly two decades of changing tastes and incessant competition—a story famed for its rippling style, its swift dramatic action and the hypnotic power of its love appeal.

This new Dwan masterpiece is destined to be a triumph of the coming season.

8 Productions

Our Missionaries in the Field

REALART'S branch managers are its missionaries in the field. They come into intimate, personal contact with the Exhibitor. We believe you will agree with us that they are a fine, representative body of men, who can be trusted to tell the truth about any proposition they may be handling. Realart trusts them.

Get acquainted with Realart ideas and ideals at any of the following addresses:

EXCHANGE	ADDRESS	MANAGER
Atlanta	Room 335 Hirsch Building, 146 Marietta Street	Joseph L. Marentette
Boston	5 Isabella Street	Walter R. Scates
Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
Kansas City	Rooms 509-10 Republic Building, Cor. 10th & Walnut Streets	John MacMeekin
Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
Minneapolis	Room 801 Produce Exchange Bldg.	Harry L. Hollander
New York	729 Seventh Avenue	Lester W. Adler
Omaha	1214 Farnam Street	B. A. Lucas
Philadelphia	Southeast Corner 13th & Vine Sts.	Jay Emanuel
Pittsburgh	1018 Forbes Street	Nat Barach
San Francisco	To be announced	Ralph B. Quive
Seattle	Room 216 White Building	Albert W. Eden
St. Louis	3626 Olive Street	J. C. Ragland
Washington	Rooms 806-820 Mather Building, 916 G Street, N. W.	William H. Rippard

J. S. Woody, General Sales Manager — Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street
New York City

REALART PICTURES

THE SURPRISE PICTURE OF THE YEAR

THE SPECIAL REPORT

OF THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES ON "THE BIRTH OF A RACE"

Entertainment Value: EXCELLENT.

Educational Value: EXCELLENT.

Artistic Value: Dramatic interest of story GOOD.

Coherence of narrative: CLEAR. Acting: Fine.

Photography: BEAUTIFUL. Technical handling: GOOD.

Costuming: Fine. Atmospheric quality—Scenic setting, VERY GOOD. Historical value, HIGH MERIT.

General Comment: AN UNUSUAL PHOTOPLAY OF EXCEPTIONAL MERIT, WELL CONCEIVED AND WORKED OUT WITH MANY BEAUTIFUL SCENES AND FINE ENSEMBLE EFFECTS.

3 MONTHS IN CHICAGO

5 WEEKS AT THE BLACKSTONE **$2 TOP PRICE**

Chicago's Most Exclusive Theatre, at

ASCHER BROS., LUBLINER & TRINZ, BALABAN & KATZ AND JONES, LINICK & SCHAEFER HAVE BOOKED IT OVER THEIR ENTIRE CIRCUIT OF THEATRES AT A HIGHER PRICE THAN THEY HAVE EVER PAID FOR A PICTURE BEFORE.

Don't mistake "The Birth of a Race" for just an ordinary feature. Measured by any standard, it is the one great production of the year.

BOOK "THE BIRTH OF A RACE" AND ITS BOX OFFICE RESULTS WILL SURPRISE YOU, TOO.

RELEASED THROUGH—

SAN FRANCISCO, CAL.
Sol. L. Lesser, All-Star Features Distributors (California, Nevada and Arizona).

MINNEAPOLIS, MINN.
Jack Elliott, Pres., Elliott Film Co. (Minnesota).

WASHINGTON, D. C.
H. M. Crandall, Exhibitors Film Exchange (Delaware, Maryland, Virginia and North Carolina).

NEW YORK CITY, N. Y.
Nathan Hirsh, Pres., Aywon Film Corp. (New York City and New Jersey).

BATTLE CREEK, MICH.
W. S. Butterfield, Pres., Bijou Theatrical Enterprise Co. (Michigan).

PITTSBURGH, PA.
Birth of a Race Show Co., Empire Bldg. (Pennsylvania).

DAVENPORT, IA.
Blanchard Amusement Co. (Iowa).

BOSTON, MASS.
Herman Rifkin, Eastern Feature Film Co. (New England).

CINCINNATI, OHIO
Fine Arts Film Co. (West Virginia, Kentucky and Southern Ohio).

BUFFALO, N. Y.
T. R. Gardiner, Mgr., Gardiner Syndicate (Northern New York).

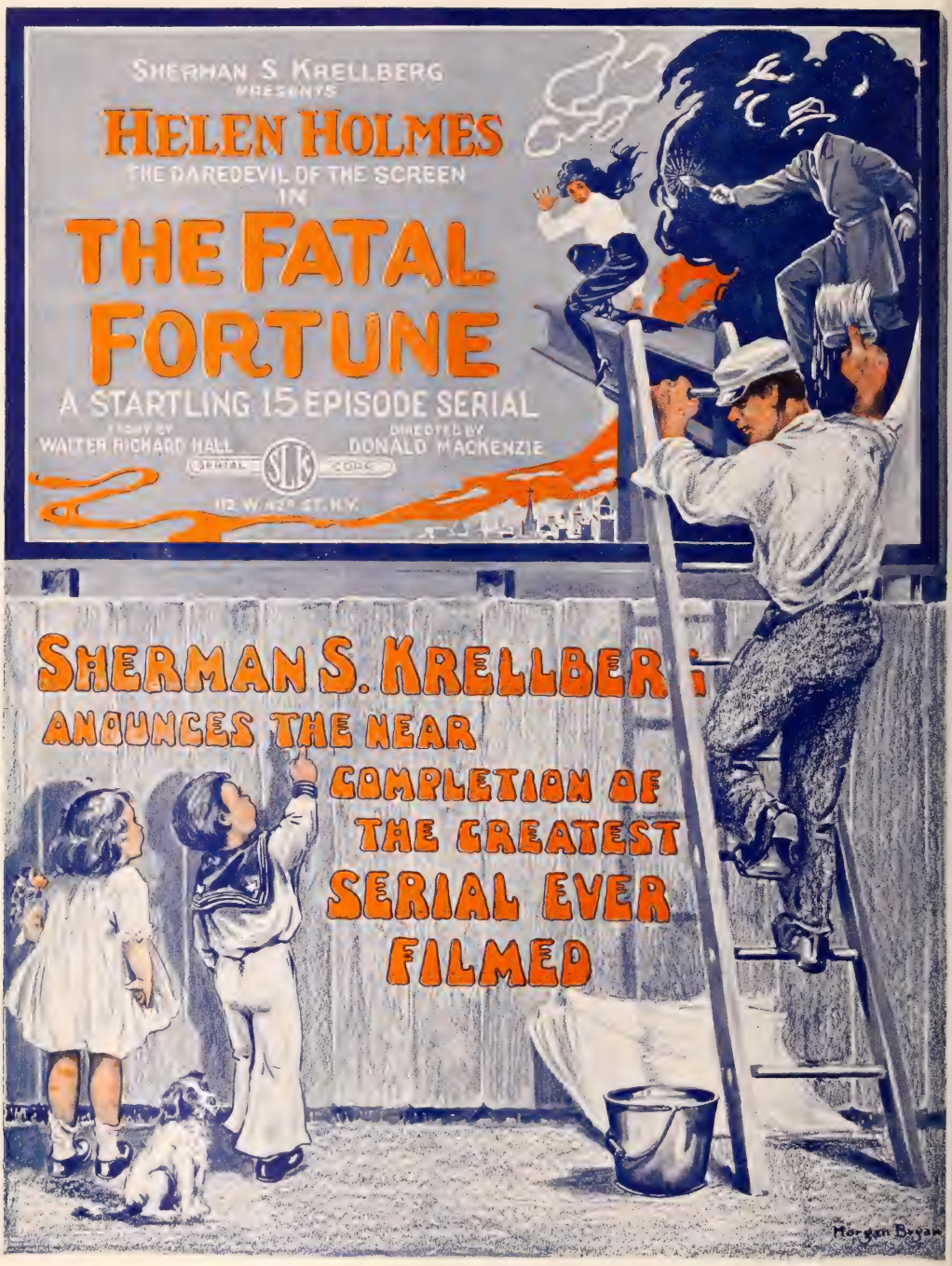
CHICAGO, ILL.
Si. Greiver (Cook County).

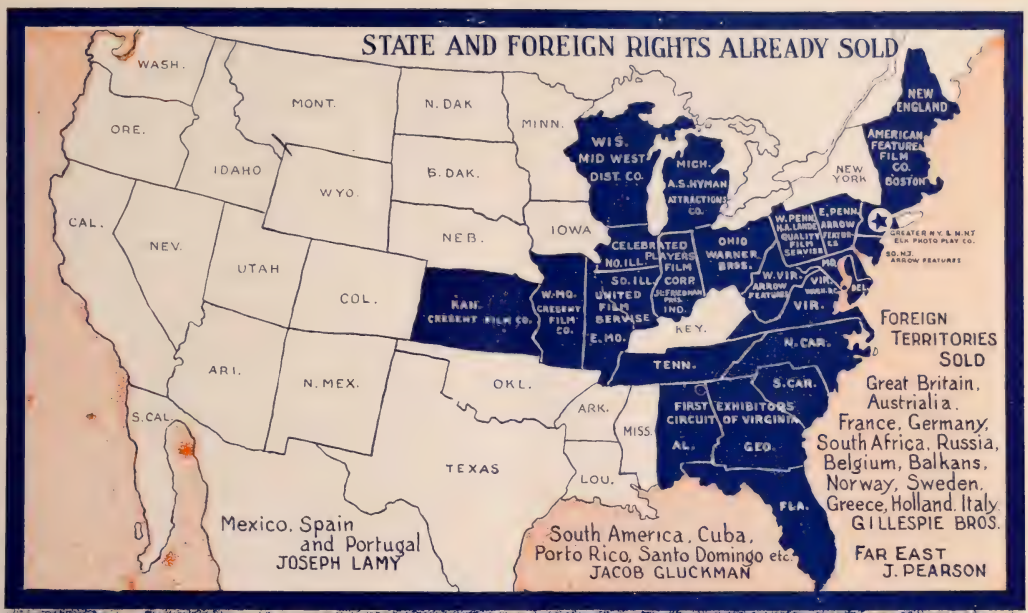
CLEVELAND, OHIO
Ohio Film Classics (Northern Ohio).

SEATTLE, WASH.
M. R. Rosenberg (Washington, Oregon, Montana).

ASK YOUR EXCHANGE FOR CAMPAIGN BOOK.

FOR TERRITORY AVAILABLE WIRE **RENCO FILM CO.** 29 So. LaSALLE ST. CHICAGO


SHERMAN S KRELLBERG
PRESENTS
HELEN HOLMES
THE DAREDEVIL OF THE SCREEN
IN
THE FATAL FORTUNE
A STARTLING 15 EPISODE SERIAL
STORY BY
WALTER RICHARD HALL
DIRECTED BY
DONALD MACKENZIE
SERIAL
SLK
SCENIC
112 W. 42ND ST. N.Y.
SHERMAN S. KRELLBERG
ANOUNCES THE NEAR
COMPLETION OF
THE GREATEST
SERIAL EVER
FILMED
Morgan Bryan



Acclaimed by the Metropolitan Critics as the most melodramatic sensation of a decade.

Surefire — Livewire — Knockout

WHY HESITATE? DON'T WRITE, WIRE

S. L. K. SERIAL CORPORATION

S. S. KRELLBERG, President

112 West 42nd Street : : NEW YORK CITY

Morgan Bryan

What Is the Matter With Oregon and Washington?

Are the exhibitors hide bound and steel riveted to programs or don't they book independent productions that every other theatre in the United States are clamoring for—

Or Are There No Independent Exchanges In That Territory That Can Supply Them.

Why Is Every Other Territory in the World—United States and Foreign—Sold on

THE TEXAS GUINAN TWO REEL WESTERNS AND MACK SWAIN SINGLE REEL COMEDIES?

Why has every exhibitor either booked or endeavored to book these productions including the **Rialto** and **Rivoli** in New York, the **California** in Los Angeles, the **William Fox** and **Marcus Loew Circuits** in New York; **Crandall** in Washington, D. C., and we could name them indefinitely.

LET US HEAR FROM THE EXHIBITORS AS WELL AS THE STATE RIGHT EXCHANGE

THE FROHMAN AMUSEMENT CORPORATION

310 TIMES BLD'G — WILLIAM L. SHERRILL, *Pres.* — NEW YORK CITY

The First Release of

UNITED ARTISTS CORPORATION

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

Being booked for two and three weeks runs by leading theatres the country over.

MARY PICKFORD | CHARLIE CHAPLIN | DOUGLAS FAIRBANKS | D.W. GRIFFITH

UNITED ARTISTS CORPORATION

729 Seventh Avenue, New York City

OSCAR A. PRICE, President

HIRAM ABRAMS, General Manager

Every one's

CUCKOO

One every month

with **Bobby Burns**

Mark M.

220 W. 42 ST.

a bird

COMEDIES

beginning with September

Juliana Ralston and clever support.

In two reels of clean and wholesome fun.

THE first four of the CUCKOO COMEDIES are now completed. Several of the leading organizations are negotiating for the release. I will shortly announce the distributing company finally selected.

Dintenfass
New York

ANOTHER BIG KNOCKOUT SERIE

Here's another opportunity to get aboard an Arrow offering that will make you as much money as our recent release "The Masked Rider". Now, then, all you boys who were too late to buy the other big money maker, don't wait another minute but get busy now! These "Lone Star Western Dramas" will literally clean up for you. I refuse to be responsible for lost opportunities. Here's your chance! W. E. Shallenberger.

OF TWO REEL WESTERN DRAMAS

THE LONE STAR ★ WESTERN DRAMAS

Wm. Steiner

FEATURING

ARRY MYERS - JUNE KEITH - CHARLES GRAHAM

NOW READY

ANOTHER CHANCE FOR INDEPENDENT EXCHANGES TO GET MONEY MAKING SERIES OF TWELVE WESTERN PICTURES. EVERY STORY COMPLETE. EVERY STORY A TWO REELER. EVERY STORY LAID IN THE WEST. PLAYED BY WESTERNERS; STRONG, VIRIL CHARACTERS THAT BREATHE THE VERY ESSENCE OF THE GREAT PLAINS OF THE GLORIOUS WEST. THERE'S A THRILL IN EVERY MOVE. A REASON FOR EVERY ACTION--A STORY THAT HOLDS YOU TILL THE END -- AND THEN YOU WISH FOR MORE.

DISTRIBUTED BY

ARROW FILM CORP.

W. E. SHALLENBERGER, Prest.
220 W. 42ND ST. NEW YORK.

STATE RIGHTS BUYERS

apply to

PIONEER FILM CORPORATION
126 W. 46TH ST., NEW YORK

"The LONG ARM"

from
THE FAMOUS NO
by
E. PHILLIPS OPPENH

A PIONEER PICTURE

PIONEER ATTRACTIONS

PIONEER EXCHANGES

PIONEER FILM CORPORATION
130 W. 46TH ST.
NEW YORK
145 FRANKLIN ST.
BUFFALO, N.Y.
NEW YORK AND NORTHERN NEW JERSEY

EASTERN FEATURE FILM CO.,
57 CHURCH ST.,
BOSTON, MASS.
NEW ENGLAND

GREATER STARS PRODUCTIONS INC.
716 CONSUMERS BUILDING
CHICAGO ILL.
ILLINOIS, INDIANA AND WISCONSIN

M.&R.F
FILM E
107 GOLDE
SAN FRAN
730 S.G
LOS ANG
CALIF
ARIZONA

OTHER TERRITORIES OPEN

INTER-OCEAN

"I of MANNISTER"

WALTHALL'S GREATEST

produced by
ATIONAL FILM
CORPORATION

FOREIGN BUYERS

apply to

INTER-OCEAN FILM CORP.,
218 W. 42ND. ST. NEW YORK

VICTOR KREMER
FILM FEATURES

WESTERN DRAMAS
ARE THE NEED OF THE HOUR

Here are the Five Best to be obtained—thrilling action, tense situations and dramatic settings. They will be snapped up at once by every exhibitor.

JACK GARDNER

"The Range Boss"
"Men of the Desert"
"Open Places"
"Land of Long Shadows"

Red-blooded stories of the open spaces, God's great Out-of-Doors, with its wonderful scenery and rugged men, who obey no law but their own code, and who settle their feudal battles with rope and gun.

RICHARD C. TRAVERS
"THE MAN TRAIL"

A gripping drama of the logging camps of the great Northwest—the story of a Man Hunt, where the Red Slayer stalks his victim with the relentlessness of the gaunt timber wolf.

VICTOR KREMER FILM FEATURES

1333 Argyle St., Chicago
105 West 40th St., New York

STATE RIGHT PICTURES
NEW YORK CHICAGO SAN DIEGO LOS ANGELES

NOW·TO·PUT·AN·IDEAL·INTO·PLAIN·PRACTICE·

You see these Goldwyn Pictures before you book them

NOW arises the most difficult of tests—the great distribution ideal is to be put into plain practice.

The producers built up the beautiful idea of no iron-bound contracts; no program; no automatically produced-and-accepted films. But instead, a newer, cleaner, finer way. *See a picture and then book it or not, as discretion dictates.* The announcements and promises were spread across the prints and newspapers of the industry. Goldwyn decided on this process of booking, fixed the method as the goal of the institution, sent forth the promises and policies of the new season.

Now to the test—the first Goldwyn pictures under the new system are in the Goldwyn Exchanges throughout the country. You will certainly not take them unless you are convinced of their excellence and the possibilities they hold in exploitation methods, to fill your theatres and please your patrons.

In point, let it be spread broadcast—

The new Capitol Theatre and the Strand Theatre *did book* the pictures of this group which *they saw.*

GOLDWYN
PICTURES CORPORATION
.... SAMUEL GOLDWYN *President* .....

LSR

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

REX BEACH

-his powerful story

The GIRL from OUTSIDE

Directed by Reginald Barker
Produced under the direction of
Goldwyn

Latest Bulletin: Just booked by the new Capitol Theatre

A picture with an outside popularity (newcomers to your theatre from the Rex Beach readers.)

You'll draw an outside audience if you apply the appeal we have prescribed for this picture.

"Haven't you at sometime or other seen your whole life's direction change, because of an outside influence, perhaps of a young girl?"

The bleak North is a background for a lurid onrushing action.

See it first—You decide

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

You Bet!

THIS is the classic of modern comedy-drama—once a successful play, now a celebrated film—praised by every critic. (Just seen and booked by the Strand, N. Y.)

Will it make money? *You* bet! Will it win you at first sight? You *bet!* Does it boost Tom Moore to higher honors? You bet!

It's a story of "*You* bet, no *you* bet!" Racing excitement in an old English setting. Love story of a fetching sort.

Will the majority of your audience go mad over it? *You* bet!

SAMUEL GOLDWYN
PRESENTS

TOM MOORE

IN

Lord and Lady Algy

By R. C. Carton Directed by H. Beaumont

It is anticipated that this picture will attain first place in Tom Moore's repertoire. But *you* decide that.

See it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Geraldine Farrar

Arrives In The Very Sort of Picture Everybody Believed She'd Eventually Have

Samuel Goldwyn
Presents

Geraldine FARRAR

in

The WORLD AND ITS WOMAN

With Lou Tellegen

By Thompson Buchanan *Directed by Frank Lloyd*

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

It is Goldwyn Supreme

See It If You Can

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

WILL ROGERS

the famous star of the Ziegfeld Follies, is funnier on the screen than he ever was on the stage.

And you know how funny he was on the stage.

He packs a laugh in every gesture, just as he does in every utterance.

The captions of "Almost A Husband" are as droll as Will Rogers' own epigrams

See this picture—then book it.

Now If You Could Get Married Without A License

Here's a funny thing—no license required, wealthy Eva finds herself married to the ugliest man with the funniest face. It was at the party—you know the kind of games.

Suppose "no license required" went into effect? What all might happen? Think it over and you'll begin to realize a fraction of the fun that bubbles all through this picture.

Samuel Goldwyn
Presents

WILL ROGERS

An Actor Who Never Acts

IN

ALMOST A HUSBAND

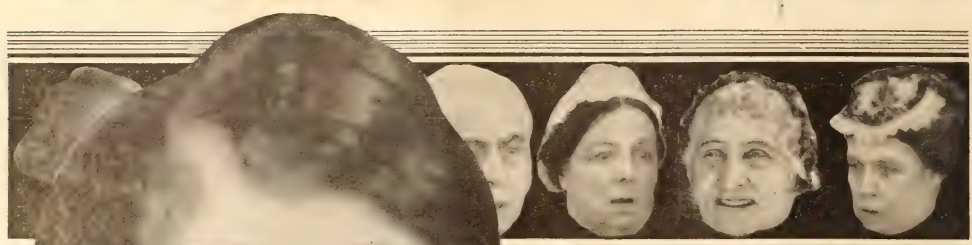
By Opie Read *Directed By Clarence G. Badger*

When this picture was first selected, there was just one man in the world who could play the principal role, and that man was Will Rogers, an actor who never acts, who makes you laugh just to look at him.

If human nature is the same as it used to be, then Will Rogers is the one of all comedians before the film public today who will carry off first honors. A plain looking man to be sure, he gets the plain people by his sympathetic manner and the bigger folks by his dry humor.

GOLDWYN PICTURES
CORPORATION

YOU SEE THIS GOLDWYN PICTURE
BEFORE YOU BOOK IT



How's Your Pedigree?

Was your grandfather a butcher? Did your great-aunt do washing for a living? Let's hope you aren't burdened with an ancestry that includes coats of arms and relation to royalty.

How's your pedigree? Are you ashamed of it? What do you say about it?

Samuel Goldwyn
Presents

MADGE KENNEDY
in
Strictly Confidential

By Jerome K. Jerome — Directed by Clarence G. Badger

Madge Kennedy was never better placed or better played. This is the fascinating idea in Goldwyn's own favorite picture.

How's your pedigree? Full house standard? Overflowing box-office records? This picture seems to us to be Madge Kennedy's best, and by far the best picture of its sort of the year.

You decide—see it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

YOU SEE THIS GOLDWYN PICTURE
BEFORE YOU BOOK IT

This is the head of the service staff and his fous assistants. They prepare your press books, exploitation ideas, mats, electros, displays, etc.

This is the head of the publicity staff of Goldwyn, and his twelve writers, who send forth the stories to your local newspapers, magazines tradepapers and organizations.

This is the head of the whole advertising works of Goldwyn, and his five assistants, concerned with the making of your paper, announcements and advertising.

This

is one of the twenty-two local press and service men, placed right on your territory, to carry out the instructions of the whole home staff: and further to act with you in all situations arising where you need him. Here is a list of the men and their managers. Find your man and have him see you at your convenience.

ATLANTA
Arthur Lucas, Manager
N. L. Royster, Exploitation

BOSTON
Howard M. Davis, Manager
A. A. Lionais, Exploitation

BUFFALO
Geo. A. Hickey, Manager
A. Rittenburg, Exploitation

CHICAGO
I. Von Ronkel, Manager
Ben Garsten, Exploitation

CINCINNATI
O. P. Bower, Manager
H. V. Martin, Exploitation

CLEVELAND
H. A. Bandy, Manager
C. Deardouff, Exploitation

DALLAS
L. B. Remy, Manager
Exploitation man later

DENVER
H. Bradley Fish, Manager
W. L. Gullett, Exploitation

DETROIT
J. E. Flynn, Manager
H. R. Guest, Exploitation

KANSAS CITY
P. A. Bloch, Manager
R. C. Gary, Exploitation

LOS ANGELES
Maurice Wolf, Manager
J. W. Rankin, Exploitation

MINNEAPOLIS
L. E. Davis, Manager
Max Doolittle, Exploitation

NEW YORK
S. Eckman, Jr., Manager
Exploitation man later

PHILADELPHIA
Harry M. White, Manager
R. N. Seltzer, Exploitation

PITTSBURGH
Geo. W. Smiley, Manager
E. E. Rutter, Exploitation

SAN FRANCISCO
G. C. Parsons, Manager
Exploitation man later

ST. LOUIS
C. E. Maberry, Manager
Exploitation man later

SEATTLE
J. A. Koerpel, Manager
E. M. Taylor, Exploitation

WASHINGTON
Jean J. Crandall, Manager
Benj. Caplon, Exploitation

NEW ORLEANS
Lee Crandall, Jr., Manager
J. H. Gihon, Exploitation

OMAHA
E. J. MacIvor, Manager
Miss Hamry, Exploitation

SALT LAKE CITY
W. E. Banford, Manager
Exploitation man later

Twenty-Five of the Best Promotion Selling Men Right on Hand to FILL YOUR THEATRE

WHEN a Goldwyn picture is booked for your house, then every force to fill your theatre during the showing of that film is called into action.

Every publicity idea which human ingenuity can devise is set at work.

The best brains are employed.

The most successful advertising and publicity men are on the job.

However, you are not concerned with what is done in other parts of the country. You care only about your own *immediate section.* Under the Goldwyn plan, you have working *immediately for you,* these twenty-five crowd-getters. Twenty-four are in New York, but they are expressing themselves to you and understanding your needs through your local Goldwyn press and service in *your immediate territory* all of the time. Thirty-seven men are on the job—twenty-five of them are *concerned directly with you.*

The outlet for all the extraordinary crowd-building efforts is *your theatre.*

The inlet for all the results is *your theatre.*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

COMEDY
DRAMA
SUSPENSE
ACTION
THRILLS

WILLIAM DUNCAN
in
"SMASHING BARRIERS"
A Serial For Every Theatre
VITAGRAPH
ALBERT E. SMITH, President

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

You've never had so many well-known actors on your screen at one time.

That is a mighty big fact to advertise—
all you've got to do is advertise it.

LOUIS B. MAYER presents

ANITA STEWART

in

"Her Kingdom of Dreams"

Directed by
Marshall Neilan

Released September 15th.

The Fans All Know them

Anita Stewart
Spottiswood Aitken
Frank Currier
Mahlon Hamilton
Thomas Holding
Kathlyn Williams
Fred Huntly
Edwin Stevens
Anna Q. Nilsson
Robert McKim
Herbert Prior
Thomas Jefferson
James Neill
Wesley Barry
Thomas Santschi
Tully Marshall
Mrs. J. W. Wade
Ralph Graves
Harry Ham
Edwin B. Tilton

ROBERTSON-COLE PRODUCTIONS

JESSE D. HAMPTON
Presents

H B WARNER in The Pagan God

SUPERIOR PICTURES

THE creator of "Jimmy Valentine" playing a lone hand in the interior of China matches wits with the mighty tongs of the Flowery Kingdom. As Mandarin and beggar he scores bigger than ever before on the Stage or the Screen.

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

SESSUE HAYAKAWA

in

The Gray Horizon

A PRODUCTION of the most gorgeous beauty, pronounced by great artists a masterpiece of photography. The splendor of the settings is equalled only by the powerful dramatic intensity of the theme.

Produced by
HAWORTH

Distributed by
Exhibitors Mutual

ROBERTSON-COLE PRODUCTIONS

A Brentwood picture directed by King W. Vidor, creator of "The Turn in the Road" and "Better Times."

SUPERIOR PICTURES

"THIS feature can well be classed another King Vidor success."

Charles E. Wagner,
Exhibitors' Trade Review

"It has what many of the current offerings lack, sincerity and genuine appeal.

"Mr. Vidor's direction is distinctive, it is untheatrical and it is natural."

Agnes Smith,
N. Y. Morning Telegraph

"One of the best pictures produced for several months.

"They will like this picture so much that they will continue coming."

Tom Hamlin,
Motion Picture News

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Jesse D. Hampton presents

WILLIAM

THE MINTS OF HELL

LIFE'S A FUNNY PROPOSITION

THE PRODIGAL LIAR

Six Peerless *of*

¶ In six consecutive successful productions William Desmond has achieved unique distinction among the screen artists of 1919. His rollicking, dashing, daring personality has captivated the devotees of the silent drama, and he is without a peer in his favorite field.

¶ As the carefree bachelor in "Life's a Funny Proposition"; masquerading as a bandit in "The Prodigal Liar"; and as the smiling American in "Whitewashed Walls" he has scored heavily.

DESMOND

WHITEWASHED WALLS

A SAGE BRUSH HAMLET

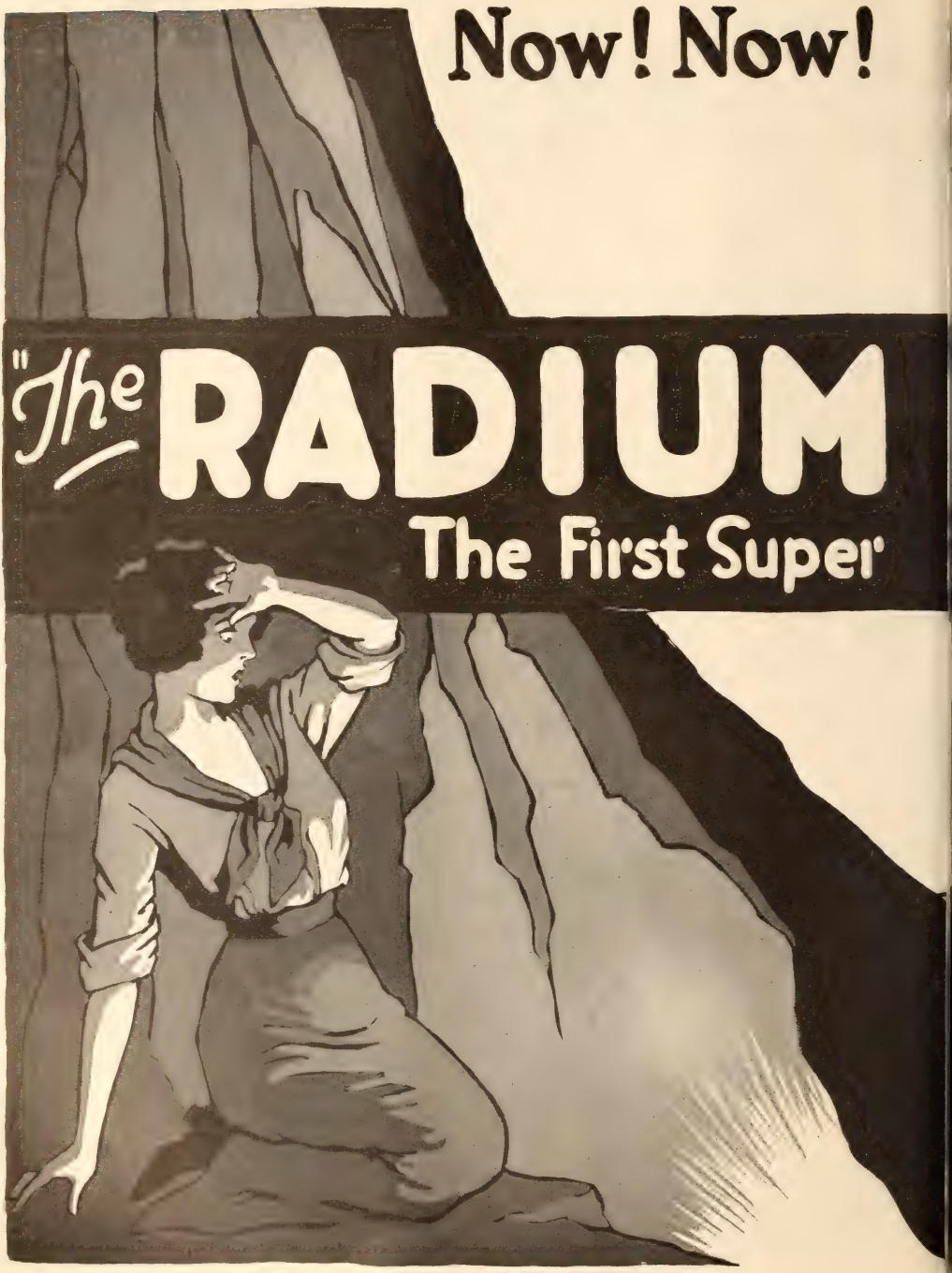
BARE-FISTED GALLAGHER

Productions
1919

¶ In the powerful drama of Alaska, "The Mints of Hell"; in the strong role of "Bare-fisted Gallagher"; and as Laughing Larry in "A Sage Brush Hamlet" he met the approval of the public and the press. With each release his following grew mightily.

¶ All this means that back of the Desmond ability and personality is a high-class organization devoted to the production of plays of the highest standard of excellence. Another triumph of the Star AND the Play.

Distributed by
EXHIBITORS MUTUAL


Now! Now!
"The RADIUM
The First Super

Get in touch immediately

Mr. State-rights and Foreign Buyer

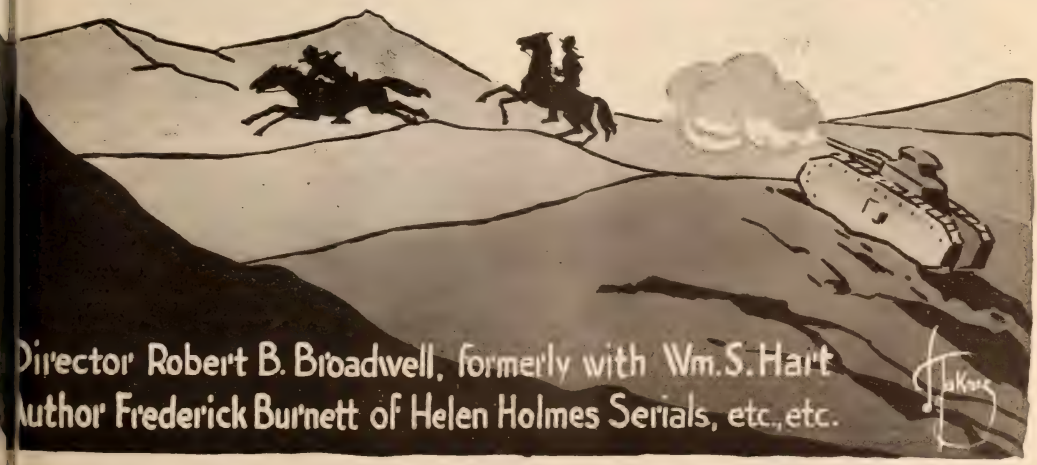
The Pacific Coast Studios, - 6100 Sunset B'lvd, Los Angeles
New York Office 1600 Broadway
announces the coming of:

MYSTERY"

Serial Ever Made

ALL STAR CAST

Leo Madison.....of "The Three of Hearts"
Helen Sedgwick.....of "The Lure of the Circus"
Al Brady.....Star Heavy of the best Pictures"
Bob Reeves.....Champion Horseman
Bob Kortman.....the Daredevil of the Screen
Jeff Osborne.....Famous Character Man
Gordon McGregor.....Super Villain
Robert Gray.....almost as mean



"Everybody's Business!"
Radiates the Americanism that will stop this
INDUSTRIES
LABOR
WOMANHOOD
GOVERNMENT
BOLSHEVISM
RELIGION
W.H. PRODUCTIONS CO.
71 West 23rd Street New York

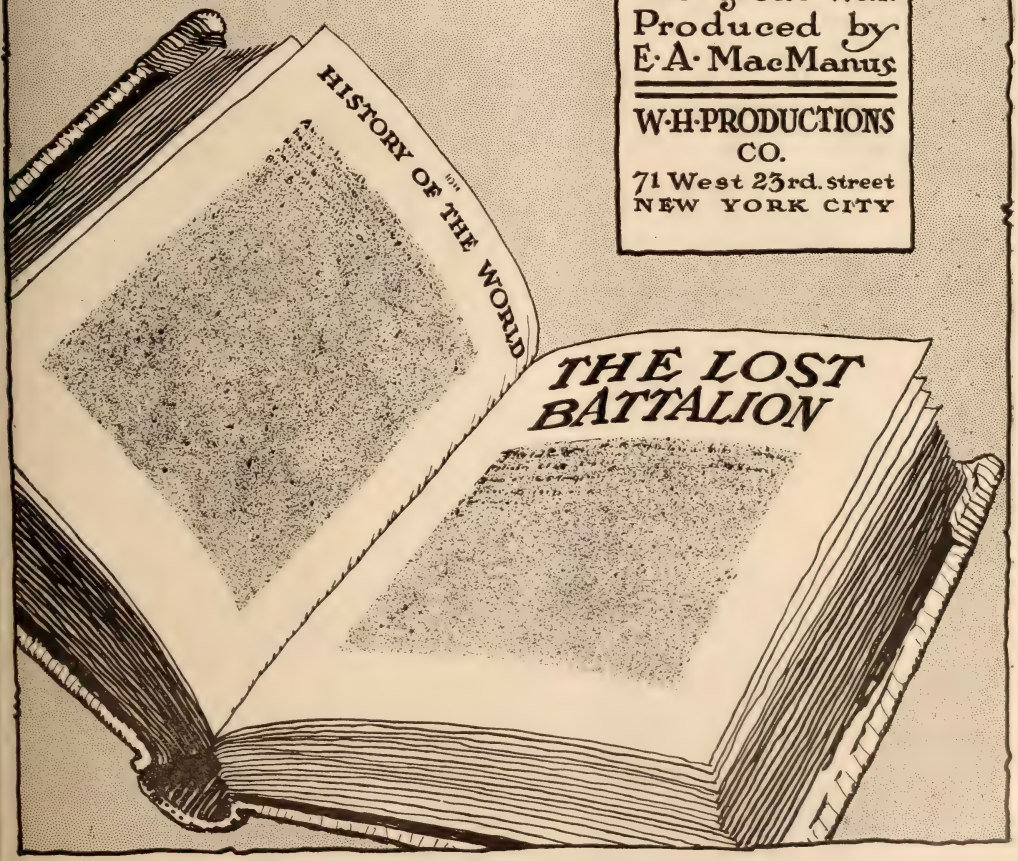
THE GREATEST PAGE IN HISTORY

"THE LOST BATTALION"

With the actual survivors in the cast!

A re-enactment of the greatest adventure of the great war. Produced by E·A·MacManus

W·H·PRODUCTIONS CO.
71 West 23rd. street
NEW YORK CITY



GUY CROSWELL SMITH, Ltd.

J. J. McCARTHY, Vice-President

GUY CROSWELL SMITH, President and General Manager

THEODORE MITCHELL, Secretary and Treasurer

807 LONGACRE BUILDING — 42nd STREET AND BROADWAY, NEW YORK

Telephone: Bryant 5293 — Cable Address: Crosmith, New York

THE PURPOSE OF GUY CROSWELL SMITH, LTD., is the selection of the best American motion picture film productions for distribution in foreign countries only. Mr. Smith, the President and General Manager, has recently returned from a three years' trip around the world, visiting the Orient, Russia, Finland, France, Switzerland, Scandinavia, Great Britain and all of the South American countries. The reason for this tour was to learn **first hand the kind of films of greatest appeal in each territory.** The confidence of foreign distributors has often been impaired by receiving from American exporting agencies films of no use in their countries. The only film productions distributed by GUY CROSWELL SMITH, LTD., will be such as have been carefully selected with a view of their particular fitness in the various foreign countries. The personal knowledge that Mr. Smith brings to this organization will **assure a service to foreign distributors** that has not before been extended to this most important branch of the American film industry.

IN KEEPING WITH THIS POLICY

GUY CROSWELL SMITH, LTD.

ANNOUNCES THE PURCHASE OF THE WORLD RIGHTS (EXCLUSIVE OF THE UNITED STATES AND CANADA) TO

D. W. GRIFFITH'S LATEST SENSATION

BROKEN BLOSSOMS

Adapted from Thomas Burke's Famous Limehouse Night Stories

Griffith's development of the waif heroine in "Broken Blossoms" becomes a classic of the screen that will live alongside of Dickens' Little Nell and Bret Harte's M'liss. Human nature is the same the world over and hearts will go out in the same sympathy to this little girl from Limehouse as they did when Dickens brought forth his immortal child and Bret Harte touched the kinship of the world with M'liss's smile and homely philosophy.

"BROKEN BLOSSOMS" recently completed an engagement of over 150 performances at George M. Cohan's Theatre, New York, at the highest prices ever paid for a motion picture production—three dollars for orchestra seats.

"BROKEN BLOSSOMS" will be presented in London for an extended engagement at one of the largest dramatic theatres in the Fall.

ANNOUNCEMENTS OF THE PURCHASE OF OTHER IMPORTANT PRODUCTION WILL BE MADE SHORTLY.

GUY CROSWELL SMITH, LTD., **operates independently and has no affiliations with any producing concern.** Therefore, the selection of productions will be influenced solely by their merit and fitness for foreign distribution.

For detailed information regarding available territory and terms, address

GUY CROSWELL SMITH, LTD.

807 LONGACRE BUILDING — NEW YORK CITY

The Eyes of Young in "Eyes of Youth".

OPEN YOUR EYE *to the* MOST IMPORTANT PRODUCTION OF THE SEASON

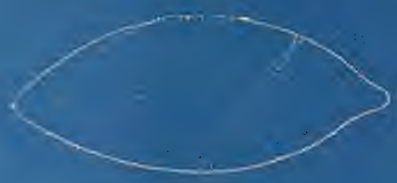
It will be Distributed by

EQUITY PICTURES CORPORATION

H.K. Somborn, PRESIDENT · Jos. Schnitzer, TREASURER ·

THIRTY-THREE WEST FORTY-SECOND STREET ~ NEW YORK ~

The
Eyes of Young
in
"Eyes of Youth".



PLUG UP *the* HOLE
In Your Program
With the
Ten Big-Perfect Productions

Four Productions with
CLARA KIMBALL YOUNG

Four Productions with
ANOTHER IMPORTANT STAR

Two Productions
SURPRISE SUPER SPECIALS

They will be
Distributed by

EQUITY PICTURES
CORPORATION

H.K.Somborn
PRESIDENT

Jos. Schnitzer
TREASURER

THIRTY-THREE WEST FORTY-SECOND STREET-NEW YORK-

The Eyes of Young in "Eyes of Youth".

Love ~ Ambition ~ Riches ~ Duty

"And The Greatest of These Is ~

Distributed by

EQUITY PICTURES CORPORATION

H.K. Somborn
PRESIDENT

Jos. Schnitzer
TREASURER

THIRTY-THREE WEST FORTY-SECOND STREET ~ NEW YORK ~

FIRST NATIONAL EXHIBITORS CIRCUIT

First—

It must be remembered that Exhibitors exercise their own judgment when booking First National Attractions on the "Open Market" plan.

The Hoodlum in Silks

FIRST NATIONAL EXHIBITORS CIRCUIT

--and here's the message

to those Exhibitors who chose to book "Daddy Long Legs" individually instead of the series of three Pickford Productions:

It is fair and equitable that First National Exchanges should ask you higher rentals for "The Hoodlum" than for "Daddy Long Legs," which in the majority of cases was undersold.

We made no statements regarding the quality of "The Hoodlum" until enough of our members had seen it to make us entirely certain that it would prove the equal, if not the superior of "Daddy Long Legs" as a Box Office Attraction.

We prefer that you do not attempt to book it until it has had its first run at a First National Theatre in your territory.

We prefer to show you what "The Hoodlum" will do at the Box Office before you take a chance on it.

The Hoodlum in Cotton

FIRST NATIONAL EXHIBITORS CIRCUIT

Those Exhibitors who were far-sighted enough to book our Pickford Series will have no one but themselves to blame if they do not take bigger money with "The Hoodlum" than with "Daddy Long Legs".

The picture is "there" strong.

Just watch "The Hoodlum" at our theatres.

Our grateful acknowledgments to

MARY PICKFORD

S. A. FRANKLIN, the director,
CHAS. ROSHER. the photographer,

and

the entire cast as well as the technical staff for their parts in the making of what we consider a Perfect Motion Picture.

We consider "The Hoodlum" the greatest — yes, greatest, character study of Miss Pickford's entire career.

The Hoodlum in Trousers

Let the Critics Tell It!

LOS ANGELES TIMES: "The Blue Bonnet" takes Billie Rhodes many steps forward as a star. You will feel that you have been stimulated and *seen something new under the Kleigs.* Colorful, sympathetic, vivid. What a wonderful scene is that when Jan, the returning soldier, finds his sweetheart wronged by another, forgives her and accepts her child through the influence of the Salvation Army.

BILLIE RHODES in The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

LOS ANGELES EXPRESS: As a little girl of twelve who dons trousers, becomes a newsboy and later accepts the uniform of the Salvation Army, Billie Rhodes is wonderful in "The Blue Bonnet." A charming picture indeed.

LOS ANGELES EXAMINER: Something refreshingly new in pictures is "The Blue Bonnet." Miss Rhodes hasn't forgotten that she first won the hearts of the public with the gamin pranks of a tomboy girl. The picture has dignity of theme and direction.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

A Whirlwind of Action!
A Story of Love, Romance and Adventure
A Cast that includes the most Fearless and accomplished Players
Featuring
ANN LITTLE
Late Paramount Star
JACK HOXIE
Western Dynamo
Directed by
PAUL HURST
the Master Serial Director
AT LEAST THREE HAIR-RAISING THRILLS AND A "BRING-THEM-BACK" FINISH IN EACH EPISODE
"LIGHTNING BRYCE"
PRODUCED BY
NATIONAL FILM CORPORATION OF AMERICA
WM. PARSONS
PRESIDENT
JOE BRANDT
GEN'L. REPRESENTATIVE
1600 BROADWAY
NEW YORK CITY

FOX
Sunshine
Comedies
are your insurance against failure with every performance.
They make big theatres successful and fatten the box office revenues.
FOX ENTERTAINMENTS

THERE are emotional actresses who have been atmosphered by advertising until the glamour of greatness surrounds their names. They are advertising-made stars rather than actual artists.

Take any of them or all of them and contrast their light labors on the screen with the downright ability, the genius for genuine and natural acting, and neither one nor all will equal

GLADYS BROCKWELL

who is to the screen what Duse and Modjeska were to the speaking stage

WILLIAM FOX PRESENTS

This VICTORY Production telling the amazing story of a womans gamble.

FOX ENTER-TAIN-MENTS

GLADYS BROCKWELL

in

Broken Commandments

Directed by Frank Beal.

FOR pure effective drama, tense with quickened action and invested with the beauty and surroundings of high social life.

MADLAINE TRAVERSE

reaches the heights of power in this the supreme offering of effective play production.

We suggest that you advertise this as the great attraction because it will fully justify your claims.

FOX ENTERTAINMENTS

An
EXCEL
PRODUCTION
directed by
Howard
M. Mitchell.
WILLIAM FOX
presents
MADLAINE
TRAVERSE
in
The Splendid Sin
FOX
ENTERTAINMENTS

IN the crowning accomplishment of her career

WILLIAM FOX *presents*

THEDA BARA *in*

La Belle Russe

By DAVID BELASCO

A Super Bara Production

Directed by Charles J. Brabin

FOX ENTERTAINMENTS

WILLIAM
FOX
presents
Longfellow's
vitally dramatic poem
Evangeline
With Miriam Cooper
as Evangeline
Directed by
R·A·Walsh
NOW RUNNING AT 44th ST. THEATRE, N·Y·
FOX ENTERTAINMENTS

YES, THEY LIVE AND BREATHE

Mutt and Jeff are Actual Men who are Screened by Modesty

From all parts of the world William Fox has received communications asking if MUTT and JEFF are really living persons or FICTITIOUS characters.

Believing YOU, as a READER of THIS PAPER, are entitled to the frank TRUTH regarding Capt. Bud Fisher's best friends, we will REVEAL a SECRET.

Mr. Mutt in everyday life is Archibald J. Mutt. He is a BOILER MAKER, 43 years old, with the slight afflictions of Rheumatism. He LIVES at 427 Piccolo Avenue, The Bronx. Mr. Mutt is employed by the New York Central Railroad, and in the recent strike was spokesman for the Nut department of the boiler division. Mr. Mutt has TEN children and ONE wife. He pays $17 a month RENT and takes a Turkish BATH every four calendar WEEKS. Among his FADS are having his shoes SHINED and having his hair CUT on each Friday falling on the 13th.

As for Jeff, he is Edgar Horace Jeff. He is 51 years old, TIMID and BASHFUL, and through years of faithful SERVICE as a tender of bar his only physical AFFLICTIONS are small corns and LARGE bunions. In his dancing shoes he measures 4 feet 10 inches.

THE MEASUREMENTS

	MR. MUTT	MR. JEFF
Height	6 feet 6 inches	4 feet 10 inches
Weight	118 pounds	118½ pounds
Chest	22 inches	49 inches
Hat Size	6⅞	7⅜

Mr. Jeff, an advocate of the Rooseveltian theory, is directly RESPONSIBLE for a family of 12 children, but, UNFORTUNATELY, he is a WIDOWER.

In the best social circles of the Bronx it is ASSERTED that Mr. Jeff is engaged to marry the FASCINATING widow, Mrs. Katrinka Kaltenblatz, who is the happy mother of 8 children, all living.

Mrs. Kaltenblatz presides over one of the most ATTRACTIVE delicatessen shops in the Bronx, the AROMA of which RIVALS that of the CELEBRATED perfume factories of France. Recently this social leader broke her RIGHT arm while HANGING out the family wash. She fell THREE stories.

Capt. Fisher advises that Mr. Mutt and Mr. Jeff have both received MEDALS for having SHOT a film salesman after a DESPERATE encounter.

Mr. Jeff RESIDES at 1474 Unconscious Avenue, The Bronx, a HOME he selected because it was near the Pinochle parlor at 2555 Webster Avenue, where nightly he PLAYS for modest stakes with Mr. Mutt, on which FREQUENT occasions he is usually OUT of luck.

Always are they Captain Fisher's guests.

It is of interest to KNOW that Capt. Bud Fisher first met Mutt and Jeff at the UNITED FIREMEN'S BALL, in Canarsie, where they were RIVALS for dancing HONORS.

We must ADD that Mr. Mutt and Mr. Jeff are BOTH very SERIOUS men.

They live their lives QUIETLY but with SPEED.

They are CAREFUL, saving, and yet generous, and none may say they ever denied ASSISTANCE to a needy FRIEND.

If YOU, as a reader of THIS newspaper, desire more information regarding these INTERESTING gentlemen, you are invited to see them in their MASTERPIECES of comicosity.

The next releases at Fox Exchanges of Mutt and Jeff cartoons are "Sound Your A," "The Frozen North," "Hard Lions," "All That Glitters Is Not," "Everybody's Doing It," "Mutt and Jeff in Spain," "Honest Booking Agents," "New York Night Life," "Bound in Spaghetti," "In the Movies," "Window Cleaners," "Confessions of a Telephone Girl," "The Plumbers."

WORLD-PICTURES

THE FIRST AND ONLY PHOTOPLAY EVER MADE ON ALASKAN SOIL

"THE GIRL ALASKA"

"It is a feast for the eye. Punctuated with notes of gentle pathos."—*Motion Picture News.*

"Melodramatic interest well developed. Views of the frozen North not only magnificent but the real thing. Unique production."—*Exhibitors Trade Review.*

"A series of thrilling adventures that will please any audience."
—*The Clipper*

"Magnificent-not to be overlooked by exhibitors who want to give their patrons something new."—
M. P. World

Index to Contents

Advertising Aids and Reviews....1369
Advertising for Exhibitors....1342
Among Independent Producers....1350
Allens Return to Sunday Shows....1358
Auto Trucks Employed in Exploitation....1287

Beach, Rex, Says Insufficient Time Given to Continuity....1290
Blackton Pictures Go Out via Pathe....1329
Blackton Lists Cast for Third Production....1333
Blazed Trail Production Commenced....1335
Brockwell, Gladys, in "Broken Commandments"....1331
Buffalo House to Show Pictures....1363
Buhler Expects Higher Admissions....1356

Canadian Law Arouses National Association 1284
"Case of Cavendish" Started....1332
Cash in on Lee Kiddies Appeal....1333
Chicago News Letter....1287
Chinese Manager Dislike Chaplin....1280
Chinese Prefer American Pictures....1280
Christies Enlarge Plans....1329
Cincinnati Unafraid of Actors' Strike....1334
Cincinnati Represented at Cleveland....1340
Cincinnati Houses Inspected....1260
Clark, Irvine, Is Goldwyn Editor....1294
Cleveland Managers Grant Musicians Increase....1260
Cincinnati Will Have Glass Theatre....1306
Crandall, Harry, Indifferent to First Runs....1272
Crystal Safe Broker in....1366
Culbertson, H. E., Announces Fox Feature Department Personnel....1332

Des Moines Is Blank's Best....1267
"Desert Gold" in Hodkinson Exchanges....1332
Diana Makes Pictures in Japan....1278
Dintenfass Signs Noted Comedienne....1327

Eastman Plant Threatened by Strike....1282
Eden, A. W., Takes Charge of Realart Northwest Staff....1262
Elyria Mayor Bans Censorship....1334
Equity Strike Not Likely to Go to Los Angeles....1285
"Erstwhile Susan," Prominent Cast for....1336
Exchangemen Organize Interstate Delivery During Strike....1263

Fairbanks Film, Eight Reels in....1331
Fargo Manager Uses Airplanes to Exploit....1335
Farnum, William, Starts "If I Were King"....1358
Films Blaze, Despite Extinguishers....1266
Flynn, E. J., Will Direct William Russel....1337
Ford, Hugh, Predicts Rise in Authors' Status....1294
From Morgue Artist to Humorist....1271

"Gift of Desert" Harry Carey's Latest....1329
Goldwyn Story Looks Strong....1305
Governors and Labor Men Like "World Aflame"....1290
Grauman Features "Danse Danse"....1289
Griffith's New York Season Ends....1329

Hale, Creighton, Joins World....1334
Hampton, B., Interests Consolidate....1294
He Put the Bluff in Pine Bluff....1307
"Her Kingdom of Dreams" Ready for Release....1331
Houck, J. W., Goes to Montana Exchange....1294
Hurst, W. O., Invents Animated Cartoon....1289

Italy Is Greatest Buyer of U. S. Film....1300

Keeping in Personal Touch....1277
King, Basil, Starts for West....1299
Kniskorn Made Realart Supervisor....1341

Lasky Sees Prosperity Everywhere....1293
Lehrman Says This and That About Comedy Making....1279
Lists of Current Release Dates, 1378, 1380, 1382, 1384
Los Angeles Letter....1285

MacBride, J. E., Hold Funeral of....1266
Machine Sends Film to School....1295
Mayer Buys Twelve Curwood Stories....1289
Mishawaka Temple Will Be Enlarged....1361
Mitchell, Theodore, Enters Foreign Field....1291
Minnesota Fire Marshal Active....1362
Mix Goes to Oklahoma....1336
Moses, V. M., Leaves Select for Empey....1303
Mount Vernon Is Hustling....1357
Music Cue Sheets....1348

National Film Plant Growing....1335
Napa, Cal., Plans $65,000 House....1302
Newark Coming to Fore....1360
New York Attractions....1264
New York Recognizes Worth of Larry Semon....1333
Nobody Will "Present" United Artists....1273

Paramount Advertisement Department Had Small Beginning....1324
Paramount-Artcraft Week Draws Near....1330
Paramount-Briggs Comedies Will Release in September....1341
Pacific Northwest Booms Building....1359
Pickford, Jack, Signs Goldwyn Contract....1327
Pictures Rescued from the Devil....1296

REVIEWS.
Baby Marie's Round-up (Pathe)....1370
Bill Henry (Paramount)....1372
Chasing Rainbows (Fox)....1374
Clouded Name, The (World)....1375
Deliverance (Leibfried-Miller)....1369
Four Flusher, The (Metro)....1371
Kathleen Mavourneen (Fox)....1372
Man in the Moonlight, The (Universal)....1369
Mother and the Law, The (Griffith)....1371
Trap, The (Universal)....1373
Upstairs (Goldwyn)....1370

Pittsburgh's Blackstone Theatre Embodies Modern Ideas....1278
Projection Department....1345

Realart Appoints Emmanuel to Philadelphia Exchange....1328
Realart Sign Is Largest....1302
Reviews and Advertising Aids....1369
Resolutions Adopted When Exhibitors Convene in Virginia....1261
Ripley, Ray, Joins Universal....1327
Rise in Prices Likely....1305
Rambles Round Filmtown....1274
Robertson-Cole's Early Offerings....1338
Rochester Picture Men Take Day Off....1281
Rosenberg, B. F., Entertains Film Men....1365
Rowland, Richard, Gets Information and Films on Trip Abroad....1265
Rubbernecking in Filmland....1283

St. Louis Houses Increase Prices....1264
St. Louis Managers Find Prohibition Helps....1328
San Francisco Will Build Studio....1282
Saunders, Jackie, Engaged for "Dad's Girl"....1332
School Hour Attendance Restricted....1325
Select Provides Free Insurance for Employes....1326
Serial, Another Added to List....1337
Serials and Features for Wisteria....1306
"Should a Wife Forgive?" Completed....1340
Siberia Welcomes Moving Pictures....1269
Shelbyville Showmen Will Fight for Sunday Showing....1284
Stage Woman's Two Reelers Booked 86 First Runs....1264
Spokane Manager Opens Pathe Helena Branch....1266
Stanley Company Buys Philadelphia Broad....1264
Sunday Picture Becomes New Jersey Political Issue....1260

Tax Repeal Bill Introduced....1259
Telegrams Relate Story....1260
Ten More Theatres....1281
"Thirteenth Chair," Spiritualist Will Exploit....1291
"Three Black Eyes" Exploitation....1367
Thomas, Augustus, Commences "The Capitol" Adaptation....1273
Two Thousand Persons Have $12,000 House....1297

Universal City Is Busy....1298
Universal Stages $5,000 Illumination....1324
U. S. Films Liked by Italian Soldiers....1300

War Department Plans Sale of Films to Public....1260
War Department Appeals for Discharged Soldiers....1262
White, Pearl, Withdraws as Assembly Candidate....1264
Who Said Exchangemen Don't Work?....1364
Wolff, A. N., Leaves Showman Game....1336
"World Aflame" Liked by Rotary Club....1327

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Carbon Imports Co....1386
Speer Carbon Co....1385

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co....1376
Bettner Elec. Co....1377
Northwestern Elec. Co....1383
Porter, B. F....1374
Preddey, W. G....1385
Reynolds Elec. Co....1375
Typhoon Fan Co....1375
Universal Motor Co....1375

LENS MFRS.
Gundlach Manhattan Opt. Co....1386

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories....1383
Erbograph Co....1383
Rothacker Film Mfg. Co....1383
Standard M. P. Co....1376

MFRS. OF MOVING PICTURES.
Argus Enterprises, Inc....Colored Insert
Arrow Film Corp....1222-23
Brandt, Joe....1248
Ditenfass, M. M....1220-21
Famous Players-Lasky Corp., Colored Inserts, 1213-14
First Natl. Exhibitors' Circuit....1234, 1243-46
Fox Film Corp....1249-56
Frohman Amusement Corp....Colored Insert
Garson, Harry....Colored Insert
Goldwyn Distributing Corp., Colored Inserts, 1227-32
Hodkinson, W. W., Corp....1247
International Slide Corp....1379
Kinogram Pub. Corp....1202
Kremer, Victor, Film Features....1226
Metro Pictures Corp....Colored Insert
Pacific Film Co....1238-39
Pathe Exchange, Inc....Colored Insert
Pioneer-Inter-Ocean....1224-25
Realart Pictures Corp....Colored Insert
Renco Film Co....Colored Insert
Robertson-Cole Co....Colored Insert, 1235-37
Smith, Guy, Ltd....1242
S. L. K. Serial Corp....Colored Insert
Triangle Distributing Corp....1215-18
United Artists Corp....1219
Universal Film Mfg. Co....1203-12
Vitagraph Co....1233
World Film Corp....1257
W. H. Productions....1240-41

MFRS. OF RAW STOCK.
Eagle Rock Mfg. Co....1385
Eastman Kodak Co....1385

MISCELLANEOUS.
Automatic T. S. & C. R. Co....1386
Bioscope, The....1376
Cinema, The....1374
Classified page....1381
Davies, Clarence....1374
La Cinematografia Italiana....1383
Moore, Wm. N....1383
M. P. Directory Co....1383
National Elec. Ticket Reg. Co....1375
National Ticket Co....1374
Premier Title Co....1376
Williams, A. F....1376

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co....1376
Professional School of Picture Playing....1376

PROJECTION MACHINE MFRS.
De Vry Corp....1383
Master Machine Tool Co....1377
Pathescope Co. of America....1386
Power, Nicholas, Co....1388
Precision Machine Co....1387

PROJECTION SCREEN MFRS.
Genter, H. C....1376
Gold King Screen Co....1375
Preddey, W. G....1383

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

ACTOR-MANAGER FIGHT STILL RAGES

Equity Gains More Houses in New York Through Sympathetic Strikes—President Shay Keeps Cool

THE strike which has upset the business of conducting legitimate theatres and presenting plays and musical pieces in New York entered its third week Thursday, August 20, with increasing signs of a long and bitter struggle between the Actors' Equity Association, on the one hand, and the Producing Managers' Association on the other. News came from Chicago that Wednesday evening every legitimate theatre there, save one, had been made dark through sympathetic movements of stage hands and musicians.

The exception was the Olympic, where 10 per cent. of the gross goes to the Equity Association as a substantial mark of sympathy for the actors' movement. Here in New York the stage hands and musicians started their sympathetic actions last Saturday night, when musical plays that had been proceeding with non-Equity casts were rendered unpresentable by the walk-out of musicians and stage hands.

Long and Bitter Contest Predicted.

All this week theatres have been added to the list of "dark" resorts in New York's scheme of amusements, and on Thursday morning there seemed a possibility that the sympathetic movement might extend to vaudeville, burlesque and, possibly, the moving picture theatres with union men thus substantiating their support of the Actors' Equity movement. It is well understood that the stage hands and musicians claim no grievance, but are proceeding solely on sympathetic lines in support of unionism.

Wednesday several playwrights attempted to effect a compromise between managers and players. The authors assert that they are "innocent bystanders," and their bank-rolls are being depleted while they must look on defenseless. The Equity made a statement, declaring that it would not exact the "closed shop"; the managers made a statement citing the fact that the Hebrew-actor of the duly chartered labor branch of the acting profession demanded a "closed shop"—even to the forced employment of grandmothers as chorus girls. The Equity retorted that the cases of the Hebrew union and the Equity were not analagous.

The activities of the playwrights came to naught. Meanwhile Governor Smith, of New York, had intervened to the extent of conferring with representatives of both sides—but nothing had eventuated up to our press time. However, it is possible the Governor may have plans he has not yet announced.

The Moving Picture Angle.

President William A. Brady, of the National Association of the Motion Picture Industry, called a meeting of the directors of that body to consider the questions raised in a letter he had received from P. A. Powers, of the Universal. Mr. Powers took exception to the action of the Producers and Distributors in their resolution of August 6, declaring his opposition to any stand on the part of motion picture men other than that of outright neutrality.

The matter was referred to the meeting of the two divisions which had adopted the resolution of August 6, scheduled to be held the following day. A meeting was held at that time, but it is reported that no action was taken due to the absence of a quorum.

President Shay Conciliatory.

S. B. Newman, assistant to President Shay, of the International Alliance of Theatrical Stage Employes, states that at present there is no intention on the part of the officers of the organization to take any action precipitating a situation as regards the operators and their employers unless it shall be caused by action of the motion picture interests.

President Shay was seen later and confirmed the statement of Vice President Newman.

Congress Passes Daylight Saving Repeal Over Veto

BY a vote of 57 to 19 the Senate on August 20 overrode the veto of the President on the daylight saving repeal measure. This followed similar action in the House the day before, when 223 members voted for the repeal with only 101 voting against it.

When the vote was announced there was wild cheering from the representatives of the farming interests.

President Black Makes Statement.

It is undoubtedly extremely gratifying to you one and all, especially the exhibitors in the smaller cities and towns, that the daylight saving law has been repealed over the President's veto.

Every possible effort on the part of our officials and taxation committee has been given to help bring about this result.

At St. Louis I pledged results, not promises. This is the first result of our efforts. If every exhibitor in the United States will redouble his efforts upon the elimination of taxation we have an exceptionable opportunity to acomplish result No. 2. If you haven't already done so wire immediately your congressman and senators and circulate the petitions and forward them at once to Washington.

Motion Picture Exhibitors of America, Inc.,
ALFRED S. BLACK, President.

William Fox Invests a Million in Four Denver Picture Theatres and Another New York Picture Palace Is Forcasted In Closing the Deal

IN a $1,000,000 cash transaction four Curtis street moving picture houses—the Rivoli, Isis, Strand and Plaza—have been acquired from L. B. Brown and A. F. Megahan, present owners, by the William Fox Circuit of Theatres Corporation. The deal becomes effective September 1.

John Zanft, regional representative for Mr. Fox, and C. S. Levin, general manager of the Fox Circuit, recently arrived in Denver to close negotiations that have been pending for some time. Some of the theatres have been bought outright and others have been leased for a period of twelve years

Mr. Zanft announced that under the new management many improvements will be made including organs costing $25,000 to be installed in both the Strand and the Plaza. The present staff of employees, 106 in number, with a $4,000 weekly pay-rool, will be retained, but a new general manager may be appointed.

It is understood that Messrs. Brown and Megahan will enter into a $4,000,000 theatrical enterprise at Broadway and Forty-fifth street, New York City.

The only available corner at Broadway and Forty-fifth street is now occupied by a building housing a theatrical hotel and the publication offices of Variety. The Hotel Astor, the Astor Theatre and Loew's New York Theatre now hold down the other corners effectually. The Variety corner has from time to time figured in previous rumors of a theatre at that point. There is good reason to believe this is the property indicated in the telegram from our correspondent.

Many Prominent Men Attend Funeral of James E. Mac Bride, Who Was Fox Official

THE funeral of James E. MacBride, chairman of the executive committee of Fox Film Corporation, marked the passing of a man who numbered among his friends many of the most prominent men in New York.

The services, held at the Funeral Church, Broadway and Sixty-sixth street, were attended by many city officials, representatives of New York newspapers, and other personal friends of the deceased.

Among those present were Mayor John J. Hylan, Winfield R. Sheehan, general manager of Fox Film Corporation; R. A. Walsh, the motion picture director, and his brother George Walsh, Fox star; Arthur James, director of advertising for Fox; Justice Robert E. Wagner, of the Supreme Court; John Tyrone Kelly, Ewing Justice, Martin Green, William Orr, George Henry Payne, Tax Commissioner; William Willis, Daniel Lyon, John J. Delaney, Public Service Commission; Louis J. Lang, Maurice Deiches, Charles F. Hand, Axel Warn, James J. Montague, Frederick Norton, Patrick L. Francis, George Cook and Henry A. Heitman.

Scores of floral pieces were sent to the church, and required several coaches to transport them to Woodlawn cemetery, where the body was interred.

Heart disease caused Mr. MacBride's death, which occurred at his home, 949 West End Avenue, New York, after an illness of several months. He had only recently returned from the Adirondacks, whither he had gone under orders of his physicians, and where he had been living in the open. This, however, did not improve his condition and he returned to the city about three weeks ago.

His wife and one child, Beattie, four years of age, survive him.

War Department Plans Sale of Films to Public

THE War Department is asking for legislation to permit the Secretary of War, under such regulations as he may prescribe, to produce for sale and to sell duplicate negatives and prints of such moving pictures and prints, lantern slides and enlargements of such still pictures as may be in the possession and control of any branch of the War Department at actual cost of production as nearly as this can be ascertained.

In a letter to Senator Wadsworth, of New York, chairman of the Senate Committee on Military Affairs, Secretary Baker says the department is in possession of more than 800,000 feet of motion picture negative and more than 47,000 official still pictures, much of which would be of great interest to the public.

"There exists an urgent demand from many sources," Secretary Baker declares, "and these demands are increasing. There is no agency other than the War Department that is in position properly to safeguard this material and yet give the public access to it. With the passing of the present emergency nearly all of the technical picture men are leaving the service. It therefore appears necessary to employ civilians. As the cost of this service to the public is to be met from proceeds of sales no expense to the Government is involved. It is hoped, therefore, that the proposed bill may receive an early and favorable consideration by your committee."

Senator Wadsworth has acceeded to the Secretary's request and has introduced a bill giving the latter the authority desired. LINZ.

Cleveland Managers Grant Increase to Musicians

CLEVELAND theatre managers, through the committee of the Exhibitors League, have answered the demands of the musicians union for increased wages ranging from $6 to $12 a week by offering them an increase of from $2 to $6 a week.

The increase offered by the exhibitors amounts to a 50 per cent. increase for all classes of musicians except those who play afternoons and nights, seven days a week, who are offered an increase equivalent to 33⅓ per cent.

The musicians demand for the new scale was made three weeks ago and the exhibitors were given until September 1. It is possible the union will accept the offer.

Inspect Cincinnati Houses as Result of Accident

IN connection with the recent collapse of the lobby of the Mars Theatre, Walnut Hills, Cincinnati, no permanent disabilities are expected. The accident has led to inspections being made of all theatres where a like accident might occur.

The plan used for these inspections was to bore through the concrete, wood and steel in an effort to determine the exact condition of the floors and supports. This method of inspection was determined upon by Commissioner George Rendigs. One theatre, the Victoria, on West Fifth Street, was ordered closed after an inspection, as the inspector informed the commissioner that the floor and lobby were unsafe, claiming that the wooden supports were affected by dry rot and that the concrete was cracked in many places.

The Victoria is a fair sized house, and it is believed that necessary repairs will be made so that it may reopen. Isaac Frankel is the manager.

The Late James E. McBride.

Brace of Telegrams That Relate Their Own Story

SYDNEY S. COHEN, president of the New York State Exhibitors, is in receipt of two telegrams from A. F. Kinzler, secretary of the Miami Valley Exhibitors' League, in session at Charleston, W. Va. The first message reads:

"Meeting largely attended. Greatest gathering of exhibitors ever assembled in this section of country. Many new members enrolled. Exhibitors of this section awakened to need of real exhibitors' organization, enthused over New York plan and her affiliation with Miami Valley League. Are against any organization officered or controlled in any way by manufacturers, distributors or a trade paper. We indorse exhibitors' creed. Co-operative booking plan. Berman makes greatest address on organization ever heard by exhibitors and receives great applause."

Another telegram from the same source reads:

"New York letter to Congressmen used by exhibitors of Ohio, Kentucky, West Virginia and Indiana, and S. I. Berman of New York sent to Washington to personally present petition and facts to representatives."

Sunday Picture Becomes an Issue in Jersey Politics

INTEREST among motion picture men is centering on the closing weeks of the campaign the Exhibitors' League of New Jersey is waging for passing of the enabling measure by which Sunday exhibitions of film plays may be voted in any community in the state.

Dr. H. Charles Hespe, president of the League, is working overtime to bring home to legislators the fact that public opinion, wherever it has had a chance to be heard, is overwhelmingly in favor of the referendum law, and he is confident that this year the efforts of his organization, backed by the support of the National Association of the Motion Picture Industry, will result in a victory for the measure.

Local labor bodies have gone on record as in favor of Sunday motion pictures and it is understood that a number of prospective candidates for state offices will come out on the same side. Before the September primaries it is possible that one or both of the party platforms will contain a plank advocating a Sunday opening bill.

Argus Film at Gaiety Theatre.

Robert W. Priest, sales agent, announces that Argus Enterprises has leased the Gaiety Theatre, Broadway and Forty-sixth street, New York, for two weeks, and that the Robert McLoughlin photodrama, "The House Without Children," will be presented there beginning Sunday afternoon, August 24.

Many Resolutions Adopted When Exhibitors Convene in Virginia

Action of Washington Exchangemen in Abolishing C. O. D. System Is Resented; Refuse To Side Against Striking Actors; Petition President on Tax

By Sam Spedon

THE convention of the Affiliated Motion Picture Exhibitors of Virginia, North Carolina, District of Columbia and Maryland was held at Ocean View, Virginia, on August 13 and 14.

The first session, held at the Casino, was called to order by the presiding officer, Jake Wells, at 11:30 a. m. A letter sent to the exhibitors from the Exchange Managers' Association of Washington announcing that films must be paid for in advance and the C. O. D. practice be eliminated was read. This brought about a great deal of discussion, and it was found necessary to call in Robert Smeltzer, president of the Exchange Managers' Association, to explain it. He said:

"We wish to do business on a cash basis, to do away with any bad accounts and eliminate all delayed payments."

After much interrogation, he repeated, very decidedly: "We insist upon payments in advance." He then withdrew from the convention.

Adopt Resolution.

The following resolution was then offered and adopted by the convention:

"Resolved: That this body of exhibitors accept this letter as presented as too drastic and are against it. At the same time, we promise every possible assistance, but must insist upon the usual C. O. D. We heartily agree to the payment in advance of films, but oppose the elimination of shipments by C. O. D."

Managers' Association Approached.

The Exchange Managers' ruling, in accordance with their letter, does not take effect until August 31. In the meantime, the grievance committee will endeavor to adjust the matter.

It was decided to appoint a committee of three exhibitors to meet with the Exchange Managers' Association, who also were in session at Ocean View, to get some modification of their rulings as set forth in the letter. The convention then adjourned to meet at 2:30 p. m.

Disagree with N. A. M. P. I.

The afternoon session was called to order at 3 o'clock, Louis F. Blumenthal requested the privilege of the floor to read a telegram he had received from New York stating that the action of the National Association of the Motion Picture Industry in affiliating with the Theatrical Producers' Association had brought about a threatened strike against the motion picture industry, which might affect the motion picture exhibitors by the unions calling out their operators. Mr. Blumenthal declined to give the name of the sender of the telegram. The reading of this telegram created quite a stir and resulted in this resolution:

"Resolved: That we, the representatives of the motion picture theatres of Maryland, District of Columbia, Virginia and North Carolina, do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, which does not represent the theatres of this country in any manner or sense in their action of alligning themselves with the Producers' Managing Association in their fight with the Actors' Equity Association."

Maryland's Pretty Mascot.
Selma E. Dresner, mascot for Maryland exhibitors at the Ocean View convention.

The secretary was directed to send copies of this resolution to Hugh Frayne, of New York; Frank Morrison, of Washington, of the A. F. of L.; and William A. Brady, president of the National Association.

Petition the President.

A vote of indorsement was given to Louis F. Blumenthal for his efforts as chairman of the Law and Legislative committee of the Motion Exhibitors of America, Inc., to repeal the admission tax.

The following resolution was offered and unanimously adopted:

"Be it resolved, that we, the exhibitors of Virginia, North Carolina, District of Columbia and Maryland, now in convention at Ocean View, Virginia, do hereby petition President Wilson to reconsider his position in the Daylight Saving Law, and that he lend his assistance to the repeal of said law which is very detrimental to our business.

"Further that this resolution be conveyed to each of our congressmen and senators in our respective states; and that said representatives be urged to have the present films, war and capacity tax repealed, or at least the film rental and federal capacity tax, the latter being especially unfair to the small town house which is made to pay as much tax as a house of similar size in New York."

On August 14, the session of the convention was occupied principally by the exhibitors of Virginia. The committee appointed to confer with the Exchange Managers' Association reported that they had been successful in securing but a slight modification in the ruling as set forth in the letter read the previous day. Mr. Smeltzer was invited to address the convention and announce the decision of the Exchange Managers' Association. Mr. Smeltzer said:

"Payments for film must be in advance. We will trust exhibitors for one shipment for one week. If they do not send their checks within the week they will receive no more films until that is paid and thereafter they must pay cash in advance." In other words, as long as an exhibitor keeps paid up, he will be trusted one week to allow for delays in mail transit, elements, train wrecks, telephone and telegraph deliveries. In case of such delays, the matter will be taken up by the joint committee of exhibitors and exchangemen at Washington, and adjusted equitably.

Discuss Cost of Pictures.

The subject of the high cost of pictures was taken up by the convention and resulted in the following resolution:

"Resolved by the Virginia exhibitors, in assembly in convention at Ocean View, Virginia, August 13 and 14, 1919, representing practically 90 per cent. of the theatres of the state, having received notices from the producers and distributors that prices in general would be three or four times higher than at present, and preferring not to further increase our price of admission.

"Resolved, that unless these demands are modified, we, the exhibitors of Virginia, would either be forced to close our theatres in the near future or deny the public those pictures."

Arrange for Competition.

The subject of unfair competition of exhibitors in the same community was discussed at length as was the possibility of these exhibitors getting together and co-operating to prevent the raising of prices and outbidding each other on established programs. It was finally decided to appoint a committee

to frame a plan whereby this might be accomplished, which would submit its plan to the different communities so that this committee could co-operate and, if so desired, arbitrate with them. The following were appointed on the committee: Chairman, Jake Wells, of Norfolk; E. T. Crall, of New York; J. L. Pryor, of Danville; C. Moss and Dan O. Treiker, of Parkersburg. The convention adjourned at 1 p. m. to meet at Richmond on a date to be announced by the secretary.

Immediately after adjournment exhibitors, exchangemen and their guests attended a luncheon arranged by Jake and Otto Wells at the Ocean View Hotel. During the repast, Mrs. Charlotte Eddie gave two or three delightful soprano solos, and Nick Weems entertained with several "Coon" selections. Edwin Sherwood was at the piano. The complete list of names of exhibitors who attended the convention, and exchangemen who gathered at Ocean View during the convention, is as follows:

Those Present.

Henry Randall, F. L. Greenhalgh, W. E. Smith, J. L. Reardon, Billy Ballinger, Mr. and Mrs. H. C. Wales, Percy Wells, Mr. Paradis, C. E. Gepghegan, Jake Wells, Otto Wells, Mr. and Mrs. Ben Rogers, Harry Bernstein, Mr. and Mrs. Abe Dresner, Mr. and Mrs. Hoover, F. C. Weber, H. I. Coleman A. W. Henderson, E. B. McCurdy, H. E. Coffee. S. Mitchell, Thomas Goldberg, F. H. Durkee, Arthur Price, Guy L. Wonders, S. Feldstein, Mr. and Mrs. Jean Crandall, Harry Reddish, Frank Harris, Nat Glaser, L. M. Day, R. Berger, J. L. Young, Robert Smeltzer, Leroy Breitbarth, Mr. and Mrs. J. U. McCormick, L. H. Bell, B. S. Aronson, Sam Spedon, Louis Blumenthal, Milton Goldsmith, E. L. McShane, Morton Levy, Philip Miller, Mr. and Mrs. Hal Hodes, A. M. Van Dyke, S. E. Kent, Edwin A. Sherwood, Sam Berman, Jack Levy, D. F. O'Donnell, Captain and Mrs. Lee Brown, C. Eisman, Benjamin Caplon, Mr. and Mrs. R. A. Steele, O. D. Weems, A. C. Loeffler, W. F. Hayner, W. D. Owens, Fred Klein, Edward Sanders, W. H. Rippard, G. F. Fuller, George Lennahan, E. T. Crall, James L. Hart, John E. Pryor, F. T. Ponton, Mr. and Mrs. Cohen, Mr. and Mrs. Davis, Charles Somers, Mr. Mahoney, S. E. Harris, W. S. Bennett, M. M. Collins, Dan Treiker, J. F. Sanderson, Arthur Lucas, Billy Bush, Eugene Wilson, C. Champion, William Gordon, John Naustrian, R. C. Overbey, C. P. Senning, Mr. Porter.

Convention Sidelights

Sam Berman's appearance at Ocean View aroused considerable speculation. He was on his way to Charleston, W. V., and stopped off to see the boys. He was in attendance upon the convention of the Miami Valley exhibitors, August 18 and 19.

* * *

Where were the salesmen and the exhibitors when the lights went out Thursday night? We would hate to tell where some of them were. Most of them went to the dance. It was too dark to play African golf.

* * *

During the closing session of the convention it was announced that an exhibitor in Virginia had been penalized $250 by the joint committee of exhibitors and exchange managers for bicycling. It was the unanimous opinion of the convention that it served him right. No name was mentioned, therefore the opinion was not personal.

* * *

Nick Weems, of Baltimore, covered himself with glory as an interpreter of coon songs and a demonstrator of the shimmy. But as a beach attraction in a bathing suit, he didn't compare with Abe Dresner.

* * *

If Eddie Sanders, of the Metro, needs a witness to prove his alibi, we can testify to the same landslide, which occurred on the New York, Philadelphia & Norfolk Railroad, delaying our return home. Hope he will return the compliment.

A. W. Eden Takes Charge of Realart Northwest Staff

ALBERT W. EDEN will be in charge of the Northwest territory for Realart Pictures. His appointment as branch manager with headquarters at Seattle followed a visit of J. S. Woody, general sales manager, who is touring the West, establishing exchanges.

After reading law, Mr. Eden turned his attention to the business of selling bonds and mortgages, following which he became interested in the promotion of photoplays from a business standpoint. He was with Fox for four years, during which time he was in charge of the Denver, Salt Lake City and Seattle exchanges. After his long experience with Fox, Mr. Eden became Northwest manager of Select, leaving this latter organization to accept his present position.

Albert W. Eden
Appointed Realart branch manager at Seattle.

Mr. Eden is said to have visited every motion picture theatre in the Pacific Northwest and to be personally acquainted with practically every exhibitor in that territory. He has opened offices in Suite 216 of the White Building.

Timely Films and V. B. K. Together.

Timely Films, Inc., producers of "Topics of the Day," and the V. B. K. Film Corporation, makers of Paramount-Drew Comedies, have combined their offices and are now occupying the entire fourth floor of the Palace Theatre Annex at 1562 Broadway, New York City. The Timely organization removed from the Longacre Building, 1476 Broadway, and the V. B. K. forces from the Candler Building. The new telephone of the firms is Bryant 5363.

New Process Adopted for Filming Mutt and Jeff

WITH the receipt by Fox Film Corporation, from London, of the first of the new series of Bud Fisher's motion picture cartoons of "Mutt and Jeff" based on their round-the-world tour, a new plan will be tried out by the Fox organization for animating these funny little characters on the screen.

The technical staff of the Fox company for some time has been occupying itself with a plan aiming at perfect registration of these drawings with a limitation by gauge of less than five-thousandths of an inch. This will insure the same evenness of motion and continuity of line as is found in regular motion pictures of living characters. "Mutt and Jeff" will be seen in and around London in a series of incidents which are expected to produce uproarious laughter.

Process Is Mechanical.

The new process which has been decided on is a mechanical one of such construction that it is entirely fool-proof and can be operated by hand, with the subjects in full view at all times.

While this foreign adventure of the little co-star comedians is being prepared here for the screen, their creator is on his way to Paris, where he has planned to embroil Mutt and Jeff in many thrilling adventures in the Latin Quarter and other sections of the French capital.

War Department Appeals for Discharged Soldiers

AS the best means of bringing to the attention of the motion picture companies a plea for assistance in securing positions for discharged officers and men, the National Association of the Motion Picture Industry has made public the following letter from Arthur Woods, Assistant to the Secretary of War:

"There is a department of my office which deals with the finding of positions for discharged officers and enlisted men who are qualified for positions of the higher grades. On its list, are lawyers, mechanical, civil and electrical engineers, doctors, men with executive experience, clerks, salesmen, etc. These men are anxious to get back into industry.

"It may be that if in some of your meetings you brought up the subject, many of your members would find that they had openings for just such men as these, or that they would know of positions for which these men could qualify.

"In order that there may be no unnecessary lost motion or waste of time to the employer, we should appreciate it if you would send in the full requirements necessary for the position, so that we may pick a man with similar qualifications and refer him to the opening."

Exchangemen Organize Interstate Delivery During Railway Strike

Twenty Automobile Trucks Are Pressed Into Service by New England Film Distributors and Sent from Boston as Center Into Six States While Salesmen Organize to Supervise Loading and Transportation

A FLEET of automobile trucks loaded with films scurrying over the network of highways across New England to and fro from the central station in Boston, exhibitors coming from various surrounding sections to meet the trucks when they reached their destination and taking the films to and from the theatres, exchangemen in Boston working with might and main to keep the deliveries moving, and salesmen in the outlying stations busily at work handling the deliveries and returns were the scenes enacted in New England when 35,000 railroad shopmen went on strike crippling the transportation systems of the district's three principal railroad lines.

Association Acts Quickly.

When the strike came out of a clear sky, the New England Exchange Managers' Association of Boston stepped into the breach. And it was the united efforts of every man in the association that put into operation a system of deliveries and returns that prevented the closing of moving picture theatres and a general tie-up of the moving picture industry in the six states. Quick action by the association prevented hundreds from being thrown out of employment and a financial loss that would have mounted into many thousands of dollars.

When the word went out that the New York, New Haven & Hartford, the Boston & Maine, and the Boston & Albany railroads were so seriously crippled they must declare freight embargoes and curtail passenger and baggage trains, a special meeting of the exchange managers' association was held. Express companies announced that all packages were accepted subject to delay. From the archives was taken a plan of distribution evolved in 1916 when a nation-wide strike of railroad workers threatened to tie up the whole country. Loose ends were picked up and the plan put into operation.

Hire Automobiles.

Twenty automobile trucks were hired by the association. The large offices of the World Picture Corporation was selected as the Boston station. Twenty-two of the twenty-three Boston exchanges came into the plan. The only exception was the Mutual Company, which was not a member of the association and made its deliveries and returns by parcel post. The Boston exchanges sent their films for delivery to the central station. Here they were checked, sorted and loaded on the trucks. A schedule of runs was made out for the trucks. New England was divided into zones. In the center of each zone was a distributing center, in most cases in a theatre. The automobile trucks took the films to the zone stations. Here exhibitors met the trucks, turned over their return packages and went back to their theatres with the new reels. Salesmen from the various Boston exchanges were in charge of the zone stations, two salesmen to each of the twenty stations. Some of the exhibitors brought the films to and from their theatres by trolley, but in most instances automobiles were used.

Special Charge Made.

The zone stations were located in the following cities: New Bedford, Springfield, Worcester, Pittsfield, Provincetown and Plymouth in Massachusetts; Augusta, Rockland, Bangor and Eastport in Maine; Providence in Rhode Island; Manchester, Franklin and Keene in New Hampshire; Rutland in Vermont; New London, New Haven and Hartford in Connecticut.

Exhibitors were charged $2 for the delivery and return of the films. The exchanges made up a pool and stood the difference in the cost of delivery. As the strike tied up New England for over a week, the total expense to the exchanges ran up into the thousands.

Fifteen men handled the work in the Boston station. Each exchange furnished a designated quota and these various crews worked in relays, often far into the night. Forty salesmen looked after the work in various zone stations. In addition, there were forty truck drivers, so that nearly a hundred men were engaged each day.

Trucks Had Long Run.

All the trucks had long runs, but the truck traveling between Boston and Eastport, Maine, had a particularly long haul, crossing the states of Massachusetts, New Hampshire and Maine before it reached its destination. There were a few slip-ups here and there, but it was an exception when an exhibitor failed to receive the film ordered in time for his matinee performance. At one time things lagged a little, owing to a misunderstanding and the high tension under which all were working in Boston, but the loyal officers of the exchange managers' association kept the wheels moving.

The first night it was found that there was no one to receive the films at a Massachusetts zone station. A salesman was summoned from his bed in his home in the suburbs of Boston and made the midnight ride on the motor truck to the station to superintend the distribution of the films in the far-off city.

As was expected, the automobile service was found to be considerably more expensive than the railroad method of delivery. For instance, it cost around $12 to get a shipment of films through from Boston to Springfield. This figure is compared to $2.50 by train.

Yep, "Nobody Home."

Dorothy Gish, at the right, is looking for the esquire who put the nobody in "Nobody Home," her next feature on the Paramount program.

ST. LOUIS HOUSES INCREASE PRICES

Majority of Managers Feel That Increased Cost of Production Warrants New Admission Scale

MOVING picture fans of St. Louis will have a new interest in the high cost of living after September 1, for it will take several additional pennies for many of them to visit their favorite picture shows after that date.

With the cost of production on the increase, the exhibitors of the city have concluded it will be a choice beteen increasing the price of tickets or going broke. Although no motion picture house has announced what the new schedule will be, the majority of the managers admit they will be compelled to advance prices next month. Some are planning to put the new schedule into effect September 1, while others will wait until September 15.

Managers of picture show houses which now ask 15 and 25 cents admittance are considering 20 and 30 cents as the schedule. This does not include the war tax. Some, however, are planning to ask 25 and 30 cents, including the war tax. Theatres in the outlying districts, which have held the old price of 10 cents, will, in most instances, increase the price to 15 cents, exclusive of war tax.

$1.50 for the Family.

Fans who fear that the price of street car fare may be put up to 8 cents this fall have been doing some figuring as to just how much it will cost for the entire family to go to a movie. The figures show that for a father, mother and two children to see one of the highest priced it will take at least $1.50—almost as much as formely cost to see legitimate drama.

E. H. Brient, manager of the West End Lyric, who formerly was associated with the Paramount-Artcraft Film Company, and who is considered one of the best informed men on motion picture matters, explained the situation as follows:

"In the past producing companies figured the cost of their production for a year in advance and would sell the films on that basis. They set a certain price and if it was impossible for them to obtain rights to a good story and sell it at that price they would ignore it.

"Now the companies have changed their methods to meet changing conditions. The motion picture public demands better pictures and the companies have to produce them. They are purchasing the rights to produce famous stories and plays at enormous expense.

"As an example of this the Paramount Company, with which I was associated, formerly spent no more than $30,000 for any one picture, including the scenario. Recently this company paid $75,000 for the right to produce 'Peg o' My Heart.'"

Brient said the cost of producing and buying motion pictures has increased more than 200 per cent. in two years.

Priestly Morrison Joins World.

Robert McIntyre has resigned as casting director at the World Film Studio at Fort Lee. A successor in this position has been secured by the engament of Priestly Morrison, who has been an actor of prominence in companies under the management of Charles Frohman, Klaw & Erlanger, Liebler & Company, Messrs. Shubert, Henry B. Harris and other managers. Mr. Morrison will also assume the duties of assistant studio manager, working in association with William Fischer, who has been appointed studio manager, having been promoted from the position of purchasing agent for the company to his present engagement wherein he has entire charge of the large studio of the company.

Stage Women's Two-Reelers Booked for 86 First Runs

EIGHTY-SIX of the largest and best-attended theatres in the United States have booked the Stage Women's War Relief series of two-reel features which are being released by the Universal Company. H. M. Bermann, general manager of the Universal Exchanges, reports that the increase is astounding.

"Shortly after we sent the prints of the first six of these productions to the exchanges the booking records started," Mr. Bermann said. "There never has been in my knowledge such a record in the booking of two-reel dramas.

"Little or no effort was made to urge the exhibitor to buy this series. They sold themselves. I have received many letters from exhibitors stating that they are more than pleased with the productions and that they expect to break some records for attendance when showing them."

Some of the best theatres in the country have booked the productions. The records show bookings for the Capitol, New York; Circle, Indianapolis; Walnut, Cincinnati; Stillman, Cleveland; Strand, Louisville; Adams, Deluxe, and Ferry Field, Detroit; Rivoli, Denver; Franklin, Minneapolis; the Stanley circuit in New Jersey and Pennsylvania; the Mammoth and seven other Philadelphia houses; the Palace and Erbers, St. Louis; Parkway, Baltimore, and the Strand, Olympia, Camerophone and Arcade, Pittsburgh. These are part of a group of first run houses that have been booked for the Stage Women's Series.

August 17 Attractions At New York Theatres

RIALTO—"Bill Henry."
Paramount Picture.
Starring Charles Ray.
RIVOLI—"A Society Exile."
Artcraft Attraction.
Featuring Elsie Ferguson.
STRAND—"Upstairs."
Goldwyn Picture.
Starring Mabel Normand.
BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
With Sennett Bathing Nymphs.
FOX'S ACADEMY OF MUSIC—
"Rough Riding Romance."
Fox-Tom Mix.
"Shadows of the Past."
Vitagraph-Anita Stewart.
"Girls."
Paramount-Marguerite Clark.
"A Petal On the Current."
Universal-Mary MacLaren.
Double features dividing week.

Stanley Buys Philadelphia South Broad Street House

WITH the sale of the South Broad Street Theatre, Philadelphia, it was announced that the Broad will continue as a place of the highest quality of amusement. The Stanley Company of America has purchased the property, and, starting with the end of the coming season, the house will become part of the chain of theatres now in the control of this organization. The transaction was made with the Fox Estate and the price agreed upon was not made public.

The Broad was the home of the McCaull Opera Company, which brought to notice some of the brilliant lights of the operatic field, such as DeWolf Hopper, Francis Wilson, Lula Glazer, Bella Fox. Some of the foremost stars of the legitimate have scored their greatest achievements in this city at this house, while the list of high class attractions covers the entire field of exclusive amusements booked by Klaw and Erlanger.

President Mastbaum, of the Stanley Company, said of the new house: "We will bring to the Board, immediately upon release, every picture of superlative merit, and keep it just as long Immediately upon our taking possession, as the public evinces a desire to see it. we will begin the work of renovation and improvement. We will install an orchestra to render musical programs which, of course, will be a notable feature of the entertainments each day. We will also place reserved seats on sale in advance so that regular patrons may be assured of having their preferred locations at all times."

Pearl White Withdraws as Candidate for Assembly

PEARL WHITE, Fox star, who recently announced herself as a candidate for the Assembly from Queens County, New York City, has withdrawn from the race. In a letter to the Republican leader of Queens, Miss White states that she will be unable to run on the Republican ticket at the primaries because of the great obligations imposed by her motion picture work.

"I believed at first that I would be able to go on the Republican ticket and that I would be elected on a platform of 'lower the cost of living,' says Miss White in her letter. "Since then, however, tremendous obligations have been imposed on me. I will have to work daily in the Fox studios for the next six months. I could not abandon this work without violating my contract; and this, from motives of pure honesty, I cannot do.

"It is my sincere desire to see some other woman in Queens run for this important office. I intend not only to vote at the next election, but to use all the influence at my command to help elect a woman candidate if she runs."

Crawfishing?
Not the M. P. W.!
Page 1377

Richard Rowland Gets Information And Secures Plays On Trip Abroad

GLOWING accounts of the opportunities awaiting American motion picture producers in Great Britain, France and other European countries were brought back by Richard A. Rowland, president of Metro Pictures Corporation, when he returned the other day after a ten weeks' survey of the foreign field.

That the proposed League of Nations should prove a great boon to the motion picture industry; that Europe is hungry for American photodramatic productions; that there is a dearth of picture theatres abroad (especially in France), and that Europe offers a most fruitful field for the American picture producer's enterprise, were some of Mr. Rowland's observations.

The Metro president returned with the manuscripts of five Drury Lane melodramas which will be converted to the screen and produced by Screen Classics, Inc., of which Mr. Rowland is also president, with adequate casts and numerous companies, to be released by Metro under its recently announced policy of "fewer, bigger and better" screen specials.

Brings Drury Lane Melodramas.

These Drury Lane plays are, "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." Before he left the British metropolis, Mr. Rowland also negotiated for the purchase of a sixth of these big stage dramas, the title of which will be made public when negotiations are completed.

"From my talks with European exhibitors and other amusement purveyors," says Mr. Rowland, "their common belief is that the spirit of universal brotherhood arising from a League of Nations is bound to be reflected in increased, world-wide interest in motion pictures.

"They reason, quite properly, that the motion picture speaks in the language of the universe; and with the United States the keystone of the League, the European's interest in our products and in the picture depicting our people and their habits will have an appeal even more potent than has been the case in the past."

The dawn of peace marked the dawn of a new era for the art of the cinema, in Mr. Rowland's opinion. He said that European picture theatres are doing tremendous business. The only fly in the ointment is the lack of theatres and the scarcity of American films of the newer and better class.

Foreign Tastes Are Improving.

It was with some advance knowledge of this situation that Mr. Rowland went abroad last May, and it was to meet it that Metro planned its policy of "fewer and bigger" productions by Screen Classics, Inc., based on the world's greatest writings, both in dramatic and prose literature.

The Metro president found unmistakable signs of an improved public taste abroad. He found that old-fashioned photodramas, made from loosely-constructed stories lacking in the dramatic unities and even plausibility itself, have had their day.

"In the matter of theatres," said Mr. Rowland, "the situation is positively acute. In France, for instance, there are something like 1,000 theatres, large and small, throughout the Republic, where moving pictures are shown. These are always crowded to the bursting point, notwithstanding that some of the American pictures shown are month old.

France Short on Cinemas.

"There is room for easily 5,000 or 6,000 photoplay houses, with an assurance of good business for all of them. Of course, we cannot expect to see new theatres spring up over-night. The havoc of war has been too thorough in France.

"The reconstruction will be slow, for Fritz left nothing undone in the way of complete devastation. But the field is there, and some shrewd Americans are going to go in with fresh capital and modern ideas and reap a golden harvest, unless the French beat them to it."

The British picture men Mr. Rowland found most cordial and enthusiastic over American photoplay products, notwithstanding the recent "boycott" talk in cable dispatches from London. In France it was the same way, while the greatest eagerness and optimism were manifested in Italy and Belgium, two other countries included in the Rowland itinerary.

During his trip, Mr. Rowland looked the ground over thoroughly, with an especial view to the reception of Metro's forthcoming Screen Classics, Inc., productions. Work on three of these, "Fair and Warmer," Selwyn & Co's stage success; "Lombardi, Ltd.," which Oliver Morosco produced on the stage; and "Please Get Married," another Morosco success, is under way at Metro studios in Hollywood, with May Allison, Bert Lytell and Viola Dana as the respective stars.

"Fair and Warmer," by the way, was enjoying the second year of its stage run in London, while Mr. Rowland was there, and he saw the performance several times.

Forecasting Some Metros.

The Drury Lane melodramas purchased by Mr. Rowland will be screened in conjunction with the stage plays and novels—thirty-six in all—which the Metro president announced prior to his departure for Europe. They include (besides "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married") the Henry W. Savage production, "Along Came Ruth;" "Someone in the House," a drama by Larry Evans; "Tess of the D'Ubervilles," by Thomas Hardy; "The Walk Offs," by the Hattons; "The Right of Way," Sir Gilbert Parker's great novel; "The Hermit Doctor of Gaya," "The Native Born" and "The Temple of Dawn," by I. A. R. Wylie; "The Yellow Dove," by George Gibbs.

Little Bird Just Flew in; So Here Are Two Bird's Eye Views of the New Metro Studios in Hollywood.
At the left are a pair of "lots," the administration building, the art staff headquarters and two large "dark stages"; at the right is one of the open stages, with canvas diffusers to soften the rays of the sun and serve as a wind break.

"Shore Acres," James A. Herne's memorable stage success of thirty years' standing; "Yosemite," a play by Charles A. Taylor and Asa R. Cassidy; "The Heart of a Child," Frank Danby's novel; "La Maison des Danses," by Noziere and Maller, French dramatists; "L'Homme Riche" (The Rich Man) by Jean-Jose Frappa and Henri Dupuy Mazuel, and "Wholly Innocence," by H. Austin Adams, author of the Nazimova stage success, "'Ception Shoals," which the same star produced on the screen under the title, "Out of the Fog."

Cast of "Soldiers of Fortune", Allan Dwan Production, Includes Well Known Actors

TWO players who have been stars and one who has been prominent in dramatic art for a quarter century, are included in the cast of "Soldiers of Fortune," an Allan Dwan production, which is now being completed at Hollywood. The picture is based on the Richard Harding Davis story which Augustus Thomas dramatized and is being made by Mr. Dwan for Mayflower Photoplay Corporation, which will release through Realart.

"In this production and the ones to follow, there will be no one player starred," said Mr. Dwan. "I will devote my entire energies to presenting big stories in a big way and in engaging players, I will employ the best available actors who are fitted to interpret the various roles."

Norman Kerry will play "Clay." This was the part originated on the stage by Robert Edeson. Mr. Kerry was prominent in the support of Mary Pickford in several of her productions, among them being "Amarilly of Clothesline Alley" and "The Little Princess."

Melbourne McDowell Leads.

In the part of the Wall Street financier, Langham, will be seen Melbourne MacDowell, who has a record of twenty-five years on the American stage. He is remembered for his delineation of "Black Jack" in "The Flame of the Yukon," in which Dorothy Dalton was starred.

Pauline Starke, star and leading lady in a number of Triangle pictures, plays Hope Langham. Miss Starke was a member of the cast of "The Fall of Babylon," D. W. Griffith's production, which recently finished a run at George M. Cohan's Theatre in New York. Alice Langham will be portrayed by Anna Q. Nilsson, one of the beautiful women of the screen.

President Alvarez will be impersonated by Wilfred Lucas, who was starred in some of the best pictures made by Triangle-Fine Arts, when that organization was at its height under the guidance of D. W. Griffith. He was one of the leading players in "The Westerners," which was the feature at the Strand in New York two weeks ago. Herald Lindsay will appear as Madame Alvarez.

Wallace Beery, who first gained screen fame as a comedian in the "Sweedie" comedies, will play the villainous Mendoza. Mack Sennett's Keystone comedies had the valuable assistance of Mr. Beery's comic capers for a time, after which he turned his attention to more serious efforts. In support of Mary Pickford, he played the Colonel in "Johanna Enlists."

The other principal members of the cast are: Ward Crane, Frank Wally, Fred Kohler, Philo McCullough, and Ogden Crane.

Mr. Dwan had an associate and an assistant director in the production of "Soldiers of Fortune." Arthur Rosson acted in the former capacity and James Hogan as assistant. The cameramen were H. Lyman Broening and Sol Polito, assisted by Clyde Cook, Bennie Ray and James Palmer.

Rights to Ohio Sales on Frohman Short Subjects

GREENWALD & GRIFFITH, owners of the Exclusive Film Exchange of Cleveland, have secured from the Frohman Amusement Corporation rights to the Texas Guinan Westerns and Mack Swain Comedies for Ohio, and also an option for the same territory on all future Frohman state right productions.

Mr. Greenwald announces that after a careful survey of the situation in Ohio, he and his partner, Mr. Griffith, decided to reorganize their exchange. The policy of the company has been altered and activities will be confined to productions that are considered to be out of the ordinary. No reissues will be handled.

The Exclusive Film Exchange will exploit the Guinan and Swain subjects as special attractions.

Films Blaze Well Despite Use of Fire Extinguishers

TWENTY THOUSAND feet of film condemned by the Massachusetts censors were put under fire by Walter L. Wedger, state chemist, in trying out before fire officials a new fire extinguisher compound. The tests were made near fire headquarters in Bristol street, Boston, and attracted a large crowd. The compound resembled frothy chocolate cream and is said to contain much carbonic acid gas (carbon dioxide).

The naughty films burned fast and furious despite the gallons of extinguisher turned on them. A box of films in a wire cage were also touched off with the same effect. The flames sizzled but kept on burning although 329 gallons of carbonic acid gas bubbles were brought into play.

Fire set by gasoline, however, was quickly extinguished. Chief Peter Walsh, of the Boston Fire Department and former deputy chief George J. Kuss, of the New York fire department, witnessed the tests. Onlookers at one time came too near the blazing films. Wedger, in putting the crowd back, explained that gas coming from the films is highly explosive when confined and that the fumes are dangerous to human life if inhaled in any quantity.

J. W. Houck.

Manager of Spokane Liberty Opens Pathe Helena Branch

J. W. HOUCK, manager of the Liberty Theatre, Spokane, Wash., has resigned from that position to become manager of the Pathe Exchange, soon to be opened in Helena, Mont. Fred C. Quimby, Pathe's Director of Exchanges, recently stopped in Spokane on his trip from New York to Seattle and then offered Mr. Houck the job he later accepted.

During the time that Houck has been at the Liberty the business has shown a great increase. He came from the Famous Players-Lasky Corp., in Seattle, and opened the house as soon as the "flu" ban was lifted.

About a year ago Houck married Miss Lila Barbour, a Spokane girl, well known in musical circles. Mrs. Houck has been doing a great deal of singing in Sopkane and has appeared at the Liberty several times.

Houck has the distinction of being one of the very few men in the film business to be manager of a large theatre and also to become manager of a film exchange before reaching the age of thirty.

To Play "Breath of the Gods."

Tsuri Aoki, Japanese actress, in private life Mrs. Sessue Hayakawa, is to be surrounded with a cast of prominent players for her first Universal superfeature, "The Breath of the Gods," which Rollin Sturgeon will produce from the novel by Sydney McCall. Stanhope Wheatcroft will be seen as her French lover.

Ethel Shannon will play the American girl; Pat O'Malley will play the American girl's lover; Arthur Carewe will be seen as Prince Hagane, a Japanese potentate the Japanese girls' father; with Marion Skinner as Mrs. Todd.

Louis U. Congrove Dies.

Louis U. Congrove, fifty-five years old, died during the past week at his home in Cincinnati. He is survived by his widow and one son, Clyde A. Congrove, of the Mutual Moving Picture Company, Indianapolis. Mr. Congrove was connected wih the C. Crane Lumber Company, of Cincinnati.

DES MOINES THEATRE IS BLANK'S BEST

Latest in Western Chain of Houses Costs $1,000,000 —Seats 2,500—Has Large Cafeteria in Basement and Private Projection Room—Opening Is Elaborate

AT a cost of $1,000,000 A. H. Blank, leading exhibitor of Iowa and Nebraska, has finished the triumph of his string of theatres, the new Des Moines house in Des Moines. The theatre seats between 2,500 and 3,000. It is the principal feature of a new big building, with a large cafeteria in the basement and space for office rooms above.

The theatre far outclasses any other motion picture house in Iowa and Nebraska. Its beauty, as well as its practical perfection, would arouse comment from a confirmed Los Angeles theatregoer.

Newspaper Men Attend.

The opening of the house was an interstate event. Two score motion picture leaders from Omaha, Neb., exchangemen, exhibitors, newspaper men and others, led by Manager H. M. Thomas, of the Rialto, Omaha, Neb.—another Blank house—invaded Des Moines. The delegation was led by a big brass band. It paraded through the streets and wound up at the opening showing at the theatre.

The house was filled to overflowing for the first shows. Since its opening it has enjoyed record prosperity.

A. H. Blank Big Theatre Owner.

A. H. Blank, the owner, had his first experience with the Casino, Des Moines, and his home has been in that city all the time. He later acquired the Star, Des Moines, and later built the Garden, considered Iowa's most beautiful house until the advent of the Des Moines. He at present controls the Strand and the Rialto, in Omaha; the latter, which he built, is the largest and most beautiful house in Nebraska; he owns the Casino, Garden and the Family theatres in Davenport, Ia., the Strand in Marshalltown, Ia., and the Garden and Palace. Des Moines is his eighth and best house. Attractive private offices for Mr. Blank have been fitted up on the second floor of the new theatre building.

Mr. Blank owns the franchise for First National Exhibitors' League releases in Iowa, Nebraska, and parts of Missouri and Kansas.

Arthur G. Stolte Is Manager.

Arthur G. Stolte, another Iowa motion picture phenom, is the manager of the new house. Stolte commenced in Waterloo, Ia., as the editor of a motion picture page on the Reporter. His was the first movie page in Iowa, started in 1912. Stolte knows motion pictures from the street to back of the screen, and from their humble beginning to their present prominence. He managed a theatre in Waterloo, Ia., for a while, then started following "Hearts of the World" about the country. He went to see it nineteen consecutive times when it was at his house. He landed in Omaha, where he accepted the position of manager of the Strand, a big house which A. H. Blank had taken over. He made a definite success in Omaha, keeping the Strand well up among the leaders.

Gives Continuous Performance.

The Des Moines announces shows at 1, 3, 5, 7 and 9 p. m. The prices are matinees 20 cents, evenings 30 cents, and reserved arm chairs in the loges, 50 cents. The theatre has an orchestra of twenty-five pieces, with N. E. Mitchell as director of the orchestra, and Ralph Mason Aix, organist. It has a gigantic Kimball organ.

The entrance to the theatre is finished in white terra cotta; the lobby has been finished with Gravina and Tokeen marble. The ceiling is of ornamental design shaded with orange, highlighted with gold. This lobby is 26 feet by 50 feet long.

Big Auditorium.

At the end of the foyer will be found the auditorium of the theatre; this ranges from 100 feet wide on the promenade to 75 feet at the proscenium arch and is 141 feet in length from the screen to the auditorium wall.

The promenade is separated from the auditorium by beautiful Scaglilo columns and a marble balustrade.

Ceiling Is 55 Feet High.

The ceiling of the auditorium is 55 feet high and one of unusual beauty, with a dome that is 40 feet wide and 60 feet long, done in robin's egg blue and trimmed with gold. The ceiling is paneled and divided into semicircled sections marked off with ornamental mouldings in orange, high-lighted with gold.

The proscenium arch is 45 feet high in the center and 75 feet wide. The upper part of the arch is glass illuminated from behind and forms the basis of the wonderful lighting effects that will be introduced with the Des Moines Theatre presentation of the silent drama.

Ground Floor Seats 1,500.

There are over 1,500 roomy, upholstered seats, finished in real leather, on the first floor. The woodwork of the chair is of mahogany finish in harmony with the interior woodwork of the theatre. The seats are 34 inches from back to back, which affords ample room for persons to pass one another without rising from their seats.

The walls of the theatre have been divided into panels with ornamental design, finished in rich shades of tan and gold.

Mezzanine an Innovation.

The panel effect is worked with strips of orange blended with gold. Three beautiful French mirror doors are also noticeable on each of the walls and form a novel effect. The crowns or planquenits extending out over a section of the chairs are draped with heavy velour valances of orange and green.

The mezzanine floor of the theatre is an innovation in Des Moines. Comfortable, upholstered reed chairs—over 400 in number—make the loge section, which has been divided into boxes along the side and back of the theatre. Back of the balustrade will be found the promenade. On the west are the telephone booths and the woman's parlor. At the east, the men's smoking room, manager's office and drinking fountain. The promenade has been carpeted and furnished with flower baskets and spacious arm chairs.

Has Large Chandelier.

From the center of the ceiling in the dome hangs the largest chandelier ever

A. H. Blank.
Owner Des Moines Theatre.

Arthur G. Stolte.
Manager Des Moines Theatre.

constructed for any building in this section of the country. It is 18 feet long and over 12 feet wide, weighing over two tons, supported by heavy cable from the iron braces on the roof. This chandelier carries the three-way lighting system which will be used throughout the theatre, colors being red, white and blue. Over 4,100 watts come into play when all lights are on.

The orchestra pit is 18 by 40 feet, and can comfortably seat 25 men. Directly off the pit will be found the sound proof tuning room, where the musicians may tune their instruments without annoying the patrons before coming into the pit. Back of the grill work on the first floor will be found a room which has been given the musicians for a club room.

The organ is one of the largest of the Kimball organs in this section of the state, being built in two sound proof concrete chambers. The echo organ is specially constructed, with the vox humana and chimes.

Has Private Projection Room.

Within the projection room are two projection machines. The switch board which controls the lighting system and from which all effects are worked, is located in this room. The switchboard weighs over two tons.

Directly back of the operating room, leading from the manager's office will be found a small theatre. This room is called the "try-out room" where all pictures are first viewed by the manager and musical directors.

The ventilation system of the Des Moines Theatre is most complete; 60,000 cubic feet of fresh washed air are forced into the theatre every minute by a large fan from the basement of the theatre. The fresh air is taken from the outside of the theatre forty feet above ground, then forced through spraying water and then through the fifteen wall and floor ventilators into the auditorium. There are also nine ceiling ventilators and outside air ducts.

Announce "Bandbox" Release.

W. W. Hodkinson Corporation, distributor of all future productions made by Deitrich-Beck, Inc., announces that "The Bandbox," first of the Louis Joseph Vance series, starring Doris Kenyon, now nearing completion, will be ready for release in the latter part of September, preceded and followed by a heavy advertising and exploitation campaign and by book publisher link-ups.

Supporting Miss Kenyon in "The Bandbox" are the following prominent players: Alexander Gaden, Greta Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Lorraine Harding and William Brotherhood.

Los Angeles Showman Uses Films Without Screenings

FRED H. MILLER, president of the new California Theatre, Los Angeles, has booked without previous screen examination the first four of Metro's thirty-six productions made by Nazimova and Screen Classics, Inc.

The exacting requirements for pictures to be shown to audiences whose daily life is so intertwined with the manufacture of films that only the exceptional elicits enthusiasm, has heretofore caused Mr. Miller to insist upon first seeing pictures before booking them for his theatre.

His contracting for "The Brat," the latest Nazimova picture; for "Please Get Married," the first of the new Viola Dana Screen Classics, Inc., productions; for "Lombardi, Ltd.," in which Bert Lytell is starred; and for the screen version of "Fair and Warmer," with May Allison in the stellar role, may be regarded as convincing evidence of the confidence Mr. Miller places in Metro's "fewer and better" pictures.

Books for One and Two Weeks.

The bookings for these great pictures have been for from one to two weeks apiece, thus justifying the assertions of Maxwell Karger, that pictures will make more money for the exhibitor and producer when they are capable of being exhibited for extended runs.

This action on the part of the president of the California Theatre came shortly before the showing of "The Brat" to a large audience of exhibitors in the Metro branch office in Los Angeles. These showmen, like Mr. Miller, have to please unusually hard audiences.

After seeing this great screen version of Maude Fulton's play, with Nazimova in the stellar role, they are declared to have agreed unanimously that it was the biggest box office attraction the great Russian star has as yet given to the screen. A report of this showing was contained in a telegram from Arthur B. Lamb, manager of Metro's Los Angeles branch.

Upon receiving a telegram of congratulation and good will from Manager Miller, of the California Theatre, W. E. Atkinson, general manager of Metro, said that he was sincerely appreciative of the confidence the California exhibitor has placed in Metro releases; and that Mr. Miller as well as the many other motion picture showmen who were voicing so willingly their enthusiasm over the new "fewer and better" productions, could rest assured that Metro would do everything humanly possible to justify the confidence placed in its productions.

DeHavens Emphasize Teamwork

Throughout the theatrical and screen careers of Mr. and Mrs. Carter De Haven they have depended largely for their success upon their understanding of each other's talents and their willingness to subordinate their individualities to the ensemble work in which they engage.

"In our early dancing acts," said Mrs. De Haven, "we tried to make each movement perfect. As we are of about the same height, we achieved something that had never before been seen on the vaudeville stage, a perfect co-ordination of movement. As we grew in experience and learned something about acting, we followed the same plan; and by never attempting to do things which lay beyond our abilities we never had to strain ourselves to get the response.

"And now on the screen with William Parsons' Capitol Comedies, we follow the same principle."

Mr. and Mrs. Carter De Haven's "Close to Nature," which is released through Goldwyn, is a burlesque on the inconveniences to which vacationists submit at summer hotels.

Left—Looking from the Mezzanine Floor Toward the Stage; and Right—A View from the Stage of the New Des Moines Theatre.

The A. H. Blank Enterprises have in the Des Moines house a picture palace, which for the artistry of its decoration and up-to-dateness of its equipment, is unsurpassed by any in the country.

SIBERIA WELCOMES MOVING PICTURES

Despite Vladivostok Officials Who Turn Off the Water and an Invasion of Chinamen, G. S. Bothwell Is First to Successfully Introduce Film in Russia

By L. B. N. Gnaedinger

A CURIOUS situation in the Siberian moving picture field is brought to light by reports made to the Committee on Public Information and statements made in an interview with the Moving Picture World by G. S. Bothwell, Director of Film Division of this committee. Mr. Bothwell, who has just returned from Siberia, tells of the greatest obstacles being placed in his way by the local government of Vladivostok in his effort to found a plant where American films could have Russian titles inserted and in other ways made suitable for Russian audiences. Yet when these difficulties and others which seemed to be the resultants of official influence had been surmounted, it was found that the Siberian "moujiks," as the members of agricultural class are called, were so earnest in their desire to view American films that they would send deputations on foot from six miles distant in order to have a show given in their village.

American Films Licked.

The opportunities for American moving pictures in Siberia are great, according to Mr. Bothwell. The moujiks' thirst for knowledge is astounding, and their preference for the cheerful American film over the morbid Russian variety they have been used to is very marked.

Mr. Bothwell left New York on August 2, 1918, with ten tons of equipment. He took this paraphernalia to Vancouver, via the Canadian Pacific, on purely a bluff, he says, for he had no customs papers or export license. By a judicious pulling of strings, he arrived in Yokahama on August 28, where he met Ambassador Morris and many Japanese officials.

Had Remarkable Journey.

Of the next stage in his journey, which brought him to Vladivostok, he says:

"We left Japan on the Hozan Maru, second class, and it was hell. If I live to be one hundred years old I will not be able to forgive the Committee on Public Information for this second-class trip on a ninth-class steamship. It was unnecessary, as we could have had first class passage on the Russian Volunteer Line."

Mr. Bothwell's troubles were only beginning. At Vladivostok no assistance was forthcoming from any quarter for the film men, and their work soon resolved into the Vladivostokian pastime of "ins and outs," the idea of the game being for the filmsters to try to enter into a home and for the city authorities to keep them out.

Trouble Continues.

In one case, after ten negotiations for the use of a building to be used as a laboratory had come to nothing, the party put down 1,000 rubles and had the owner of a piece of property sign a comprehensive agreement. So sure were they that their search had ended, that they had pasted on the building officials signs from the American consulate.

"While we were getting the official notice from the American consul, a wealthy resident who lived close by, moved a lot of Chinamen in and took possession," says Mr. Bothwell. "Nevertheless we pasted the official consulate notice on the doors. It was torn down."

Again the Rent Profiteer.

The Americans were refused military aid, and just as the civil authorities seemed to be relenting, they scored another coup by announcing that the house had been rented over the Americans' heads to the Italian forces which were aiding in the occupation of Siberia. It finally ended by the film men having to give in and resume their hunt.

Rent profiteering was met everywhere, since the city was 400 per cent. overpopulated, but an arrangement was finally made with what claimed to be a British company. Operations were commenced in this company's building, mainly with materials purchased from Japan; and although materials were scarce owing to local merchants being nearly all sold out, a film was finished six weeks after space for the laboratory had been obtained. Previously, attempts had been made to manufacture Russian films by the British at Archangel and the Y. M. C. A. and Red Cross at Vladivostok. All had failed.

George S. Bothwell.

Expedients Forced upon Them.

An example of the expedients Mr. Bothwell's staff were forced to use is their having to print titles with a Power's projecting machine inclosed in a light-proof box. About 2,500 feet of titles were made in this way each day.

Found Vladivostok Was Dry.

Although the British consulate had acted as third party in the leasing of their laboratory, the civic government still did all it could to make life as joyless as possible for the film men. Running water and drains are mysterious things in Vladivostok. After the film men installed plumbing at a cost of 25,000 rubles, and although their arrangements complied with local laws, for three weeks the city would not turn on the water. The excuse for this was that the Americans had no water meter, which was natural since such a thing in Vladivostok was at that time almost unknown.

A meter was finally obtained, however, and the laboratory had water. But it was never known when the city would become playful and turn off the supply.

Of the thirty members of the Russian working staff, only one had seen a moving picture film before.

Appreciation Finally Comes.

Mr. Bothwell would give no reason for this antagonism on the part of the officials, although he mentioned that he had heard that a film trust, with headquarters at Moscow, had up till this time practically controlled the Siberian field.

After experiences like this, the manner in which the completed films were received by the general public of Siberia was somewhat startling. It is on the enthusiasm with which the American films were greeted, once they could be made suitable for Russian audiences, that Mr. Bothwell bases his claim that there is the greatest of futures for United States moving pictures in this territory. Persons in authority had told him that the Russians would not care for his films, but apparently they were very much mistaken. For he says:

"We found that business improved 25 per cent. when American productions were used in the picture theatres. We discovered many German propaganda films in Siberia, so much so that many of the moujiks thought the Kaiser was quite a good fellow. But we had no difficulty in replacing these pictures with American-made ones.

Communes Send Deputations.

"When we sent our shows out to the villages, the people would not allow the operators, the lecturer who explained the meaning of the pictures, or the manager to make payment for their board and lodging. These people do all their business by the commune method. A deputation would travel on foot many miles over the snow-covered hills in order to have the apparatus visit them. The equipment, which consisted of a gasoline generator and late model projector, weighing in all 1,000 pounds, they would drag on sleds for miles, in order that a show might be given amid their homes.

"They would send me many telegrams

of thanks, and make numerous inquiries about agriculture and mining machinery. Also, they would want to know how to grow tall corn such as they saw in our American news pictures.

Titles Were a Problem.

"The wording of titles is extremely important if these people are to be met sympathetically; they are inclined to be very critical in that respect. They do not use slang, and in this connection we encountered many knotty problems. For instance, try to explain to a Russian audience in a short snappy title who Jeff Davis, king of the hoboes, is.

"Russian pictures have always been morbid. Our cheerful American pictures were a surprise and a delight to them. Events have changed wonderfully since the revolution, and the moujik has been doing some thinking on his own account the last four years. The people like pictures and go to see them every chance they have. In fact, I don't know any country in the whole world where the people are more sociable or fun-loving. Every place you go they will give you food and drink and sing some of their folk-songs in order to please you—and believe me, they are tuneful.

Opportunity for America.

"There is a wonderful field for American films and apparatus in Siberia as soon as they settle their political troubles. Given an adequate backing, our producers will do a profitable business in that country."

By the time the Vladivostok laboratory was working in full swing, according to Mr. Bothwell, 1,500 reels of film, mostly dramatic, were being circulated in the Siberian theatres. These pictures were rented to the principal exhibitors for the term of two years at the rate of three rubles and twenty-five kopeks per meter. They were sent by courier from town to town and were worked continuously.

In addition, the Russian army schools and civilian schools as well as the Russian Y. M. C. A. were supplied by the Film Division.

Speaking of his Russian laboratory and other workers, Mr. Bothwell reports:

"They all deserve considerable credit. Their intelligence, loyalty and industry will never be forgotten by me. Barring accident, I believe this place (the laboratory) would run itself. And it is well to remember all were inexperienced when we started."

Mr. Bothwell is representing in the United States and Canada the Russian firm of Alexieff Donatello & Co., of Vladivostok, and the Sibzemgor (Cinematagraphic Department) of the central body of Zemstvos of Russia. M. J. Alexieff is a pioneer in the moving picture business in the Far East. He was awarded a diploma and silver medal by the Russian Government, during the tercentenary of the Romanoff dynasty, for his films of Russian fisheries. He is building a large paper factory, the only one in the Far East.

"Topics of the Day" Books for Orpheum by Pathe

ONE of the most important contracts in the history of Pathe, was closed last week when "Topics of the Day," a compilation by the Literary Digest of the brightest and timeliest sayings of the world's newspapers, was booked over by the Orpheum Circuit, the biggest chain of vaudeville theatres in the South and the middle and far West.

Beginning August 17, the first of thirty theatres in the Orpheum chain will begin the exhibition of "Topics of the Day," which are produced by Timely Films, Inc., and by September 21, every house in the circuit will be showing the popular short feature.

Some weeks ago, "Topics of the Day," were booked in every theatre in the B. F. Keith chain in the East, and with the Orpheum Circuit taking the feature, its exhibition will extend across the continent in the biggest vaudeville houses in the country.

Goldwyn Promotes Howard Dietz

Howard Dietz, formerly of Goldwyn's publicity department and more recently assistant advertising manager, has been made manager of Goldwyn's exploitation and service department, a branch of the organization designed to be a right hand to exhibitors and one that promises to assume increasing importance. Mr. Dietz assumed his new duties this week.

During a comparatively brief career with Goldwyn, Mr. Dietz has shown an exceptional aptitude for grasping the problems of the business and for originating ideas. His outline for the work of the exploitation and service department includes a number of innovations which are expected to be of distinct benefit to Goldwyn exhibitors.

Songs for Exploitation on Four F. P.-L. Film Features

TO inaugurate the new booking season of the Famous Players-Lasky Corporation the company has arranged with a firm of music publishers for three special songs, adapted to the exploitation of Paramount-Artcraft pictures. Two of these are named after photoplays released early in the selective booking season, these being those written around "The Miracle Man" and "The Valley of the Giants."

The third musical number is the Paramount-Artcraft march by George W. Beynon, an inspiring number written especially to boost Paramount-Artcraft Week in the theatres throughout the country. This announcement again calls attention of exhibitors to the exploitation possibilities that lie in the published song.

The publicity campaign planned by Famous Players-Lasky in connection with the song, "When A Feller Needs a Friend," which was written around the Paramount-Briggs Comedies, was launched this week with the publication of the song.

TWO NEW "PENSY" THEATRES.

Millvale and Sharpsburg, Pa., are to have new moving picture houses soon. The Western Pennsylvania Amusement Co. announces that work is progressing rapidly on both houses.

The Millvale theatre will have a seating capacity of 700 and will be ready for opening, it is expected, about January 15. The Sharpsburg house will have a capacity of 600 and will likely be finished about February 1.

Both theatres will be modern in every detail of theatre construction. Seeburg organs, made especially for these houses, are now in course of construction.

The Western Pennsylvania Amusement Company now conducts the Avenue Theatre, Fifth avenue, Pittsburgh.

Left—The Cosmopolitan Staff of the Film Printing Laboratory in Vladivostok; Right—Their General Working Room.
The difficulties met and overcome in educating and entertaining Red Russia through American films are told in the accompanying article. The staff at the left was organized by G. S. Bothwell. American pictures were re-titled in Russian in the room at the right.

"From Morgue Artist to Humorist"

Such Might Be Titled Romance of J. R. Bray, Pioneer in Animated Cartoon, Whose Job as Cub Artist Led Him to Morgues for Sketches of the Unidentified

By William J. Reilly

THE candle flickered, gutted smokily and almost went out. The man bent closer to his work. The morgue seemed more ghostly than ever. All around him were figures under their white sheets and even the fingers of shadow from the candle seemed afraid to touch them.

Under the light of the lone candle the man was sketching. His model was the face of one of those figures under the sheets, a figure indicated by the night watchman as "It."

Grim Humor.

The man was J. R. Bray, today the president of Bray Studios, then the cub artist of the Detroit News Tribune, out on his first assignment from the night editor.

His task was the job most abhored by the whole staff—that of sketching an accident case for identification in the following morning's paper.

So it was that J. R. Bray became a humorist. Finding himself night after night in the rear room of some eery morgue in the slums, sketching an eery suicide model under the candle's light, he found that he soon had taken in his allotment of the gloom of life. So he turned to the business of creating smiles, rejuvenating the joy wrinkles of the human face and awakening the hum of humor in the pulse where it had lain dormant.

The cartoons of J. R. Bray brought him to New York in 1902, when he began to contribute to Life, Puck, Judge and the McClure Syndicate. From that time on it was a race with himself, a race to see whether the productive capacity of his pen and mind could be matched by a corresponding output of pictures.

Bray Races Himself.

When J. R. Bray invented the basic processes by which all films of animated cartoons are now made, he started something which had so many angles of application that he has since been engaged in a marathon with that long distance star, Production.

The announcement last week that the Bray Corporation recently increased its capital from $10,000 to $1,500,000 is another triumphant lap in the race. Instead of one reel a week, as formerly, the Bray organization will produce weekly three separate 1,000-feet releases for the Goldwyn program, besides special features from time to time.

Old Colonel Needed More Room.

The Pictograph idea had expanded so rapidly that one reel a week could not take care of the product. Old Colonel Heeza Liar, the original Bray animated cartoon, had taken on so many traveling companions that he needed more Pullman room and more trains per week.

The enlargement of the Bray Studios with its increased capital has permitted Mr. Bray to associate with himself as Vice-President in charge of sales Jamison Handy, formerly general manager of the Keeley-Handy Syndicate and the Chicago Tribune Syndicate. Jam Handy has for some years schemed and promoted entertainment features for a chain of forty-odd metropolitan newspapers, including the Seattle Times, San Francisco Chronicle, Pittsburgh Leader, and the Chicago Herald. His experience will be an important influence in popularizing the Bray educational product effective with the new releases through Goldwyn.

War Started Big Things.

It was the war that proved to Mr. Bray and his associates that there was an immense open field ahead of the animated drawing. On our entry into the war, Mr. Bray, struck by our need of officers and the necessity of sending them into the field as rapidly as possible, hit upon the animated drawing as the great medium of quick instruction.

Accordingly, Mr. Bray went to West Point and made a series of films illustrating, by a combination of actual pictures and animated drawings, the infantry drill of the soldier, squad, company and battalion.

So successful were the pictures that the Government placed them in practically every training camp in the country and instructed the Bray organization to continue its work.

With a thoroughness that surprised even the most optimistic of the Government's engineering experts, Bray Corporation took up the work. Production, although technical and difficult, was carried on at a rapid rate. J. F. Leventhal, head of the Bray technical department, then a lieutenant in the Signal Corps, was placed in charge of the work at Fort Sill, Okla., and with him Max Fleischer, head of the Bray production staff.

Leventhal and Fleischer Succeed.

Working in co-operation with the officers of the School of Fire at Fort Sill, Leventhal and Fleischer, by means of their drawings—translated into pictures at the Bray studios in New York—demonstrated the working of the Lewis and the Browning machine guns, the rifle grenade, the reading of military maps and the difference between the Springfield and the modified Enfield rifles.

The instruction by the Bray methods extended until they showed how a submarine dives, how a depth bomb operates, and how an artillery horse is harnessed.

The Drawing Superior.

Practically all of this instruction was done through the animated drawing alone. The ordinary picture failed when, for instance, it attempted to show that the action of the gases generated by the explosion of the powder charged in the Lewis machine gun was responsible for each successive operation of the piece. In the Bray animated drawings with their cross sections of the weapon and with the action of the gun demonstrated from all angles, an understanding of the Lewis principles was to be had in ten minutes.

So far ahead of any other method of instruction is the animated drawing that the Bray Studios are swamped with industrial orders at all times. The Bray organization has made sales pictures for practically every big concern on the calendar.

Recently its Pictograph demonstra-

J. R. Bray
President of Bray Pictures Corporation whose idea, Cartoon, is ever racing with Production.

Dr. Rowland Rogers
Head of educational department, fast augmenting branch of Bray Corporation.

ting the action of the gas engine woke up the automobile trade to the selling possibilities behind a Bray reel. J. F. Leventhal, recently made a vice-president of the corporation, is responsible for the development of these technical pictures, which he terms Tecknagraphs. Max Fleischer works with him as the head of the production department, and together they will turn out "Industrial Romances" in co-operation with Waldemar Kaempfert, editor of Popular Science Monthly.

Going into the Schools.

It may be seen readily that to carry the instructive picture into the school and university was but a step in the placing of the studio's output. It is possible to give entire courses in any science by means of the Bray Pictograph, and Dr. Rowland Rogers has recently been added to the staff as educational director. Dr. Rogers, nephew of H. H. Rogers, the late Standard Oil magnate, not only will plan the Bray "courses" but will see that the product is placed in the lecture courses of our great educational system.

"The Short Reel Masterpiece," the productive goal of the company, has been reached, according to Mr. Bray. Several novelties will be placed before the public on the screen and in every respect the Goldwyn-Bray Pictographs will be "more and better." One novelty eagerly awaited is the comic cartoon in colors. Another is the first animated tragedy and another the first animated fantasy, both of which show processes so perfected that the figures on the screen appear absolutely lifelike.

Highly Trained Staff.

The Bray Corporation is fortunate in having a staff of highly developed exparts, and through the organization runs a strong spirit of co-operation.

Besides the officials named in the above account, should be mentioned E. Dean Parmelee, head of the technical department; Mrs. Margaret Gove, head of the scenario department; John J. Mehlem, Jr., assistant to the president, and Ben Turbert, director at the studios.

Harry Crandall of Washington Not Worried By Rumors of Producers Buying Theatres

INDIFFERENCE to first run pictures and lack of worry concerning the rumors of producer-owned theatres were expressed by Harry Crandall, owner of three times more houses in Washington than any other exhibitor, to a representative of the Moving Picture World.

"I have never had a first run picture in any of my theatres," he said, "and I am not booking any first runs for 1920. People become tired of seeing the same faces over and over again. Hence, regardless of what other exhibitors are doing, I am booking a varied program. I believe that there is, and is going to be, plenty of good pictures of different makes in the market.

Asked for his opinion concerning the acquiring of theatres by producers, Mr. Crandall said:

"I am not disturbed by all this talk of producers buying theatres. I pay attention to my own business. By September I will begin running all features weekly in my four leading theatres.

"Production has not materially decreased, although producers will have a smaller number of bookings. They cannot secure sufficient outlet for their product if the exhibitors increase the time of their runs and vary their makes of pictures; and I look for fifty per cent. of the exhibitors to increase the length of their runs from three to four days a week. It will be a good thing if the producers show their own pictures in their own theatres. The exhibitors will get away from old faces and will be able to show new ones."

"Reclaimed" Is Pearl White Film.

When Pearl White has completed "Tiger's Cub," the second of the series of eight big pictures which William Fox has planned for her will be awaiting her attention. This second starring vehicle, known for the present as "Reclaimed," was written by Hiram Percy Maxim especially for Pearl White. Special stress is laid on the fact that this big dramatic work was created after the author's protracted personal study of the star's work.

Diana Corporation Will Make Pictures in Japan

LORIMER JOHNSTON has been placed at the head of a new organization which has been incorporated in Los Angeles under the name of Diana. Two of the leading actors of Japan, who are located at the Imperial Theatre, Tokyio, Japan, Sojin Kamiyama and Uraji Yamahawa, arrived in the United States last month to study motion picture production in America. Lorimer Johnston at once placed them under a long term contract and they will be featured in special features. These pictures, while using a large number of American and English actors, will be produced in Japan.

A company of sixteen people under the direction of Lorimer Johnston, who is president and director-general of the Diana, will leave for Japan in September and remain in Japan and China for the taking of six feature pictures. At the head of the American actors in the company is Edward Coxen, who will be co-starred with the Japanese.

The corporation consists of Lorimer Johnston, president and director-general; Crane Wilbur, vice-president; Edward Coxen second vice-president; Judge Lewis R. Works, secretary-treasurer.

Auto Trucks Employed in New Jersey Exploitation

MR. ROSE, who endeared himself to Union Hill, N. J., picture lovers last year during the Jersey street car strike by carrying his patrons to the theatre in motor trucks, used the same vehicles in exploiting the Hodkinson release "Sahara."

For three days prior to the opening of the Pastime and all during the run Mr. Rose had two trucks parading around town, both depicting scenes from the C. Gardner Sullivan story with one of Union Hill's fairest girls, looking not unlike Louise Glaum, playing the star's part of Mignon.

Four days' capacity business was Mr. Rose's reward for his big stunt on "Sahara."

Five Reasons Why Bray Pictographs Have Had a Remarkable Growth and Why They Will Continue to Develop.
Left to right the reasons are: Max Fleischer, production manager, whose "Out of the Ink Well" cartoons have added to his name; Ben Turbert, director at the studios; Mrs. Margaret Gove, scenario head; J. F. Leventhal, "Tecknagraph" artist and vice-president of the corporation; and E. Dean Parmelee, head of the technical department.

Nobody Will "Present" United Artists Productions—Lazarus Seven-Word "Paper" for First Is Revolutionary

THE chap who put the bunk into the film business is being hounded to his lair. His tracks are plain and it will not belong before United Artists' Corporation, through Paul N. Lazarus, publicity and advertising manager, will be announcing that the villain has about as much chance to get away as the fox that has been holed in the annual Thanksgiving chase by the Creek County Hunt Club.

No "Presenting" Whatsoever.

United Artists, in preparing its press and exploitation aids and all its "paper" for the first Doug Fairbanks picture, has taken a number of steps forward, a few of them nothing short of revolutionary.

In the first place, no one is going to "present" the United Artists' releases. The all too familiar line in advertising on the billboard, on the screen, "John Doe Presents—," has gone where the woodbine twineth. The posters on "His Majesty the American" tell no harrowing tale of who directed the picture, who was the head plumber, who the boss carpenter, and who the important personage that manipulated the switchboard for the final fade-out.

Mr. Lazarus figures that when you go into an established ice cream emporium for a plate or so of ice cream it's immaterial to you who drove to pasture the cows that supplied the milk for the ice cream or who turned the crank of the freezer or who drove the delivery truck.

Seven Words on All Posters.

Accordingly, only seven words appear on the United Artists' posters, slides and lobby displays. Those seven words are: "Douglas Fairbanks in 'His Majesty the American'." As Poe had a habit of saying, "Only this and nothing more."

Another departure from the conventional is the fact that United Artists has done away with the plan book. Instead of combining everything between the covers of a book, Mr. Lazarus has made all his press helps and exploitation aids separate. For instance, his press stories, each printed four times, are in a separate booklet and the theatre manager does not have to mangle a plan book to get at his stories for the newspapers.

Similarly, newspaper advertising helps, with suggestions for borders and an explanation of the use of each, are put into a four-page leaflet and the same is done with the posters, program aids, and star cuts for newspaper use.

Posters Sold at Cost.

All these helps are mailed to the exhibitor in a carton which makes you feel more eager to open and explore than the box of food you drew with some girl's name in it at the church fair.

The posters on "His Majesty the American" are out of the ordinary, not only because there are just seven words on each, but because they are made up on a high grade of paper and are simple and artistic.

The price of the posters is the most original thing about them, since they are being sold at absolute cost. One-sheets are listed at 7 cents, three-sheets at 21 cents, six-sheets at 42 cents, and twenty-fours at $1.68. No attempt is being made by United Artists to cash in on posters or lobby display photos.

One of the salient points about the "paper" on "His Majesty the American" is the fact that a danger signal is thrown before exhibitors, warning them not to use the "nightmare incident," mentioned in the publicity material. The incident was eliminated from the picture at the last moment in order to get the production down to length, but the press matter had already been printed.

"Warning" Unusual.

Accordingly, instead of "letting it slide," as many a press agent has done, Mr. Lazarus had a "warning" insert printed which he inclosed in the mailer going to all exhibitors, heading them off from using the nightmare for a lobby display or for advertising.

Everything about the paper for "His Majesty the American" is simple, direct and fundamental. There are no suggestions about hiring green ostriches for a stage setting, and Mr. Lazarus deserves to be thanked by the sorely tried, over "helped" exhibitor.

REILLY.

Augustus Thomas Begins Adaptation of "The Capitol"

AUGUSTUS THOMAS' "The Capitol," a play of political and social Washington, which scored a distinct success for a season on Broadway, has been selected as Leah Baird's next screen starring vehicle by Artco Productions, Inc., for W. W. Hodkinson distribution.

Mr. Thomas is now at work on the screen version, which will be brought up to date and will reveal many angles of the present political situation at Washington. The story, laid in the atmosphere of exclusive American society, teems with sensational episodes. Miss Baird will begin work on the new production after a brief vacation following the completion of "The Volcano," the second in her series of Augustus Thomas-Artco productions.

Arthur F. Beck, head of Artco Productions, Inc., is now engaged in assembling a cast to support Miss Baird, aided by the author, who will also lend his knowledge of dramatic technique to the production of "The Capitol" as he did when "As a Man Thinks" and "The Volcano" were being filmed. George Irving will be in charge of the production.

Bessie Love in "Over the Garden Wall."

One of Vitagraph's fall releases will be Bessie Love in "Over the Garden Wall." The name of the winsome star appears to fit in well with the character of the pictures in which she usually figures. Miss Love portrays Peggy Gordon, a sweet but determined young woman who goes after life with her sleeves rolled up. Allen Forrest plays opposite her as the lover whom she finds on the other side of the garden wall.

This Is "Strictly Confidential," So Just Between You and Me the Prim Damsel in the Center Is Madge Kennedy.
We tell you this because there is such a difference between the girl of the center picture and the girl of the views left and right. They're all Madge in her next Goldwyn, "Strictly Confidential."

Rambles Round Filmtown

With Walter K. Hill

The Rambler,

If You Know the One Word Needed—Shoot!

WE have been commissioned by Jerome Beatty to do something that is hard to do. Jerry is so good at that stuff himself that he seems to think others should be similarly expert. For instance, if Jerry has a word to spell he spells it correctly and lets it go at that. The Underwood (advt.) we use is the rottenest speller in the office, and as a consequence we are forever using synonyms, because we don't know how to spell the word we should properly use. Mr. Beatty writes thusly:

He Works in Brand Name Twice.

"If you want to render some service to the Motion Picture Industry, please dig up a word which means a body of people who are looking at a picture. According to all my training in the University of Kansas, at Lawrence, Kansas, it is wrong to say 'a huge audience saw a Paramount-Artcraft Picture.'

"An audience, I believe, only hears. It is correct, of course, to say, 'a large body of spectators saw a Paramount-Artcraft Picture,' but what word are you going to use to describe spectators in a lump—in other words, to convey the idea of an audience that sees rather than hears?

"I wish you would do something about this."

Approaching the Task in Hand.

We emerge from the musty Funk & Wagnall's with these trophies:

Audience . . . "gathers to listen to something."

"The liberty of the press is our only resource; it will command an **audience** when every **honest** man in the kingdom is excluded."—Junius Letters.

P. S.—Get hepp to the slurring remarks! Nowadays the honesty of a newspaperman is never questioned. Great Captains of THE industry allow men of the press to sit cooling their heels from ½ to ¾ of an hour on the O. P. side of the glass door—so much do they trust in the reporter! The Great Captains know there is nothing to steal in the waiting room except copies of the tradepapers.

P. P. S.—And it makes the Great Captains **think** they are really what they **think** they are.

More Dope from the Big Book.

Congregation . . . "action or process of congregating; the collecting into one mass, body or assembly . . . an assembling of people or things."

"Upon the heath blazed a handful of fagots, whose bright flame danced merrily among a motly congregation of pots and kettles."—Longfellow.

Synonyms include "throng, multitude, assembly, meeting, **collection**"—the last word giving matters a religious turn that should be used when reference is made to films shown on Sunday.

Some inventive person sticks the word "optience" into press copy when referring to attendance upon picture theatres. But it is a fact that the fillum-fans do more than "optic"—they invariably hear music, even though the orchestra may be reduced to the traditional three pieces—piano, stool and cover. (Vintage of 47 B. C.) "Optience" may not, therefore, be considered a very likely candidate in the contest.

Plunging boldly into compliance with Mr. Beatty's request, we offer:

Filmgregation.

What, dear reader, is **your** suggestion?

Here We Have H. T. Snowden With His Quips and Jests.

Ezra Slocum, former owner of the Nickelo Theatre, Bean Blossom, Ind., is back from France suffering from shell-shock.

While singing for a company that was billeted he was greeted with a shower of cowardly eggs.

—x—

ADVERTISING PUT-OVER.

For Helen Holmes Serial: Have a few boys from the railroad shops come to your theatre for the first episode and assemble a locomotive on the stage.

—x—

Poor Earle; He's Finished.

Earle Williams, the finished actor, in a "Rogue Romance" at the Lyda tomorrow. —Daily Independent, Grand Island, Neb.

—x—

Our Own Ever Ready, Time Saving Main Title Replacement Strip.

Complaint having been duly entered by F. P. Lasky, and others, that exhibitors are knifing the many details that pilot photoplays into view, we have arranged this

Standardized Film Introduction:

The Theatre Where You Now Are
Screens the Film You Came to See
With the Star We Promised.
Author—As Advertised.
Director—In the Orchestra.
Cast—Read the Sub-titles.
Now Comes What You Paid to See:

—x—

Lee Kugel Defines Hard Luck.

1.—The actor coming around after the picture is made to get a "still" discovers that the one scene he was in has been cut out.

2.—The actress who has gone in "hock" with all the family plate to provide wardrobe for a five-reeler finds that the backer has been attacked by pecuniae contractus and all is off.

—x—

Joe Lee, in high commendation of a certain publicist, said:

"He's the greatest press agent in the business—if you can only keep him away from the safe."

—x—

Angel, Ohio, should be a good place to get backing for that film venture.

—x—

One film title that has been overlooked by everybody but the pufflicist:

"The Final Analysis."

—x—

This is to prove that when Rose Shulsinger, press agent for Zit's film attractions, goes to Higby's Camp, Big Moose Lake, N. Y., she takes her occupation with her on vacation.

—x—

Paul Gray, who introduced us to H. T. Snowden, our star contrib, has come from the Dayton Theatre (near Chillicothe, Ohio) to help on Wid's Daily, Wid's Weekly, Wid's Year Book, 'n everything.

—x—

The First Lie We've Printed.

Called back to work after only one week of his fortnight's vacation had elapsed, Earl Hudson, the optimist, blythely chortled:

"Half a loaf is better than none."

—x—

Have YOU A Press Department?

Tamar Lane was given the plans of the Selznick Studio to praise at many-columns' length. He listed everything, looked carefully, and found no provision had been made for the press department.

Further inspection of the blue-prints disclosed a space ten feet square between the boiler and the coal bins.

"This must be it," murmured Tamar.

"That's right," said the architect, who had previously gained national fame when he drew elaborate plans for a theatre without providing for any dressing-rooms.

—x—

William H. Hart should know which of his photofeatures would go best in Wagon Wheel Gap, Colo.

—x—

If syrup is used to put the "sweet" in our favorite cigarettes, what kind of "fat" do they put into some others?

—x—

"Our reviews are absolutely uninfluenced by advertising," says a writer in a circus and carnival weekly.

If moving picture reviews are referred to there can be no disputing the claim—when one searches in the same issue for advertising.

—x—

If you Hunt Stromberg you'll find him with Selznick.

—x—

Horace Judge, we are told in trade-paper headlines, "Sees Possible Benefit to Industry in Dispute Now Raging" (among legitimate actors).

One benefit might be that they would buy tickets to the cinemas.

(If they did not ask managers to "recognize the profession.")

—x—

When Nat Bregstein, Moving Picture World's subscription scout, asked an Ohio exhibitor his opinion on open booking, the Buckeye answered:

"I never close this place. I run it summer and winter."

—x—

Unless changed again by the film-titlers, Elsie Janis, after being "Everybody's Sweetheart" (at great advertising expense) should delight in the less promiscuous caption, "A Regular Girl."

—x—

Fame Is Indeed Fleeting.

Dante Alighieri was in town last week, running around trying to get an interview with producers. He never got behind a single glass door.

As a consequence, Mr. Alighieri has decided to form his own company to give his "Inferno" an adequate production.

—x—

It would be well in boasting of "Broadway runs" to specify in the advertising whether Broadway, N. J., Mo., N. C., Ohio, Pa. or Va. is referred to.

—x—

Striking a note of triumph:

Authors Gain Respect of Press.—Morning Telegraph Headline.

—x—

When Dorothy Haver, one of the Mack Sennett Bathing Beauties, entered her dressing room at Moss' Broadway Theatre "strike night" she discovered she had left her pocketbook in her limousine.

She had to telephone home and have her chauffeur bring it to her quickly.

The purse contained her stage costume.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, August 30, 1919

San Francisco May Get Studios

AFTER many attempts it now looks as though San Francisco is to have a motion picture studio. Our correspondent at the Bay City sends word that twelve independent producers will send companies there as soon as facilities are provided for them and that some even have arranged to work with temporary plants.

Marshall Neilan is quoted as saying he will be producing pictures in San Francisco within two months and that if a studio is built he will take it on a long lease. Otherwise he will build a structure that will accommodate seven or eight companies. The young producer is also quoted as saying there are many independent companies in Los Angeles who will move north as soon as their leases expire.

How these statements will be received in Los Angeles is not difficult to imagine. For years the residents of the Southern California city have rested secure in the conviction that no other place possibly could attract from their community the picture companies already situated there.

At various times municipal action has indicated a disinclination to aid picture companies, a disposition to handicap them. Recently there has been a diminution in the number and frequency of these "pin pricks." There has been evidence of a recognition of what the motion picture studio has done in the way of boosting a community that dearly loves to be boosted, loves that sort of thing in a way no eastern municipality comprehends. Very likely the threatened "trek" northward on the part of some of those who fill the lots with high and low priced actors will further stimulate the Los Angeles authorities to ameliorate any existing irritation.

You Can't Beat a Yankee

LEAVE it to the Yankees for getting out of a hole digged by striking railroad men. The Boston exchangemen were told train service would be crippled. All right, they said, we'll do the next best thing, but the shows will go out, and as usual. And the shows did go out—by automobile truck or trucks rather, twenty of them. The exhibitors got their programs. It cost a good bit more money for transportation charges, and these the exchangemen fathered, but it was a good investment.

Keep the Screen Out of It

FEARS are expressed in the picture industry that the screen will be drawn into the battle raging between the Producing Managers' Association and the Actors' Equity Association. Perhaps it will. But it won't if the spokesmen for the motion picture stick to their own side of the fence, the motion picture side; in other words, if they remain independent.

The president of the international operators' organization is quoted as saying that the members of his body do not anticipate taking any action involving the motion picture theatres unless it shall be precipitated by motion picture interests. That is fair enough.

Let the motion picture interests meet the operators on this common ground—and keep out of other men's squabbles. We have reason to believe they will do this most necessary thing.

The Squirrel Proved It Genuine

IN their efforts to modernize Indians in Northern Ontario, representatives of the Ontario Government have invited the red men for the first time to look upon the motion picture. As a starter Chaplin comedies were tried. "Shanghaied" was greeted with "spontaneous appreciation," although there was marked timidity at the beginning of the showing. Shouts of genuine approval followed the flash of a red squirrel. Pictures of the animals in the New York Zoo delighted them. After all, the red man and the white man are not so far apart when it comes to screen matters.

Self-Explanatory

THIS publication hereafter will accept neither advertising nor publicity concerning any picture dealing with venereal disease or sex hygiene which is intended for commercial exploitation in the theatres of the United States before mixed audiences in the manner of dramatic productions.

We believe that such pictures may well be exhibited, for the good of the community, at certain times

in certain places and under certain auspices. But the place for them is not the motion picture theatre, the time is not the accepted hour for theatrical entertainment, and the proper auspices are not those of the exhibitor of the industry. The responsibility for showing such pictures in a beneficial manner belongs exclusively to medical or public authorities.

All this has been fully proved by the damage the motion picture industry has sustained in its reputation before the public, as a direct result of the public exhibition of such pictures in motion picture theatres.

As a representative trade journal of the motion picture industry we decline any longer to give countenance to the presence of these productions in the business.

"Deliverance" an Unusual Picture

AN unusual picture is "Deliverance," the story of the education of Helen Keller, born deaf, blind and dumb. No longer is she dumb, but she would have been heard by millions even if she never had mastered the art of speech. This remarkable woman, easily the greatest of her century—many will say the greatest of any century—possesses a distinctive literary style, one that stands out from the mass or from the few. We see examples of that style in some of the sub-titles, and every one of them is worth rereading and study.

Too much cannot be said in praise of the message to humanity which "Deliverance" gives to the world. Familiarity with Helen Keller's marvelous life story through the printed page only enhances the inspirational force of the lesson shown on the screen. This is the message as told in this wonderful woman's own words:

"If I, Helen Keller, could overcome the greatest obstacle that ever challenged a human being—lack of sight, speech and hearing—and go through college, master science and literature, learn seven languages, and even conquer speech, although never having heard a word uttered or knowing what sounds mean, why can't you, who have all your faculties, overcome the lesser obstacles that confront you?" The impressive manner in which "Deliverance" drives this message home is a signal triumph for the screen.

As to the dramatic quality of the picture we well may leave that angle within the province of the reviewer. Nevertheless the writer, speaking from the viewpoint of the picturegoer and personally, feels that rarely has any screen subject so deeply stirred him as did "Deliverance." The grip was particularly tight during the first of the three sections into which the picture is divided, that portraying the beginning, the first reaching out for the education that in its development was to be the wonder of the world. It is not an easy matter to stop talking or writing on this subject, once fairly started, but it is a picture every exhibitor should see.

Comedymaking Is Not Easy

HENRY LEHRMAN says that to the superficial observer the creation of film comedy appears to constitute the easiest branch of production endeavor. The producer points out that this division of screen activity is the most serious business in the film world. Which statement calls to mind a remark of the late John Bunny, who said the identical thing in very much the same words. Mr. Lehrman points out that it is probably true more thought, labor and painstaking care are lavished on a two-reel comedy than on the average dramatic feature of more than twice its length; that always it is something new, and always it must be either funny or thrilling.

Speaking from experience, Mr. Lehrman says all wild animals, be they flies or lions, are more temperamental than the most intractable star, and that this fact only adds to the woes of the man whose business it is to be funny. But read for yourself Mr. Lehrman's talk on comedy-making. It's worthwhile.

Do People Get Tired of "Faces"?

HARRY CRANDALL, owner of many theatres in the capital city, remarks that he does not believe in showing the same faces over and over again in the same theatre, that people get tired of them, and hence he is booking a varied program. Every theatre manager knows best his own patrons, but we are skeptical as to picturegoers getting tired of the "same faces." Of course, if these faces are those of "ornery" players it well may be that patrons don't care for the appearance of those who bear them. But if they belong to good players, of those accustomed to being cast in good stories, there is no reason why they should be responsible for fatigue on the part of anyone. The earliest exhibitor successes were founded on the showing of screen favorites, unidentified by name in many instances. The stories were short, the companies were few, but the crowd went to see the pictures—many persons going six and seven nights a week.

Mr. Crandall is undisturbed by talk of exhibitors buying theatres. He says he will continue to pay attention to his own business regardless of it. The Washington exhibitor says he looks for fully a half of those picture showmen now running three or four days a week to increase to seven days.

WE have had an advance peek at "The Hoodlum." If you-all who saw "Daddy Long Legs" thought Mary Pickford had in that subject reached her top notch you may find in store a pleasant surprise.

Daylight Saving Is Repealed

THE House of Representatives and the Senate have passed the Daylight Saving Repeal bill over the veto of President Wilson. The action is a tribute to the power of organization, a demonstration of what may be accomplished by co-ordination of forces. A part of these forces were the exhibitors of the United States, who found the change in the clock in the summer a serious handicap in the successful conduct of their business.

The exhibitors will be happy over the outcome of the efforts to have the measure repealed. It will help them and please those of their patrons who prefer to see the "first show" rather than wait until later. In fact, the opportunity to get out of picture theatres earlier than has been possible under the operation of the daylight saving law will be one reason why many will look with less antagonism on the action of the House and Senate. There can be no question that aside from the amusement and agricultural interests the measure that ceases to operate this year was one of the most popular that has come from the hands of Congress. For that reason alone its upsetting constitutes an achievement.

Keeping in Personal Touch

By Sam Spedon

S. E. FRIED, former New Jersey manager of Universal, is now sales representative in Long Island territory of Exhibitors Mutual. He says he has signed up the E-M output with the Kings County Exhibitors' League for the year. The theatres in his territory play eighty per cent. of the E-M pictures.

* * *

Friedman & Gross, of Brooklyn, N. Y., have taken over the Grand Theatre from the Ridge Corporation, the former owners.

* * *

Joan Cally, formerly a teacher in the National Cathedral School, Washington, and head of the department of economics and political science at the Dennison College, Granville, Ohio, is now booking economic, educational and specially selected pictures for colleges, schools and other institutions where such pictures are in demand.

Miss Cally is not connected with any distributing company. She is booking independently and placing the rentals where such subjects selected are available. She is a staunch believer in the work she has undertaken and confident she will build up a strong clientele, who will depend upon her judgment and fitness for making the proper selections.

* * *

E. Auger, general exchange manager of the Vitagraph, leaves for the South this week. He will visit Atlanta and other Southern exchange points.

* * *

J. Haas, the well-known Seattle exhibitor, is in New York taking a survey of general conditions in the film center and visiting different theatres in contemplation of opening a house in this locality.

* * *

E. K. Lincoln will be featured in a new production to be portrayed at the old Mirror studio at Glendale, L. I. He will start work on it about September 1.

* * *

Charles Carroll, formerly manager of the Strand Theatre, Jersey City, has accepted a position in the auditing department of the Exhibitors Mutual Distributing Corporation.

* * *

Rapf & Ruben Co., of Brooklyn, has taken over another theatre. They now control the Montauk, Plaza and Park in the Bath Beach section of Brooklyn.

* * *

W. R. Sheehan, general manager of Fox, made a trip to Buffalo and Washington the early part of this week. There are some weighty campaign matter on foot with the Fox interests in these cities which demanded Mr. Sheehan's personal attention.

* * *

"Silent" Bill Haddock is connected with the Community Film Co., New York, making plans for the production of some special subjects.

* * *

Van Dyke Brooke, formerly director with the Vitagraph, is playing a part in a feature in which Louise Huff is the lead, at the old Mirror studio at Glendale, L. I. Mr. Brooke retired from pictures about two years ago, directing entailing too much of a demand upon his energies. But time hung so heavily on his hands he decided to accept a part in the Blackton picture, "Sunshine and Shadow," and afterwards was engaged for the Huff feature.

* * *

F. C. Quimby, director of Pathe exchanges, has just returned from a six-weeks' tour on the Coast. He is up to his ears in work and refused to be interviewed.

* * *

A. S. Bailey, who started with the Independent Film Co., afterwards with General Film, Alco and Metro, is now the Pathe branch manager at Salt Lake City. He is well known in the Western territory, where he has always been engaged.

* * *

The exhibitors of the Maritime Provinces of Canada will hold their annual convention at St. Johns, N. B., either September 15 or 19. There is an unusual amount of interest manifested in this convention on account of the many drastic laws enacted by the Canadian Government that challenge the attention of the exhibitors.

* * *

Secretary to the Mayor of Chicago says: "The attitude of the city councils is rather favorable to the elimination of the tax on motion pictures."

* * *

L. E. Ouimet, of Montreal, was in New York early part of this week. He said: "Most of the houses in Montreal have increased their prices of admission. The larger houses, like Loew's and Imperial, have made an increase of ten cents on previous prices and the smaller houses have made an increase of five cents on previous prices."

Business is booming, too. Mr. Ouimet produces the British Canadian Pathe News Weekly and says he is making a scoop of the Prince of Wales' visit to Canada. He is following the Prince's itinerary right along the line.

* * *

Walter Golding, manager of the Imperial at St. John, N. B., was appointed by the city authority and Provincial Government of New Brunswick as "charge de affairs" of the reception committee to welcome the Prince of Wales on his arrival in Canada. The motion picture industry should feel proud of the honor conferred upon Mr. Golding.

* * *

Jack Casey, who twelve years ago left the Hearst papers to go to Paris, and while there fought in the Foreign Legion, is now engaged in the Pathe art department in New York.

* * *

"Chuck" Reisner, the song writer, author of "Good-bye Broadway, Hello France," and well known in local film circles, is again associated with the Charlie Chaplin production staff on the Coast.

* * *

Manager Gardiner, of the Alhambra Theatre, Toledo, Ohio, is in New York. He is planning the building of another house in Toledo, and while here he is studying the construction of theatres in this section to get an angle on their general arrangement and equipment.

* * *

Fred G. Sliter, branch manager of the Exhibitors Mutual at Pittsburgh, is visiting New York. Before returning to the Steel City he will visit at Schenectady, N. Y.

* * *

The Janic Theatre, Flushing, L. I., has been sold by Mr. Christmas to Mr. Paley.

* * *

E. R. Champion, branch manager of the Pathe Washington exchange, was recently approached by two negroes on the street in the Capital, who asked if he wanted to see "Shorty"—which is another way of asking if he would like a drink of bootleg whiskey. Mr. Champion replied in the negative, whereupon one of them drew a revolver and shot off the end of the third finger of Mr. Champion's hand. If he had seen "Shorty" he would have been minus fifty cents, while now he is a finger short.

* * *

Mr. Ullman has started to break ground at Jamaica, L. I., to build a new theatre seating twenty-five hundred.

* * *

While at Washington last week I met J. P. Morgan, general manager of the Crandall theatres. He was just starting his rounds to make his collections of the day's receipts for the several houses. When we saw him later alighting from his Rolls-Royce with the bags of coin he sure did resemble his distinguished namesake.

* * *

At the corner of Ninth and F streets, Washington, I stepped into the Metropolitan Theatre and there met the genial and capable young manager, Johnny Fayette, another trusted employe of the Crandall interests. He conducted me through the theatre, which was attired in summer draperies and coverings. It did look cool and inviting, and with its Typhoon fan system it was twenty degrees cooler than it was in the open. I hated to leave the theatre and hated to leave Johnny. He certainly made it pleasant for me.

* * *

L. M. Daly, who for several years was branch manager at Washington for the Metro, is now engaged in the gas and oil industry as treasurer of the Langley Oil & Gas Co., He says: "In 1917 this company struck its first gas well in Pennsylvania and is now drilling a second. The company has purchased and is now drilling its first oil well in Texas."

* * *

Frank B. Rogers, branch manager for Pathe in Chicago, is in New York this week.

* * *

William Farnum, who will produce "If I Were King" for Fox, is taking a brief vacation at his summer home at Bar Harbor before starting the picture, which will be made here in the East.

* * *

Gilson Willetts, manager of the Pathe scenario department, is on his way from Los Angeles, where he has been engaged writing the scenario for Ruth Roland's next serial.

Pittsburgh's Blackstone Theatre Embodies Extremely Modern Ideas

THE New Blackstone Theatre, the latest contribution to the list of Pittsburgh's modern theatres, created a very considerable amount of comment among the theatre-going public of the city when it opened its doors with "A Little Brother of the Rich," August 7. Isaac Guckenheimer, proprietor, is one of the veteran exhibitors of the Steel City. In presenting the new theatre to the public he was actuated through the purpose of making the theatre one with a distinctive style and, according to the general opinion here, he has succeeded admirably. It is a faultless structure, its color schemes are exceedingly pleasing and reposeful to the eye, while the ventilation could not be improved upon, a new process of exhausting the air having been installed. This feature has particularly impressed the audiences that have been present in the theatre.

The entrance lobby of the Blackstone is one of the most symmetrical in proportion and unique in design that could grace the entrance of a theatre. It is certainly an achievement in that line. Mr. Guckenheimer wished to reflect the beauty of the interior by an exterior that would strike the eye with its color and at the same time be in harmony with the interior arrangements of the theatre. One of the unusual features is the combination of the dome ceiling and marquee and the tile floor which continues out to the curb. The lobby is designed along French lines, eliptical in form, and decorated in two tones of brown and gold, which is a replica of the interior color scheme.

Good Safety Appliances.

The auditorium of the new theatre is designed in the Adams style which, because of its detail, lends itself easily to delicate color combinations. The entire floor of the auditorium is of tile, with marbleized wainscoated walls, the general decorations being in old rose, ivory and gold, surmounted near the ceiling with a night sky and landscape.

The lighting scheme affords splendid lighting throughout without glare of interference with the showing of the picture. Particular attention has been paid to the acoustics, which will bring out to the full the beautiful tonal quality of the magnificent Hilgren-Lane organ, presided over by the well-known organist, Prof. E. G. Klapshake.

The new theatre possesses the acme of safety, there being eight exits, more than apply to many theatres seating over two thousand persons. Audiences enter and are discharged through these exits on a level with the sidewalk on both Fifth and Oliver avenues. The extension from Pittsburgh's busiest thoroughfare to Oliver avenue is of value in the functioning the scientific ventilating system which has been installed, which makes unnecessary the use of fans or the opening of doors, for the air is changed every 45 seconds.

The air for the theatre is obtained from a point above the building, so that the dust of the streets is eliminated. The seats could not be more comfort-width, beautifully upholstered in brown leather, with carved backs. The aisles are the widest in the city and the seats so staggered as to afford an unobstructed view of the screen throughout house.

It was the aim of Mr. Guckenheimer and his architect, W. E. Snaman, to able. They are all of more than usual make the new Blackstone the most sanitary theatre possible to construct. The entire floor of the auditorium is of vitrious tile with marble base on all the walls, so arranged that the auditorium can be cleaned out with a hose every night, thereby preventing the collection of all dust and germs. The seats are in the center of the auditorium, with the aisles next the walls, to further promote cleanliness. Ultra-modern retiring rooms are at the disposal of patrons. The comfort and enjoyment of the patrons have been kept in mind at all times.

Isaac Guckenheimer.
Owner New Blackstone Theatre, Pittsburgh.

"The Battler," "His Father's Wife," and "The Oakdale Affair" on World Program

THE World Pictures program for the month of September includes five releases in which June Elvidge, Evelyn Greeley, Early Metcalfe, Virginia Hammond, Arthur Ashley and Dorothy Green are cast for the stellar roles.

Beginning September 1, the World offers "The Battler," a five-reel picture in which Earl Metcalfe and Virginia Hammond are seen to advantage. Supporting these players are Harry C. Brown, known to the legitimate stage as a creator of interesting roles in many Broadway successes, Edwin Dennison, Frank Hageny, Irving Brooks, Florence Malone, last seen in New York in "The Masquerader," Al H. Stewart and others. The story was an original one by Frank Halsey. The continuity was created by Harry O. Hoyt. Frank Reicher directed the production.

"His Father's Wife" Completed.

The next release is scheduled for September 8 with "His Father's Wife," in which June Elvidge is the star. Sam Hardy, late with Charles Dillingham's production of "The Canary," is featured. Mr. Hardy has appeared in pictures some years ago; his most notable screen appearance was made in "Judy Forgot." Miss Elvidge is supported by W. T. Carleton, Virginia Valli, Ann Eggleston, who was in the original production of "Old Lady 31," David Davies, remembered for his performance in support of William Gillette in the original production of "Sherlock Holmes"; Marion Barney and other players of screen reputation. Frank Crane directed "His Father's Wife," which was written by Helen Christine Hoerle. The continuity is the work of Phil Lonergan.

On September 15 Arthur Ashley and Dorothy Green will be seen in the third of their series of pictures for World Film in "Forest Rivals," a tale of the Canadian woods. Harry Hoyt directed the picture. Jack Drumier, Kempton Greene, Clay Clement, Frank Montgomery, are the best known of the supporting cast.

Apfel Produces "Oakdale Affair."

September 22 marks the presentation of an Apfel production in which Evelyn Greeley is the star, which bears the title of "The Oakdale Affair." This story was written by Edgar Rice Burroughs, who is remembered as the author of "Tarzan of the Apes." This production is one of the most pretentious that World Pictures has made in the last two years. Miss Greeley was supported by a cast which included Reginald Denny, Maude Turner Gordon, Ben Johnson, Corinne Uzzell, Charles Mackay, Eric Dalton, Albert Hart and two score more.

Virginia Hammond makes her second appearance on the World Program in September when on September 29 she will be seen in "Miss Crusoe," an original story by Roy S. Sensabaugh, with a continuity contrived by J. Clarkson Miller. Frank Crane is the director. The cast includes Rod La Rocque, a screen actor who has earned his popularity by good work in supporting the best known stars of the screen. Others in the cast are Nora Cecil, Albert Hart, W. R. Randall, Irving Brooks and Edward Sturgis.

During the month Kinograms will offer on its De Luxe News Reel eight releases. Prizma will also be represented by several wonderful natural color subjects.

Chinatown Locale in Beck Serial.

Frankie Mann, the star of Arthur F. Beck's fifteen episode serial, "The Isle of Jewels," has just been introduced to Chinatown. Several scenes of the episode now being filmed call for a Chinese locale and the entire company spent several days in that sector of New York's foreign quarter.

The Book of Numbers
—12,200—
Page 1377.

Henry Lehrman Talks Pointedly About Business of Comedy Making

HENRY LEHRMAN, producer of the forthcoming Henry Lehrman Comedies for the First National Exhibitors' Circuit, and for many years one of the foremost creators in the field of motion picture comedy, gives in an interview this week an interesting exposition of the changing tendencies of film humor, and the difficulties which confront those whose task is to make two laughs flourish where only a smile grew before. Mr. Lehrman's unconventional originality in supervising the Henry Lehrman Sunshine Comedies within the past two years has undoubtedly been a considerable factor in the progress which has been made.

"To the superficial observer," says Mr. Lehrman, "the creation of film comedy appears to constitute the easiest branch of production endeavor. The novice in scenario writing almost invariably begins by dashing off a succession of comedies, leaving the more serious stories for treatment after he shall have acquired a certain facility of expression in the language of the screen, and a more accurate knowledge of the so-called mechanics of the art. The comedy director is often looked upon as having failed to reach the pinnacle of artistic accomplishment occupied by his brethren of the drama, and the idea persists that 'anyone can make comedies.'

Comedy Production Serious Business.

"Nothing could be further from the actual facts. The production of comedies is the most serious business in the film world—even as it is the most interesting—and involves the exercise of the utmost in resourcefulness and ingenuity. It is probably true that more thought, more labor and more painstaking care are lavished on a two-reel comedy than on the average dramatic feature of more than twice its length. Indeed, in the case of Lehrman Comedies, this comparison applies as well to the time consumed in production, since my pictures of two-reel length require an average of ten weeks each for filming.

"To these facts can be attributed much of the progress made in film comedy during the past two years—an advance which has far exceeded that made in the dramatic field within the same period, and has wrought a complete change in the standards of humorous productions. While producers of film drama have given scant evidence of progressive thought, pictured comedy has shown a constantly changing improvement of method and execution.

Eggs and Pies Are Obsolete.

"The forcible contact of the common chicken-egg with the human visage is now in distinctly bad odor, whatever the age of the egg. The custard pie as a weapon of defense is more than apt to prove offensive. No longer can the kick in comedies be registered entirely with the feet.

"New lines of 'business' or action must be constantly devised, new 'gags' introduced, new situations contrived; always it must be something new—and always it must be either funny or breathlessly thrilling. In these days of the sophisticated audience it is not sufficient to do the unexpected. The film fan is constantly expecting the unexpected, and it becomes necessary to cap the unexpected action with some further bit of humorous by-play to induce a laugh.

"And a film comedy is not simply a motion picture with some laughs in it. A successful comedy must be a constant succession of laughs, resulting either from purely humorous action or speech on the part of the performers; from the prompting of humorous thought on the part of the audience; or from the depiction of thrilling situation or action which culminates so disastrously or so miraculously that the spectator must laugh from the very force of pent-up emotion.

When Laugh Follows Laugh.

"There must be a continuously ascending degree of the ludicrous, and never a lag in the tempo of the action, once the place is established. It is difficult enough to wring a laugh from an audience, but to pile laugh on laugh, and to keep it up for forty minutes, requires not only a thorough understanding of the possibilities of pictured action and the ingenious application of such knowledge, but unlimited patience and hard work. I once spent more than three weeks in securing a few short close-ups of a pair of flies in the bowl of a spoon, and considered myself fortunate in finally obtaining just the action I desired.

Henry Lehrman.

"All wild animals, be they flies or lions, are more temperamental than the most intractable star, and this fact only adds to the woes of the man whose business it is to be funny. The constant demand for thrills has made the production of comedies the most dangerous branch of film work, and has necessitated the tedious repetition of hazardous 'stunts' in an effort to secure a few seconds of satisfactory action on the screen.

"Since the province of the motion picture is to amuse and entertain, the comedy must be accorded a high position in the film world. Many a theatre owner has seen a good comedy bolster up a weak feature and literally 'save the show.' And I am starting production on the new Lehrman Comedies on the basis that the possibilities of future development are unlimited, and that future years will see a motion picture judged not upon its length, but on the quality of the entertainment which it offers."

Lake George Gets Thrill As Nat Misses a 1-Inch "Putt"

THIS is a tale of stunts, thrills and breathless adventure by the placid shores of Lake George—at Hague, to be exact, where Nat G. Rothstein is vacationing. Nat dropped his tools in Universal's advertising department a few days ago, and dashed north in his Ford-Royce, crashing on all 24 cylinders.

He gave a look over his left shoulder as he was passing Lake George and suddenly decided to halt. "Here's where I give 'em a thrill," said Nat. And from the grain-bag under the seat he pulled his golfing togs. He hid behind a bush while adjusting his plaid cap, shin guards and green-and-red knickers—and then emerged.

The fish in the lake stood still or backed water and forgot to breathe. Thousands of the war-wealthy gathered around as Nathaniel swung his bat above his classic bean. When the gallery was at petrified attention, Nat let fly with all the venom Joe Martin puts into his hatred of actors—and muffed a one inch "putt" with the longest stick he had in the rack.

They led Nat to the best place to fish, showed him where he might dive into the lake without hitting any broken bottles, taught him the high jumps in tennis, introduced him to ping-pong—and let him drive his own motor-truck as far as he could climb into Vermont. But they kept him off the golf green because he obstructed traffic.

When everything in his regular line at Universal gets all gummed up because he is not there to gently stroke the works and coo to the printers and engravers—then will Nat return from vacation and tell a different story.

But the foregoing represents the facts.

Dexter Coming in "The Prince Chap."

Elliott Dexter's first starring vehicle under the Paramount-Artcraft trademark will be "The Prince Chap," the celebrated play by Edward Peple, which was produced some years ago in New York, and has been extremely popular on the road and in stock ever since. Mr. Dexter is now on the rapid road to recovery from his recent breakdown, and will probably start work on this picture around the first of October.

Chinese Manager Dislikes Chaplin; Charles Crowded Houses Too Much

F. J. RENAUD, of the Washington Theatre, Dallas, has a hobby for letter writing. He writes letters to folk in the moving picture business in all parts of the world and receives many quaintly worded letters for his pains.

One of the latest epistles received by Renaud was from L. Chang, moving picture exhibitor at Melang, Dutch East Indies. He says he runs the only show exhibiting American pictures in the state. His vocabulary is a little limited, but he gives a good idea of business conditions.

"We don't like you Americans. Your ticket plan is wrong. When a Chinese buys something he like to see it. So our tickets are made out of wood eleven inches long and four inches wide."

Chang says he does not run Chaplin films any more. "Too many people come to see," he writes. "They trashed up my place with many dirtyness."

In Chile, Renaud's correspondent writes that the natives for some unknown reason took a dislike to posters of Mary Pickford, which he pasted over the town of Valparaiso. They threw mud and stones at the pictures, he says.

From Ladysmith, South Africa, a Boer exhibitor writes to ask if the Washington Theatre in Dallas is still owned by George Washington.

In Sotteville-la-Rouen, France, a picture showman asks Mr. Renaud to make him a good picture of the Statue of Liberty, which he supposes is within walking distance of Texas.

Renaud has sixty-two correspondents located in many different corners of the world. He replies to their letters and is constantly enlarging his chain of foreign friends.

CHINESE PREFER AMERICAN PICTURES

Aversion to Scenes of Their Own Environment Combines with Liking for the United States

IT is up to America to supply the picture demands of the Orient. American-made pictures have all the elements which appeal to the Oriental mind, action, locale, dramatic situations, and indirectly, educational value," declared Warren Heath, formerly representative of the Chinese-American Company, when questioned regarding the picture status in the Far East by a representative of Robertson-Cole.

Mr. Heath is well qualified to speak on the subject, having lived more than a year in China and Japan. Business took him to Pekin, Kiau Chau, Shanghai and other principal cities and brought him into close touch with native business men and industries.

"The native element demands action and high dramatic values. Melodrama particularly appeals to them. Westerns such as some of the recent William Desmond, Robertson-Cole features are also marked popular. In fact, the more trouble the hero or heroine gets into, the more pleased is the audience. This naturally leads to a consistent demand for heavy dramas and good fast comedy-dramas.

Chinese Like Amusement.

"Americans look upon the Chinese as a stolid, serious-minded race; they are just the opposite. True, they do not openly express their emotions. However, it is hard to find a race that loves amusement more than the Chinese. They will go to almost any lengths for it.

"Shanghai supports two amusement parks, 'The New World' and 'The Old World.' Both of them contain motion picture theatres, open air with a large screen and rows of wooden benches on which the natives swarm, and brick buildings furnished after the manner of the old Bowery five-cent houses. Sometimes a violin and piano furnish music and at other times native talent answers the demand. These theatres, the scenic railways and other amusements, patterned after our own Coney Island, are always packed. By packed, I don't mean after the American style, for five Chinamen will crowd themselves into a space that one American would consider uncomfortable.

Movies Have Educational Value.

"Aside from the amusement viewpoint, motion pictures are among the most beneficial of Occidental inventions that have been introduced into China. When you stop to consider that not a quarter of the population can even read their own names, it will naturally be asked, 'How can they understand pictures?' Not all of them can, but they are gradually learning, and those who cannot are at least becoming imbued with a knowledge of customs and ideals of countries other than their own. In this way the motion picture is unconsciously broadening the scope of native vision and so has become one of the greatest educational factors in modern China.

Foreign Locales Liked.

"Pictures with Chinese locales do not interest the people. They want to see pictures laid in other countries and the more picturesque and beautiful the settings the better they like them. In this way they are educating themselves.

"I believe that the Robertson-Cole policy of varying the locale of its productions will not only do more to insure their popularity, but they will have an educational value which the producer probably never even considered.

"The demise of a Chinese producing company which was recently formed may be attributed almost exclusively to the fact that the public did not wish to see the things with which they were familiar. This has naturally led to almost complete control of the motion picture industry by foreigners and the natural friendship and liking of the Chinese for Americans has in no small measure contributed to the firm foothold that the American film industry has secured in China.

Native Theatres Improving.

"Native theatres are found in all the large cities. Many of them are built of brick and contain wooden seats. These are gradually taking the place of the old stockade or open air house, built of bamboo and without seats, the audience sitting on the earthen floor. In the smaller communities the old type of theatre is very much in evidence and more of them are being built. They at least serve their purpose in gradually introducing western civilization into the provinces.

"Virile men stars and the beautiful women have a certain appeal to the natives. They all like men who get into a good scrap and fight their way out, such as Warner, Desmond and Stone."

Telling the Pathe Rooster About It.
Ruth Roland tells Bird Chanticleer all about "The Adventures of Ruth," her own serial for the Pathe program.

"Nobody Home" Is Dorothy Gish's Latest

Dorothy Gish's next Paramount picture, "Nobody Home," will be released August 24. The story is an original one by Lois Zellner, a prominent scenarist. In this, Miss Gish plays the role of Frances Wadsworth, a young girl who believes implicitly in the influence and the meaning of all of the well-known signs and superstitions, such as black cats, walking under a ladder, looking at the moon under the clouds, etc. The picture was directed by Elmer Clifton.

Ralph Graves, Vivian Montrose, Raymond Cannon, George Fawcett, Rodolph Valentino, Vera McGinnis, Emily Chichester, Norman McNeil, Porter Strong and Kate V. Toneray completed the supporting cast.

Beck Buys "The Capitol."

Arthur F. Beck, president of Artco Productions, Inc., announces the purchase of the Broadway success, "The Capitol," by Augustus Thomas, as the starring vehicle for Leah Baird.

Here Are Ten More Theatres to Cost $2,460,000

HERE are ten more theatres announced since our last issue, each one to cost $100,000 or over, and representing an aggregate investment of $2,460,000. Not as much as last week, but enough to show that there is no diminution of confidence in the future of the motion picture as a form of popular entertainment.

Pine Bluff, Ark.—Saenger Amusement Company, of New Orleans, has plans for theatre to cost $160,000.

Robinson, Ill.—Robinson Theatre Company has been incorporated with $150,000 capital, to erect moving picture theatre at corner of Main and Madison streets.

Cumberland, Md.—Cumberland Amusement Company has been incorporated with $250,000 capital for the purpose of erecting theatre at the intersection of Pershing Avenue and Liberty Street.

Brooklyn—Levy Brothers, 189 Montague street will erect theatre at Twelfth avenue and Fifty-second street, to cost $500,000, with seating capacity of 2,500.

Lockport, N. Y.—Victoria Theatre Corporation has been incorporated with $150,000 capital for the purpose of erecting theatre at Main and Elm streets.

New York—Marcus Loew, 4192 Broadway, has plans for brick theatre with steam-heating and electric lighting system, to cost $500,000.

Dayton—Schwind Realty Company has let contract to rebuild theatre after fire. It will be 250x100 feet, and will cost $100,000.

Springfield, Ohio—Sheehan Engineering Company, 403 Public Safety Insurance Building, has contract to erect three-story theatre, store and office building, 60 by 200 feet, to cost $250,000.

Toledo, O.—H. Bailey, proprietor of the Princess Theatre, has let contract for erection of a motion picture theatre to cost $300,000.

Astoria, Ore.—Jensen & Von Herberg have purchased site at Bond and Fourteenth streets on which they will erect fire-proof theatre to cost $100,000.

Rochester Picture Showmen Take a Day Off Play and Eat, Meal Following Meal

MANAGERS of movie houses are sometimes said to be a clannish cult, sticking closely (sometimes) to one another to fight the battles of the screen and jealous of other kinds of showmen who would intrude upon their field. Be that as it may, movie managers mingled freely with those who control the destinies of the houses devoted to the speaking stage at the annual outing, picnic and get-together of the Rochester Theatrical Managers' Association at Manitou Beach.

All the big guys were there. We were about to say all the little guys, too, but who ever heard of a theatre manager admitting that he was such; certainly not in Rochester, where all the palaces of the histrionic art, canned and vocal, are making more money than the packers, packin 'em in. The joyous event had been long looked forward to, the association having taken time from the discussion of censorship and tax evils to give careful thought to the plans. Even the committee in charge said that a capacity crowd was on hand, and the S. R. O. shingle was gaily waving to the breeze (press agent stuff) from the start, but the gang was always willing to squeeze a few more in. This squeezing stuff was particularly noticeable at the dinner table, owing to the fact that a number of the fat men made a rush for the end of the table nearest the kitchen door. Right here the censors got in their fine work, it being decreed that all food be "passed" to the far end first.

Fat Men and Thin Contend.

Strikes and rumors of strikes did not seem to have any part in the day's events until the ball game was reached. Then Jack Farren, manager of the Victoria Theatre and captain of the fat men, served notice upon William R. Corris, Jr., of the Lyceum and captain of the thin men, that some theatrical strikes were about to put him and his cohorts out of business. Mr. Corris said that he would fight to the last ditch, and that the show would go if he had to be the whole cast. The thin men chorused valiantly and the battle was on.

Ball games like this one can't be described in words, so for that reason a movie camera was set up to record the stirring scenes. As a preamble, or sort of prelude or curtain-raising act, the two teams were lined up to pose for the movie cameraman. The latter whistled, told stories and even swore in an effort to get the crowd to look pretty, but so many of the managers thought they should be starred that it was a tough job. Finally, the cameraman said that John O'Neil, of the Gordon, was the best looking man, so he took the front row post of honor. One manager (name deleted by censor) had to be excluded from the group, because John Fennyvessey, of the Family, who was directing the picture, said that Mr. Eastman would have to make better film to record such a likeness, and no known lens was sufficiently strong to stay uncracked under the strain.

No Adding Machines; No Score.

After some parading and high stepping for the camera, the ball game got under way, it being announced that the film would be shown at the evening meal; that is, the regular meal, as there were some every few moments. The teams lined up as follows: Fat men, Farren, p; Sarr, c; Shannon, 1st b; J. H. W. Fennyvessey, 2d b; Paul Fennyvessey, 3d b; Herb Kelly, ss; Yale, rf; Simpson, Sr., cf; A. A. Fennyvessey, lf. Thin men, Corris, p; Greenstone, c; Calihan, 1st b; Will Kelly, 2d b; Finn, 3d b; Wolff, rf; Simpson, Jr., lf; O'Neil, rf. After five innings of strenuous activity it was said on doubtful authority that the game was won by the fat men, but as there were no adding machines present, the score was not announced. As a matter of fact, the scorekeeper got cold feet and was afraid to keep any score.

Jack Farren was declared the winner of the fat men's race, as the other contestants sat down before reaching the finish. Paul Fennyvessey, just out of the army, was declared to be the handsomest Irishman in the show business. Jules Greenstone was put out of the races because he was caught wearing roller skates. Charles Yale was forbidden to make any untruthful predictions about the beautiful choruses he is to have next season. Micky Finn opined that he could make a good act out of the gang, but was told that they preferred to join Mack Sennett's beauties at the Family this week.

Martin E. Wolf, of the Lyceum, presided at the principal gastronomic event, served in the large dining room of the Manitou Beach Hotel. After the food had gone its way it was announced that the pictures taken earlier in the afternoon would be shown. After a heated argument it was decided to take a chance and show them without waiting the action of the censor.

But, alas! Sad to relate, the cameraman forgot to put any film in the camera.

"Other Half" at 81st Street Theatre.

Announcement has been made of the booking of "The Other Half," the Robertson-Cole feature distributed by Exhibitors Mutual for the Eighty-first Street Theatre, New York, the first picture to be booked for that house by the B. F. Keith management.

"The Other Half," a Brentwood production, has been booked four days, and this will mark its initial Broadway presentation.

The Eighty-first Street Theatre is one of New York's finest amusement houses. It is in the heart of the residential section, a few blocks north of the theatrical district. September first, it will come under the B. F. Keith management, forming part of the U. B. O. circuit.

—12,200—
THE GREAT 12,200!
PAGE 1377

SAN FRANCISCO WILL BUILD STUDIO

Twelve Independent Producers Promise to Start Work When Plant Is Completed—University Helps

ARRANGEMENTS are now being completed whereby a group of San Francisco capitalists will erect a large leasing studio in this city. Twelve independent moving picture producers will bring their companies to San Francisco as soon as studios are provided for them and several have arranged to work with temporary plants. Joseph A. Eliason, who has a studio at Page and Stanyan streets, where a Chinese production is being filmed, has arranged to share space with Dayton Reynolds, who will feature Max Asher in Golden Gate comedies.

The Motion Picture Welfare Committee is holding meetings regularly and has collected a fund of data for the benefit of producers who may desire to work here. Three important subcommittees have been appointed by chairman Joseph Mulvihill, as follows: finance committee, C. A. Day, chairman, Chamber of Commerce; Frank C. McDonald, Building Trades Council, and Frank Carroll, Downtown Association. Investigating Committee, George W. Gerhard, chairman, Civic League of Improvement Clubs; Percy T. Cumberson, Rotary Club, and Edward H. Brown, Home Industry League. Publicity Committee, William T. Potter, chairman, San Francisco Advertising Club; Edward H. Brown, Home Industry League, and John A. O'Connell, San Francisco Labor Council.

Marshall Neilan, director and producer, was here recently on a brief vacation and announced that he would be producing pictures in San Francisco within two months. "Coming to San Francisco is not a new idea with me," he said. "I have been bringing my companies here for location work for a number of years, and as long as two years ago took up the matter of locating a studio here with the city administration. If a private corporation will build the proper sort of a studio I will enter into a long time lease for space, but if not I will build one myself, for I am determined to bring my enterprises here. If I build a plant it will cost about $600,000 and will accommodate seven or eight companies. There are a number of the big concerns who have built big plants at Los Angeles and have investments there that preclude a move to this city, but many of the independent producers are planning to make the change as soon as their existent leases will permit."

Beatriz Michelena, who has been making pictures around San Francisco Bay for the past five years, has offered her studio at San Rafael to any producer skeptical of the climatic or scenic advantages of this section. She states that she never found it necessary to go further south than Santa Cruz to secure the settings desired. For historical data the University of California has thrown open its doors to her companies.

Clara Kimball Young visited San Francisco early in August with Albert Parker, director, and a company of thirty. Scenes for "Eyes of Youth" were filmed on the George E. Pope estate at Hillsborough. Mr. Parker expressed surprise that progressive producers had not established studios here.

STRIKE THREATENS EASTMAN PLANT

Head of Great Film Works Sends Letter to His Employees When Bausch & Lomb Have Trouble

INCIPIENT labor unrest in Rochester has been suddenly fanned in a blaze that threatens to be a serious menace to the photographic and allied industries. So serious is the situation that on August 15 the Mayor issued a proclamation warning all citizens that precautions had been taken for the immediate enforcement of the sternest measures, if such should be necessary. Next day George Eastman, head of the Eastman Kodak Company, made a personal appeal over his signature to each of his employes, urging them to stamp out the rearing head of Bolshevism and anarchy.

The trouble, as it affects the photographic industry, started in the plants of the Bausch & Lomb Optical Company, the only concern in this country making lens glass for motion picture and other cameras. Organizers from out-of-town are alleged to have induced the men in the glass plant to walk out, demanding recognition of a hastily organized union and a considerable increase in wages. The company issued an answer to these demands, signed by Edward Bausch, vice-president of the company, stating that nothing less than Bolshevism and I. W. W.ism was back of the trouble and that it would not treat with outside troublemakers.

The company employs about 5,000 hands. The Amalgamated Optical Workers claim to have half of this number out, but it is thought that the company's figures of a much smaller number are correct. An effort has been made by organizers to organize the employes of the Eastman Kodak and other companies. In some plants the efforts of the organizers have been at least partially successful, resulting in numerous strikes and walkouts. Eastman employes have remained loyal, the force at the camera works even adopting resolutions to the effect that they were confident of getting a square deal from Mr. Eastman upon any occasion.

Police Raid Oakland Theatre.

Acting on a tip that obscene moving pictures were being shown at the Globe Theatre, 1422 Twenty-third ave., Oakland, Cal., to an audience of men and boys, the police of that city recently raided this house and arrested three men, seizing the film as evidence. When the police reached the theatre, following the regular performance, they found the doors locked. Upon forcing an entrance, they secured a glimpse of the film on the screen and hurried up the stairs to the operating room, where, it is alleged, an effort was being made to destroy the film by fire. The men arrested were Harry Thomas, manager of the theatre; Walter T. Asay, operator; and Earl Attelsey, said to be agent for the films. The manager was released on $500 cash bail, the others $200.

According to "Them" Nazimova in "The Brat" Is Bold, Nay, Brazen. But to "Us" She Is Bewitching, Aye, Beautiful.
The talented Russian star is almost reckless in the emotional extravagance of her moods in her first picture on Metro's new program.

RUBBERNECKING IN FILMLAND

Rubbernecker Takes Slant at Elastic Subject—Rubber Is Theme but He Doesn't Stretch

By Giebler

OUTWARDLY, the Industry is moving along in its usual care-free manner, but the ear that hugs the ground hears a low and ominous sound, the buzzing of a fly in the ointment.

Those of us who hold the movies close to our vests can see a little rift in the lute. The movies, heretofore the chic topic of conversation in every store, shop, office, boudoir and garage of our fair city, are being out-talked by the Rubber industry.

An Elastic Subject.

Ever since the Goodyear people began the erection of their three million dollar tire factory, no one talks of anything but rubber.

Of course a great many things can be said about rubber. It is an elastic subject, but it can be stretched too far. The Movies were here first—Rubber must remember that. We refuse to be rubbed out by Rubber. We are not going to sit supinely by and allow Rubber to erase us from our rightful place in the talk of the town and the press. We should say not! We have shaken off our reticence, our dander is up. We are going to show Rubber that we know something about space stealing.

Mary Pickford has applied for the first tire to be turned out by the new factory. This got a nice stick full of type on the front page, and will be good for a column when the delivery is made.

We have ordered the first rubberneck to be released, and we'll write it up ourself if need be.

Playwrights Stretching Out.

Other things can be done. Playwrights can locate stories in the Rubber factory and grab off a lot of space that way. Billy Wing might write a serial and call it "Blow-Out Bill."

We have had the Inner Shrine, the Inner Man, woman, soul, conscience, etc. What's the matter with H. H. Van Loan writing a stirring, red-blooded tale about red rubber and calling it "The Inner Tube?" Herb can do it all right if he wants to.

Otherwise, things are moving along in the colony about as usual. Everybody is busy, and every lot is boiling over with actors and extras.

Atmospheric Egypt.

I dropped in at Goldwyn one day and saw Geraldine Farrar and Lou Tellegen working in a big scene that looked as though it might have been picked up in Egypt and set down on the Goldwyn lot.

My knowledge of Egypt is confined to what I have gleaned from looking at picture postcards and smoking Egyptian cigarettes, but I know this was Cairo, Egypt, because Lieut. Col. Gordon McGee, late of the British military forces in Egypt, superintended the building of the set and saw to it that every last little thing, from the roofs of the houses to the rags of the beggars, was correct.

Miss Farrar was a tourist in a carriage and was being besieged by beggars, and Mr. Tellegen, as a picturesque Sheik on a fierce Arab steed, rode into the scene and said "Begone" to the beggars, and because they would not begone quick enough, Reginald Barker, who was directing the scene, would make them do it all over again.

Reggie had considerable trouble with that scene. There were a number of mountain canaries used as atmosphere that would not stay put, and a camel that insisted in raising his voice and saying things in camel language at the most inopportune time.

Camels Would Yodel.

Miss Farrar said the camel was singing. Maybe it was, but it didn't sound like a happy, care-free camel's voice to me.

I am nervous about camels ever since a day three years ago at the Fox studio in Fort Leé, when J. Gordon Edwards was making "Under Two Flags." There was a camel in that picture that got temperamental and made things pretty hectic around there for a time. It tossed Stanhope Wheatcroft over its head, made the entire company seek shelter under some Arab tents, and caused a well known star to lose her dignity entirely.

The Apt Student.

That camel made the same kind of noise that this one did before it began acting up. It might have been the same camel, for all I know.

At any rate, after that ship of the desert got to "singing" pretty frequently, I concluded that I knew all there was to know about that scene—I am a very quick study at times—and I said good-bye and went over to see how they were getting on at Tom Ince's studio.

There was little doing at Ince's. Everybody was out on location, I only got to see Edwin Stevens, who played the "Devil" on Broadway so long that they called him the "cut up," and Louise Glaum in a Chinese costume, and Hobart Bosworth, who is going to star in Ince pictures.

Jess on the Mat.

I also had a very fine visit with J. S. Woodhouse, the ambidextrous publicity expert and scenario writer, and made a date to go back the night Tom Ince shoots some of the big scenes for "Americanism vs. Bolshevism."

After Ince I dropped off where Henry Lehrman's new studio is going up, only three blocks away. Henry took me out on one of the big stages—a whooping big stage it is, a hundred feet wide and two hundred and fifty feet long.

Roscoe Arbuckle, who is going to produce at the new Lehrman plant, was just moving in and had one set already dressed and ready to shoot.

I paid a visit to Jesse D. Hampton's place the next day, and found only one company on the lot.

"Look here, Jess," I said, "why don't you have a lot of stuff going on when I come around?"

The 1850 Hair-Cut.

"Listen," said Jess. "We have outgrown this place. We have to keep at least one company out on location all the time or we can't get along. We had the whole outfit working here one day last week and the actors were so thick on the lot you couldn't stir them with a stick. Go on out on the stages and hunt up the H. B. Warner company. They are working on 'Maruja,' a Bret Harte story. You'll see some good characterizations."

I went out on the stage and found the Bret Harte set. Joseph Franz was working in the interior of an old-time western home. Marin Sais, wearing an 1850 coiffure, was in the scene. She and an old man were working out some of the action of the story.

Meet Mr. Wiggins.

I didn't recognize the old man. Just one of the many old actors, I thought, old chaps who either love the business so much they can't quit, or have to keep on to keep the wolf from the door. I felt sorry for the old fellow as he moved about in the scene, but at the same time I found fault with him because he wore a wig. I saw him adjusting it before he came in the scene.

It was a good wig and he knew how to wear it so well that it could not be detected even by the camera, but I knew it was there, and it irritated me. Why did he wear a wig? The man was old, any one could see that; his spare and bent shoulders, his halting step, his grey face, all spoke of the unkind marks of time.

Wig-Wagging.

Surely he didn't need a wig—unless he was vain enough to have his hair dyed. I watched his acting. There was

---

Something Rubber Can't Erase—

THIS may be a "rubber" story, but it's a fact that "Rubbernecking in Filmland" by our own Giebler, the Ozark Mountain wizard, is the most up-to-the-minute West Coast page in the business.

Not only that, but it's so darned Missouri-esque funny that we sit in fear each week to hear that "Life" has grabbed him off to edit the sheet.

He's been "Rubbernecking" for a year, and his dope is just as human, clever, and entertaining as when he first started to conduct our readers through the West Coast studios. Things may be stretched too far, but not the Giebler brand of "rubbering."

The usher will give him the flowers as he goes out. But if your face is a stranger to a grin then read this yarn. And there's another one like it here every week.

—THE EDITOR.

genius in the ancient's work, wig or no wig.

"Who is the old man?" I asked Violet Schram, who was standing by waiting her turn.

The Early Bird Himself.

"Why, don't you know?" she asked. And then before I could say anything she ran over to Rita Stanwood and told her something, at which they both laughed. Then I started talking to Hector Sarno, the heavy.

Talking to Sarno is like opening an old book written about the movies. He is one of the real early birds of the game and has a wonderful lot of interesting reminiscences.

"I was on the regular stage in Italy for seven years before I joined the movies," said Mr. Sarno. "My first picture work was with Vitagraph when they had their studio on Nassau street in New York. I played heavy leads and helped the stage carpenters. A saw and hammer was as necessary as a make-up box in those days. We all helped around the studio.

"Florence Turner was the wardrobe woman as well as the leading woman of the company, and she also draped all of the sets and acted as cashier of the studio. Five dollars a day was a good salary."

The Wig Secret Out.

"Would you like to go back to the old days?" I asked.

He shrugged his shoulders in his expressive Italian manner, and—I'll swear there was a wistful look in his eyes when he answered:

"No, but we were very happy in those days." He turned to the set, where the old man was talking to Miss Sais. "There's a good actor," he said.

"Who is he?" I asked. "I tried to find out from Miss Schram, but she seemed to think it was a joke."

Hector looked at me in astonishment. Then he laughed.

"That's a mighty fine compliment for Mr. Warner," he said.

And it was. I never saw a better make-up or a better characterization in my life. Warner didn't seem to think anything of it, however, for when Rita Stanwood, who is Mrs. H. B. Warner, led me over to him and said: "This man didn't know you," he only grinned and shook hands—and even at that close range he still looked the old man whose part he was taking.

Canadian Law Arouses National Association

AT the meeting of the distributors' division of the National Association of the Motion Picture Industry held on August 12, those attending denounced the regulations adopted by the Province of Ontario in relation to the operation of theatres and projectors, brought to their attention through a letter from the Department of Commerce at Washington, in reference to the new law in Ontario, Canada, providing that only citizens of Great Britain could be licensed to show motion pictures or operate motion picture machines.

The American Consul at Toronto states that permits are now being issued to American operators of motion picture machines for the present year on the understanding that they must take out nationalization papers if they expect licenses to be continued.

Considerable indignation was expressed by the meeting of distributors and it was decided that the Provincial ruling was of sufficient importance to refer it to the State Department at Washington, so that complaint might be made of an obviously unfair discrimination against American film men. The subject was referred to Chairman Charles C. Pettijohn, of the Committee on Taxation, who, in turn, through the offices of the National Association, presented the subject to the State Department.

Paramount Nature Series Will Release in September

MARKING the advent to the screen of a new type of scenic, three Paramount-Post Nature Pictures will be released during September by the Famous Players-Lasky Corporation. These pictures, running a single reel, have been taken in various parts of this country and Canada and are photographic expressions of nature in her most charming moods. Critics who have seen them declare they are the most beautiful examples of nature photography yet shown on the screen. Every scene is toned or tinted, and the photography is of the highest character, no scene having been made unless weather conditions were perfect.

The first release will be "Come, Watch With Me the Passing Night." This picture, which won commendation when shown at the Rivoli Theatre, New York, was made in the West, the scenes having been shot in Washington, California, Oregon and British Columbia. The picture was five months in the making, sometimes as much as a whole week being required to obtain 100 feet of the kind of photography desirable. Several of the scenes were photographed during the early morning hours before dawn.

The Post Pictures Corporation's photographers, W. A. Van Scoy and H. C. Shimeld, went to New England to get the scenery for the second Paramount-Post Nature Picture, "A Voice of Gladness."

Marguerite De La Motte.
Supporting H. B. Warner and Bill Desmond in Jesse B. Hampton productions.

"Her Purchase Price" Is Bessie Barriscale's Latest

HER PURCHASE PRICE," Bessie Barriscale's latest B. B. production, which is to be released as a Robertson-Cole feature and distributed by Exhibitors Mutual, is said to be a new type of picture for the star. In it Miss Barriscale plays the part of "Sheka," who has been reared from childhood by a Bedouin bandit posing as a silk merchant, in an atmosphere of culture and luxury for the slave market. She is sold at a Cairo slave auction to Sir Derek, played by Albert Roscoe, and taken by him as his wife to England.

The mystic atmosphere of the East pervades the greater part of the story which is laid in Cairo, Egypt. The natural picturesqueness of the Orient is fully reproduced. Considerable pains have been taken to make the street scenes and interiors perfect in every detail. The interiors of the harem is said to be a scenic gem with all its draperies.

Shelbyville Showmen Will Fight for Sunday Opening

PROPRIETORS of motion picture theatres at Shelbyville, Ind., are getting ready to test the Sunday opening question in the near future by opening their shows for Sunday exhibitions. As soon as the report that the shows would soon open on Sunday was circulated, the Shelbyville ministers served notice on the exhibitors that they would not approve of the opening and that affidavits will be filed against the owners.

The motion picture men got busy and hired an attorney and intend to fight the matter through the courts. The exhibitors argue that they have just as much right to open and operate on Sundays as the Chautauqua, which was open there on the last two Sundays, and which attracted big crowds. The picture show men contend that if outside attractions can be permitted to operate on Sundays there is no reason why those at home should be stopped.

Find Relic in Strand Excavation.

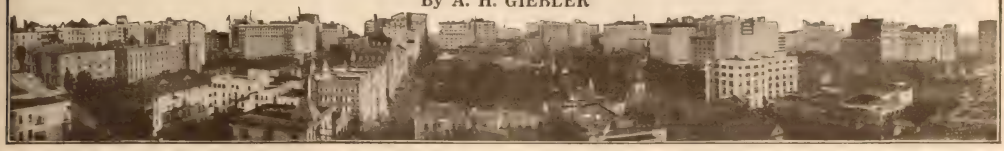
Through the Mitchel H. Mark Realty Corporation, owners and operators of the Strand Theatre, New York, who now have under construction a new playhouse in Albany, the State Museum is the recipient of a gift of a large cast iron kettle used to melt lead for bullets for the Colonial troops in the Revolutionary War. The kettle, which is 4 feet, 6 inches in diameter, 16 inches deep and from 1½ inches to 2 inches thick, weighs over 1,000 pounds. It was discovered by workmen who were excavating for the foundation of the Strand Theatre, Albany.

Miles Ships Home Northern Views.

Herbert L. Miles, as director, with Jack Young, cameraman, already have shipped back 11,000 feet of scenic and educational film from their trip in the yacht Carmen to Newfoundland and Labrador. J. R. Miles, 220 West Forty-second street, will soon hold a trade showing of these subjects, which will include views of beautiful Muskrat Falls, Hamilton River, so far as known never before caught by the motion picture camera.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Equity Strike Not Likely To Extend To Los Angeles Colony

ALTHOUGH there is no intimation of a strike among the actors of the Los Angeles theatres and motion picture studios, a number of prominent actors on the West Coast have made voluntary contributions to a fund that is being made up for the benefit of Eastern actors who are left without work or means during the strike.

W. T. Wyatt, manager of the Mason, one of the leading local dramatic houses, says that he refuses to get excited, because it looks to him like purely an Eastern scrap.

Cecil B. De Mille, of Lasky, says: "The argument seems to be between the Eastern producers and the Actors' Equity Association, and comparatively few members of the motion picture industry are included in the Equity. There has been no dispute between the motion picture producers and the screen actors, and no talk of a strike, sympathetic or otherwise."

Seymour Hastings, secretary of the Motion Picture Players' Union of Los Angeles, declares: "The Los Angeles film players will not go out on a strike in sympathy with the New York movement unless ordered to by the American Federation of Labor, with which they are affiliated. This organization is in sympathy with all performers who are working to obtain better conditions, but is not affiliated with the Actors' Equity or the White Rats."

James Neill, well known in the picture fraternity, and at one time a prime mover in the Actors' Equity Association, says that the actors have a fair and just grievance.

Hampton Organization Incorporates.

Benjamin B. Hampton, motion picture producer, has organized a company which has been incorporated under the name of "Federal Photoplays of California," and which includes the Zane Grey Pictures, The Great Authors' Pictures and the various Benjamin B. Hampton productions. George W. Yates has been appointed Western manager and treasurer of the Hampton interests.

Associated with Mr. Hampton are Eltinge F. Warner, publisher of Field & Stream and other publications, and Hawlings Mumper, a Los Angeles attorney. Charles A. Weeks, general manager of the Hampton interests in New York, has been in Los Angeles for the past three weeks consulting with Mr. Hampton, but has now gone back to New York, where he will continue to manage the Eastern end of the business.

Roy Stewart, Marguerite de la Motte and Noah Beery are three leading players who have been put under contract with the Hampton interests. Edward Sloman is director. Productions will continue to be filmed at Brunton.

The "Argonne" a Memorial Studio.

The studio soon to be erected by the Bulls Eye company in Hollywood will be known as the Argonne Studio, a sort of memorial to the men of the film industry who sacrificed their lives in the Argonne Forest. The comedies produced in the new plant will retain the name, Bulls Eye.

Morris Invents Safety Switch Box.

E. V. Morris, head of the electrical department of the Henry Lehrman studios in Culver City, has invented a new switch box and connection board, and has applied for patents covering the invention.

The device consists of a metal box 18 by 27 inches, in which the switches are enclosed, and which must be closed and locked before the current can be turned on. The unlocking of the door automatically turns off the current and thus prevents any accidental contact with live parts.

Cables from the studio lamps enter the box from the bottom, so that these joints are protected. The new appliance, to be known as the Benjamin Switch, will be used in the Lehrman and other West Coast studios.

Fatty Backs Olin Stage Brace.

Roscoe Arbuckle, motion picture producer and baseball magnate, has become the financial backer of the Olin stage brace, recently invented by Earle Olin, technical director of the Henry Lehrman studio. Arbuckle & Olin have formed a partnership whereby the manufacturing of the new combination brace and scenery clamp will soon be started by a San Francisco firm. The new device entirely eliminates the use of nails in erecting sets. Lou Anger, Arbuckle's business manager, will have charge of the marketing of the brace.

Mayer Takes Over Selig Zoo.

Louis B. Mayer, head of the Anita Stewart and the Mildred Harris Chaplin productions, has acquired the old Selig Zoo with its well-appointed studio, and will move into the plant within a few days.

Mrs. Chaplin, who has not entirely recovered from her recent illness, will not begin work the first of September, as was announced, but will take a few more weeks to rest and recuperate before starting on her first Mayer production.

Preview of Beach Feature.

A preview of Rex Beach's newest feature, "The Girl From Outside," was given at the Kinema Theatre, on August 12, to representatives of the trade magazines and the local newspapers, and to local exhibitors.

Van Loan a Busy Photoplaywright.

H. H. Van Loan, author of nine photoplay successes, and the Astra-Pathe serial, "The Third Eye," now in course of production, has agreed to write four stories for the Selznick Pictures Corp., three for Norma Talmadge, three for Earle Williams, one for Anita Stewart and one for Bessie Barriscale during the coming year.

Grauman Orchestra Featured.

Sid Grauman is planning to present his big symphonic orchestra, with Ar-

"Nazimova" Sums Up All We Could Say About These Views."
The name of Metro's Russian star stands for the whole range of dramatic emotion as expressed in "The Brat" and "The Hermit Doctor of Gaya," so brilliant words would be for naught.

thur Kay, director, on the stage of the Grauman Theatre as a feature of the regular program beginning August 18. The selections to be played for this first concert will be Liszt's Hungarian Rhapsody No. 2, Dvorak's Humoresque, and Strauss' Pizzicato.

Film Experts Leave for Australia.

Mrs. Snowy Baker leaves this week for Australia, taking with her Wilfred Lucas as director, Bess Meredyth as scenario writer, Agnes Vernon as leading woman, and several cameramen and technical directors, to produce Australian Bush pictures, in which Snowy Baker will star.

J. D. Hampton Leases 100-Acre Tract.

Jesse D. Hampton, motion picture producer, has leased a 100-acre tract in Beverly Park, a splendidly wooded piece of ground two miles north of Beverly Hills Hotel and directly north of Douglas Fairbanks' new home. The new property will be used for picture purposes.

Mary Hoists Pennant.

Mary Pickford visited the dreadnaught Texas during the Fleet's stay in Los Angeles Harbor and hoisted the George Washington pennant that the sailors of that ship won for the highest subscription to the Victory Loan. Miss Pickford was chosen sponsor for the Texas, and was introduced to the crew and officers as the "Little Sister of the Navy" by Secretary Daniels. Little Mary presented the men of "her" ship with a silver loving cup and 70,000 cigarettes.

Studio Shots

WILLIAM STOWELL, leading man for Dorothy Phillips in her screen successes, is on his way to Cape Town, South Africa, which will be headquarters for big game hunting pictures to be made for Universal.

Louis Sherwin, of the Goldwyn editorial forces, is suffering from a sprained wrist.

Marshall Mackaye has begun his second two-reel comedy-drama for Alkire, entitled "Five Yards of Lace."

Tom Geraghty and Louis Weadock are writing the continuity for Doug Fairbanks' next picture for United Artists.

George Elwood Jenks is writing a new story for Blanche Sweet.

Louise Lovely, Bill Farnum's most recent leading lady, will visit New York for the first time in her life in the near future.

Orral Humphrey, who retired from the screen last spring to become a farmer, is supporting Marguerite Clark in "All of a Sudden Peggy."

Jesse L. Lasky left August 14 for New York.

Ann Schaefer, a pioneer of the West Coast film colony, has just purchased a home in Hollywood.

Louise Lester, of Calamity Ann fame, has been engaged by Allan Dwan for a character part in "The Luck of the Irish."

Jack Cunningham, scenarist, has purchased a home in Laurel Canyon.

Henry Lehrman returned on August 12 from Colorado Springs, where he attended the convention of the First National Exhibitors.

Thomas Holding is playing opposite Louise Glaum in her new picture.

Carl Laemmle, president of Universal, with his son and daughter, and a party of friends, left Hollywood this week for a month's tour of the state, by auto.

Wanda Hawley, now playing "Beauty" in Lasky's "Everywoman," is entertaining her father and mother, Mr. and Mrs. Robert Pittack, who have come from Seattle to visit their daughter.

The Motion Picture Directors' Association gave a smoker in the assembly room of the Alexandria Hotel on the evening of August 14.

Production was begun on "The Third Eye" serial at the Astra studio last week, with Warner Oland as the heavy, Eileen Percy as the heroine, Olga Grey as the vamp, Jack Mower as the reporter and Mark Strong as the detective. James Horne is directing.

A print of "The Right to Happiness," the latest Holubar-Phillips film feature, was sent to Carl Laemmle at Catalina for his inspection and approval before the film was shown at the California Theatre on August 11.

Sol M. Wurtzel, Fox studio superintendent, who accompanied the Tom Mix company to Oklahoma, where Tom is making his new picture, returned to Los Angeles this week.

House Peters will star in the first Monte Katterjohn film to be produced at the Garson studios in Glendale.

Lois Weber and Phillips Smalley returned to Los Angeles last week, but will rest a few weeks after their long stay in the East before starting on the Lois Weber productions for the Paramount-Artcraft program.

Mr. and Mrs. Carter De Haven have returned to work at the National studio after several weeks' vacation.

Hale Hamilton, of Metro, will return to the stage this fall, his first appearance to take place in the Liberty Theatre, in Oakland, Cal.

Roy Stone, film editor of the Wm. S. Hart productions for the past two years, has gone to New York on a vacation.

The Carlyle Blackwell company, in charge of Director Charles Swickard, has gone to Laguna, N. M., to make scenes for the new Blackwell picture.

The new Antonio Moreno serial, called "The Secret Service Serial," was started this week at Vitagraph, with Pauline Curley, Brinsley Shaw, Jay Morley and Sam Polo in supporting roles, and Wm. J. Bauman directing.

Jackie Saunders
Attractive star now appearing in World Pictures.

Wedgewood Nowell is supporting J. Warren Kerrigan in his current feature.

Mary Roberts Rinehart is expected this week to superintend the filming of her first production for Eminent Authors.

Clara Kimball Young was the guest of Admiral Hugh Rodman on the flagship Wyoming during the stay of the Pacific Coast Fleet in Los Angeles waters.

Charlie Amador, former scenario writer for Larry Semon, of Vitagraph, is now acting in Bulls Eye comedies.

Gloria Hope, Myrtle Owen, George Hernandez and Frank Lanning support Carlyle Blackwell in his new picture.

E. V. Durling, photoplaywright and publicist, has gone to New York.

Myrtle Stedman and Robert McKim will play two of the important roles in the new Rex Beach picture, "The Silver Horde."

Kathleen Kirkham and Henry Miller, Jr., have been added to the supporting cast of Tom Moore's new Goldwyn feature being made from a play by Sir Arthur Wing Pinero.

Vera Stedman, of the Sunshine bathing beauties, will play the leading role in a coming Sunshine comedy under Frank Griffin.

Monte Campbell, a promising juvenile, has been engaged to play a part in a coming Ben Hampton production.

The Mitchell Lewis company, having just returned from the North, left almost immediately for a three weeks' location trip to Big Bear Valley.

Lila Lee will play opposite Wallace Reid in his coming production, "Hawthorne of the U. S. A.," with James Cruze directing.

Gareth Hughes Plays as "Eyes of Youth" Male Lead

GARETH HUGHES, who supports Clara Kimball Young in Equity's "Eyes of Youth," rode the rough seas that lead from the Emerald Isle to the Statue of Liberty. Hughes was born in Ireland and not so many years ago at that, of rare old Irish stock, and up to his fourteenth year spoke nothing but his native Gaelic. He expects to remain in Los Angeles in pictures for at least a year, following his present work.

He began his career in England and played in the big productions from the very first. Some of his New York stage successes have been: Ariel in "Caliban," the Page in "Salome," the Lieutenant in "Moloch," Everyman in "Everyman," Benjamin in "Easter," Gaston in "The Guilty Man," Roger in "The New World," Otto in "Margaret Schiller," Juan in "The Judge of Zalamea," Gwilym in "Change," Corny in "Dark Rosaleen" and Michael Flannigan in "Red Turf."

Hughes made his first appearance in pictures playing opposite Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

Ford Weekly Shows Ausable River.

The Goldwyn Pictures Corporation announces for release on September 7, "The Anglers," Ford Educatioual Weekly, a story of trout fishing on the Ausable River in the Adirondacks. The country about the Ausable is among the most beautiful in the Adirondacks, and contains in its piney woods the most elaborate bungalows in New York State. The district is the summer recuperating resort of the wealthy, a place where they may enjoy, in their finished homes in the woods, the freedom from city conventions which the outdoor man knows the year round.

Chicago News Letter

by Jas. S. McQuade

Film Clearing House Appoints Flaherty Western Sales Manager

FRANK J. FLAHERTY, who has been Chicago manager of the Film Clearing House, Inc., since the office was opened by him in December, 1918, returned August 11, after a week's stay in New York, where he familiarized himself thoroughly with the new policies governing the coming fall campaign, in consultation with Frank G. Hall. During his stay, Mr. Hall appointed him western division sales manager, covering Chicago, Minneapolis, St. Louis, Kansas City, Denver, Los Angeles, San Francisco and Seattle, and the territory controlled by each. Mr. Flaherty will henceforth be on the road most of the time, operating from Chicago which will remain his headquarters.

As Chicago manager of the Film Clearing House, Inc., and of the Independent Sales Corporation, Mr. Flaherty brought the office to the front in a short time, and it has steadily grown in importance until it is now rated among the leading exchanges in the city.

Appoints Assistant Manager.

On his return, Mr. Flaherty appointed W. S. Altland assistant manager of the Chicago office. He will have charge when Mr. Flaherty is on the road. He has been city salesman since the office was opened, and is referred to by Mr. Flaherty as "an able and high-class man."

Frank J. Flaherty is a thorough Chicagoan and is proud of it. He was born in the city thirty-four years ago, and received his education in the public schools, graduating from high school in the commercial course, in which he took special interest.

Opens Theatre.

He made his first start in the film business in 1910, when he became owner of the Lyceum Theatre, now a thing of the past. He ran it successfully for about a year and then sold out.

Mr. Flaherty has stuck to Chicago ever since he entered business in 1910, notwithstanding many changes. In this respect he bears the distinction of being the only exchange manager in Chicago, at the present time, who never left it during all his changes. He is known by every exhibitor in the city and in the territory adjoining, and he is known favorably.

Frank Cook Now Manager of Strand Theatre, Milwaukee

FRANK COOK, who has been with Saxe Brothers Enterprises in Milwaukee since 1906, will terminate his long stay with that firm in the near future. He has been offered and accepted the full management of the Strand Theatre in the Cream City, which I understand is controlled by the people who own the Merrill. The Strand seats 1,400 persons and is well located in the downtown section.

Frank has been with Saxe Brothers since the days of the Hale Tours, and is one of the oldest showmen in Milwaukee, if not the oldest. For years before he entered the Saxe service, he was advance man for many road attractions throughout the country and always bore the reputation of a hustler. He has managed the Princess for the Saxe Brothers for years, and has won a fine reputation for his up-to-date, as well as conservative methods. The writer has known him since 1909 and wishes him the greatest success in his new position.

Frank J. Flaherty

J. H. Sillman of Milwaukee Talks of His Enterprises

J. H. SILLMAN, general manager of the Sillman Amusement Enterprises, of Milwaukee, was in the city last week. His organization owns the Downer, Liberty, Astor, Murray and Miramar, all neighborhood theatres and seating, respectively, 950, 800, 800, 750 and 700 persons.

Mr. Sillman reports that business has been somewhat slow this summer, owing to the heat, but that he has done fairly well. He says that in Milwaukee neighborhood houses, where the patrons are chiefly family people, pictures of the lighter, brighter, clean type are preferred. Sex pictures must be carefully eliminated and a breach of this observance leads to immediate loss of patronage.

The makes of pictures booked in these houses include Select, Paramount-Artcraft, Goldwyn, Metro, Pathe, United Picture Theatres, Mutual, Universal and Vitagraph. The best features (second run) are shown for two days at each house, and the others are changed daily, with the exception of some which have striking merit.

The admissions at the Sillman houses are 11 cents for children and 17 cents for adults, the war tax included.

Rights to "Yankee Doodle" Bought by Linick-Jacoby

THE Linick-Jacoby Enterprises, which control the Ziegfeld Theatre, where "Yankee Doodle" is now having its run, have purchased the state rights for that picture to Missouri, Kansas, Louisiana, Mississippi, Minnesota, Wisconsin and North and South Dakota. They will present the picture in this territory on a percentage basis and on the straight rental plan.

H. O. Martin, who exploited "Hearts of the World" in Middle Western territory, as representative for Sol Lesser, has been appointed general manager of the Linick-Jacoby Enterprises and will have charge of the bookings in the territory mentioned.

Harry Rice, Publicity Man of Universal, Hurt in Auto Crash

THE many friends of Harry Rice in this city were much shocked to learn from a New York dispatch that he had suffered concussion of the brain in an automobile accident, on August 7, when one of the other occupants of the car was killed and another seriously injured, the accident taking place near Mount Vernon, N. Y. A later dispatch conveyed the news that Rice was not injured as seriously as was at first reported, but confirmed the news concerning his companions.

It was learned later at the Universal office here that Rice had sustained a slight fracture of the skull, with no resulting pressure on the brain, and three severe fractures of the pelvis. He is in the Mount Vernon hospital and is now out of danger, but the pelvis fractures will keep him confined to his room for some time to come.

The writer was greatly shocked by the news, as Rice is an exemplary young man, of great promise in his chosen field. He was recently promoted from the Chicago office of Universal, where he had charge of the publicity department, to take general charge of the publicity in the various Universal offices throughout the country, with headquarters in Universal's New York office. He had made a good start when the accident came.

The accident was caused by the skid-

ding of the car at a dangerous turn, and an instantaneous crash into a high wall of solid masonry. The driver was exonerated of all blame.

Asher Brothers to Build Theatre in Minneapolis

DURING the week of August 11, work was begun on a large modern theatre in Minneapolis. The site is at the corner of Eighth street and Hennepin avenue, on the old T. B. Walker homestead, where a great modern structure is being built to house the famous Walker art collection of paintings, etc. This building will cost $1,500,000, and the theatre will be included in it. The theatre, it is said, will cost about half a million dollars, and is being built for Ascher Brothers, of Chicago.

J. E. O. Pridmore, of Chicago, is the architect in charge of the construction of the theatre. He is the inventor of the cantilever balcony, which does away with supporting columns. Mr. Pridmore has devoted much study to the plans of this theatre, which he expects will set a new mark in the construction of modern picture theatres. The architect has just perfected a new decorative lighting system, which will be used for the first time in the Minneapolis house. He believes that this innovation will prove revolutionary in picture theatre lighting. The new theatre will have the largest seating capacity of any picture house in the Northwest.

"The Mother and the Law" Opens at the Randolph

THE Mother and the Law" opened at the Randolph for an indefinite run, Saturday morning, August 16. This Griffith production has been talked and written about for a long time, even before "Intolerance" was first shown. It is based on one of the main episodes of that great production and has a powerful story of suffering and injustice, with right triumphing in the end. It has all the force and charm of Griffith's genius, and the Randolph will be altogether too small to accomodate the waiting crowds that already (at the time of writing) are eager to enter.

Mae Marsh, Robert Harron and one of Griffith's select supporting companies are in the cast.

Elsie Ferguson Popular Starring in "A Society Exile"

THE week of August 10 was Elsie Ferugson week at Orchestra Hall, the popular star appearing in "A Society Exile." During the week's run it was noticeable by anyone familiar with the gatherings at this house during the regular orchestra concert season, that many of the city's most refined people, young and old, were out in force to see their favorite screen actress.

Many admirers of Miss Ferguson wonder when she will be given the lead in a story that will bring out the best of her fine talents as a screen star. Some day it will be found and then she will come into her truly own. Many hope it will be soon.

Princess Wa-Su-La, a soprano of merit, was a big favorite in the songs, "Far off I hear my lover's lute" (Morgan) and "Will you remember?", from Romberg's "Maytime."

Walace Reid, in "The Valley of the Giants," adapted from a Peter B. Kyne story, will be the chief attraction for the week of Sunday, August 17.

"Canada and United States Booming," Says W. K. Howard

W. K. HOWARD, special traveling representative for Universal, spent several days in the city last week. He started from the New York office recently and visited Boston, Montreal, Toronto, Buffalo, Cleveland, Detroit, Indianapolis and Minneapolis before reaching Chicago.

Mr. Howard reported that business in Canada is very good and that exhibitors there look forward to a very prosperous fall. In nearly every city visited a new picture theatre was going up.

On the American side he found prosperity everywhere. "I have been in the business eight years and have never seen anything like it before" was Mr. Howard's way of expressing it.

Fox Fall Prospects Look Bright.

Division Manager E. C. Eckhardt, of the Fox Film Corporation in Chicago, returned from a short visit to New York, August 14, where he conferred with department heads on business matters generally. He was much encouraged to learn that the Fox fall policy is making splendid headway throughout the entire country. He had an opportunity in New York to view a number of the future releases and became more convinced than ever that the going will be easy.

While in the Metropolis, Mr. Eckhardt attended the semi-monthly luncheon of the executives of the home office, which was an enjoyable incident of his visit.

—"And She Had a Little Curl"—
Mary Miles Minter, however, goes the little girl about five better in her own curly-headed pictures for Realart.

Vernon R. Day, Mayor of Culver City.

Vernon R. Day, who has many friends in this city and who, for several years, had charge of the export department of the Essanay Company, is now mayor of Culver City, and has been for some time past. A copy of a special issue of "The Culver City Call" was received at this office last week, and it shows that a great boom is on in the little Western city, where Mayor and Mrs. Day have a beautiful home.

Among the prominent contributors to this special issue are Mayor Day and a list of other local notables. Quite an article is devoted to the Goldwyn studios in Culver City, which were recently purchased from the Triangle Film Corporation.

Kansas City and Territory Booming.

Paul H. Bush, who has been Universal's branch manager in Detroit and Kansas City, in succession, for over a year and prior to that Goldwyn's branch manager in St. Louis for the same period, was in the city several days last week. He left New York, August 16, where he has had several offers from distributors.

Mr. Bush stated that Kansas City has had the greatest summer business ever experienced in the history of picture business. Exhibitors in every town and hamlet in tributary territory have the same story to tell, notwithstanding the great demand for labor and the splendid way in which it has been met.

"The Gumps" Animated Cartoons.

J. F. Friedman, president of Celebrated Players Film Corporation, has purchased the United States rights for "The Gumps" from Sidney Smith, the Chicago Tribune cartoonist. These animated cartoons will be produced in Chicago at a local plant, and each will be of 500 feet length and released weekly.

Banks Winter Joins Rothacker Forces.

Banks Winter, who has been managing a road show for Universal with "Heart of Humanity," has been appointed road salesman for animated advertising by Watterson R. Rothacker. He left for the southland, August 19, and will cover the states of Mississippi, Alabama, Florida and Georgia.

Mr. Winter is widely known as a showman, song composer and singer of his own compositions. He is best remembered by "White Wings, They Never Grow Weary," which won national popularity about thirty years ago.

W. R. Wilkerson Succeeds Paul Bush.

W. R. Wilkerson passed through the city, August 15, on his way from New York to Kansas City, where he will succeed Paul Bush as manager of the Universal office. Mr. Wilkerson has been manager of the Jewel office in New York for a year, and prior to that was New York representative of the organization for two years. This is not his first visit to the Middle West, as he was manager of Triangle's Dallas office about three years ago.

Nazimova in "The Brat," at Ziegfeld.

"Yankee Doodle" entered the fourth week of its spectacular run at the Zieg-

feld. If the house had twice the capacity many would be turned away.

Beginning September 1, Nazimova in "The Brat" will hold the screen for a run. The Ziegfeld has always proved far too small to house the patrons who flock to see the screen's greatest star.

Buisness Fine at the Riviera.

The Riviera did splendid business during the week of August 11, with "The Woman Thou Gavest Me." It repeated this success at the Central Park, the other fine house owned by Balaban & Katz, the same week. The attraction at the Riviera for the following week is "The Woman Michael Married," featuring Bessie Barriscale.

W. O. Hurst Invents New Type of Animated Cartoon

A NEW device that is expected to revolutionize methods in the production of animated drawings for the screen has been invented by W. O. Hurst, production manager of the educational department of the Famous Players-Lasky Corporation. It already has been employed in forthcoming numbers of the Paramount Magazine, the new weekly one-reel subject being produced by the educational department under the management of Nathan H. Friend.

By the device evolved by Mr. Hurst it is possible to show animated drawing simultaneously with photographic subjects. Thus when actual photography will lend greater clarity and atmosphere to an animated drawing it will be used with the drawings.

Mr. Hurst hit upon the method during the production of "Forty Minutes to France," which is one of the subjects in the second release of the Paramount Magazine, September 14. This picture treats of the route, construction and operation of the long-discussed tunnel between Dover, England, under the English Channel to Calais, France. One of the scenes in the picture shows an animated drawing of a tunnel train passing through French landscape after it has emerged from the tunnel. In ordinary animated subjects the landscape would be drawn by the artist; but in this subject the artist-drawn train passes against a background of real French scenery.

The drawings for this film, it is declared, were made under the direct supervision of a world-famous engineer who long has been identified with the project of constructing the French-British tunnel. He outlined the plans for the picture, and after they had been drawn in detail he went over them and checked up on all details to insure absolute accuracy.

Gypsy O'Brien a Vitagraph Player.

Gypsy O'Brien is the latest recruit from the legitimate in picturedom. She has just been engaged by Albert E. Smith, president of Vitagraph, for a picture version of "The Day Resurgent," by O. Henry, and this will be her maiden attempt on the screen. Vitagraph has been very succesful with the O. Henry stories. Jean Paige, Agnes Ayres and Edward Earle appeared in most of the pictures which already have been distributed.

MAYER BUYS TWELVE CURWOOD STORIES

Will Produce Them on Four-a-Year Basis Without Interrupting His Plans for Exploiting His Stars

ONE of the important transactions by Louis B. Mayer, producer of Anita Stewart, Mildred Harris Chaplin and Louis B. Mayer productions, since he came from the Coast, was the purchasing of the world motion picture rights of twelve of the best known James Oliver Curwood stories. The amount of money involved in the Mayer-Curwood transaction is not made public, but it is understood to be close on to six figures.

Curwood's rise in the literary profession has been noteworthy and there is an increasing demand for products of his pen. His works are in great demand for motion picture material.

His first story to be picturized was "God's Country and the Woman," produced by Vitagraph a few years ago. Some of his best known and most widely read stories are "Yellow Back," "Nomads of the North," "Golden Snare," "Back to God's Country" and the "River's End."

In speaking of the Curwood deal, Mr. Mayer said: "I consider myself extremely fortunate in securing these stories of James Oliver Curwood. I shall engage the very best possible director and I shall in all other ways spare neither expense nor energy in making the picturized product entirely worthy of the author and the stories.

Will Not Neglect His Stars.

"I wish to emphasize, however, that the making of these four-a-year specials will in no way interfere with the plans I have made for the productions in which Miss Stewart and Mrs. Chaplin will be starred. I have already purchased for them several of the best selling books of the year, in addition to some widely circulated magazine stories.

"Some of them are 'The Fighting Shepherdess,' by Caroline Lockhart; 'Old Dad,' by Eleanor Hallowell Abbott; 'Who Am I?' by Max Brand; 'Pollyop of the Storm Country,' by Grace Miller White; 'Danger,' by H. H. Van Loan; 'Watch Your Wife,' by E. Mason Hopper; 'They'll All Bear Watching,' by Alice Roberts; 'The Judgment of Men,' by Mabel Keightley and Leigh Gordon Giltner; 'Foolish Youth,' by Louise Winter; 'The Bitter Cup,' by Edith Sessions Tupper, and 'The Yellow Typhoon,' by Harold MacGrath."

Grauman's, Los Angeles, Features Classic Dance

GRAUMANN'S THEATRE, Los Angeles, almost broke the biggest week's record of the house, held by De Mille's "Don't Change Your Husband," during the week of August 4, when Vivian Martin was presented in "The Third Kiss."

Sid Graumann, proprietor and manager of the house, who is noted for his original and artistic conceptions in the way of adjunct acts, created and staged a dance number that aroused much enthusiasm in the patrons, and helped greatly in the presentation of the film.

Linne's classical dancers were used in a cleverly arranged allegory, representing youth, love, art, rythm and frivolity. The dancers were clothed in appropriate Grecian costumes, and color effects, attuned to the significance of each dance, were played upon the figures as they moved about the stage.

In addition to the classical dances, Helen Scolder, the cellist, who has just finished an Orpheum tour, gave a musical number, and an Afro-American woman, billed as the ebon Galli-Curci, appeared in songs.

Charles Spere Is Leading Man.

Charles Spere, a clever young juvenile, has been engaged by Vitagraph to play the leading male role opposite Bessie Love in her next feature, which was written by Gerald Duffy. Mr. Spere is twenty-two years old.

Classic Dancing Number Presented by Grauman's Theatre for "The Third Kiss."
The Los Angeles house thought that the chap who had merely reached the third kiss needed some assistance, hence this artistic bit for the Vivian Martin Paramount feature.

Rex Beach Says Insufficient Time Is Given to Preparation of Continuities

BRIMFUL of energy and ideas Rex Beach is back from the coast. "Half the trouble with motion pictures is that they don't give enough time to working out the continuities," he is convinced. His own experience bears him out, and what he has to tell about the Eminent Authors in the studio is an eye opener.

The whole truth can now be told for the first time, and that is that some of the Eminent Authors were not at all taken with the idea of author-director co-operation. They didn't believe the Goldwyn organization meant what they said about the author going into the studio. Only Rex Beach knew, and after considerable hesitation they took his word for it.

Rupert Hughes balked at the first suggestion. "I don't mind making more money out of my stories," he said. "But this re-working a story into a continuity after you have once finished the plot and all, well hardly!"

Hughes Accepts Scenario Changes.

Rex Beach reports that Rupert Hughes was a regular demon for work at Culver City the past weeks. There were daily conferences on the production of "The Cup of Fury" and Rupert Hughes sat in on every one of them. He made and accepted many changes in the scenario. He conferred with Hugo Ballin on the art direction, and went out himself and chose locations, especially for the shipbuilding scenes. He helped select the cast. At a big meeting of the editorial staff Rupert Hughes also broached the subject of his next picture. And finally, in leaving California for the East, he said, "I'll be back here early for that next picture!"

Rex Beach was surprised, but no one more than Rupert Hughes himself. From indifference toward the motion picture, especially as an author, Rupert Hughes changed in two weeks to one of the hardest working artists in the Goldwyn studios.

Gertrude Atherton Back in New York.

Gertrude Atherton has also returned to New York from the studios, very favorably impressed with the script of "Perch of the Devil" and the efficiency and qualification of the Goldwyn production staff. Her second picture will soon be under way, for which she plans to be in California a good part of the winter.

Besides conferring on the continuities for Rupert Hughes and Gertrude Atherton, Rex Beach worked on a third continuity and that was "The Silver Horde." This was rewritten four times. He went West with the third edition of the scenario, and the staff said it was too short. He and Frank Lloyd dictated version number four.

Frank Lloyd, who will direct "The Silver Horde," has just gone north to Lummi Island, near Bellingham, Wash., with the company which will take the pictures for the next Rex Beach picture. Mr. Beach had a good deal to do in selecting the cast with Mrs. Beach.

Governors and Labor Chiefs Concur After Special Screenings of "The World Aflame"

TWO of the industrial New England states have placed approval on "The World Aflame." This sanction follows the indorsement given to the picture in Washington, where it was recently shown at a private view in the theatre in the Department of Interior Building before an audience comprising Cabinet officials, chiefs from the Department of the Interior, Commerce and Labor, members of the House committee on labor, members of the Senate committee on immigration, and Frank Morrison, secretary of the A. F. of L., and Messrs. Stone and Lee of the Railway Brotherhoods, who were in Washington conferring with the President on the high cost of living.

The showing in Boston gave to "The World Aflame" the distinction of being the first film to be screened in the State House, which was not shown for special benefit of the censors. All the papers commented on the unusual calibre of the audience of prominent persons.

Everyone present expressed outspoken enthusiasm over the picture. Governor Coolidge, Mayor Ford, and Mr. Curley were so pleased they telegraphed congratulations to Frank Keenan in Los Angeles. The Governor then added even to this expression of approval by writing a concise letter of appreciation to the Pathe office.

"Little Rhody's" Governor Approves.

The day after the Boston projection the film was taken to Providence for a private showing before Governor Beechman, a special engagement having been made by wire. The day happened to be a semi-holiday in Providence, the afternoon being given to a peace celebration and military parade and the Governor had for his guests members of the parade committee. "The World Aflame" also impressed the Rhode Island executive as evinced by a letter he has written to the Pathe office in New York.

Shown to Colorado Laborites.

But the Eastern section is not the only district to witness and pass upon "The World Aflame." Organized labor in Colorado, where organized labor has had some of its most intense struggles, acknowledges the potential influence of the Keenan film.

Through the activities of Mr. Parfet, of the Pathe exchanges, Denver, the delegates of the annual convention of the State Federation of Labor, held in Fort Collins, were enabled to see the picture at an entertainment given in their honor in the Empress Theatre. The private view evoked endorsing resolutions by the convention.

Gladys Leslie Has Emotional Role.

"The Gray Towers Mystery," made under the working title of "Fate in the Balance," has been completed at Vitagraph's Brooklyn studio. John W. Noble, who recently joined the staff of Vitagraph directors, was fortunate in having splendid weather for the outside locations and took the final scenes much sooner than was expected. This was particularly gratifying to Gladys Leslie, the star, as it permits her taking a well-earned vacation. The subject affords Miss Leslie her second opportunity to show what she could do with a dramatic role.

"Things Are Coming My Way," Says Billie Rhodes in Center View as She Waits to Interview That Funny Fellow, Opportunity.
Three good action snaps from "The Blue Bonnet," Billie's next feature to be distributed by Hodkinson.

Theodore Mitchell and J. J. McCarthy Enter Foreign Field with Guy Smith

ANNOUNCEMENT is made by Guy Croswell Smith, Ltd., of the first plans of this new organization for enlargement of interest in American feature film production in the foreign market.
foreign market.

Guy Croswell Smith, the president and general manager of the corporation, has just returned from a three years' trip to the principal countries of the world outside of America. Associated in the new enterprise are J. J. McCarthy and Theodore Mitchell, who have been prominently identified with the big productions of D. W. Griffith ever since the American director began his larger operations.

The first purchase made by the company and one which is a patent of what they intend to do in the matter of handling American subjects for foreign distribution is the world rights, outside of the United States and Canada, to D. W. Griffith's remarkably successful and artistic production of "Broken Blossoms," taken from the original stories of London by Thomas Burke.

Will Work on Large Scale.

It is further announced that Guy Croswell Smith, Ltd., will present his work in the European and Asiatic field upon the same elaborate plan that has marked the handling of the Griffith pictures in this country by the men who are now closely identified with the Smith company. It is in reality a special service corporation formed to do big things in the foreign market based upon expert study of varying conditions in the different sections of the new field with an idea of enlarging the scope of American productions and establishing closer and more satisfactory relations with the distributors of the old world.

During the three years that Mr. Smith spent in the foreign markets he had the opportunity of studying first hand existing conditions in that field and is prepared to make selections of features which are especially designed for foreign consumption.

To Seek Fuller Outlet.

"A careful consideration of conditions we found in Europe and the Far East, together with South America," said Mr. Smith, "prompted us to create this present organization."

"Our aim will be to satisfy the market," continued Mr. Smith, "and at the same time make a fuller outlet for the American producer of the big things that have a cosmopolitan appeal. The war has unquestionably opened up a greater interest in the right kind of American subjects. The success of our undertaking depends entirely upon the matter of judicious selection of film features. As the American producer grows more cosmopolitan in his viewpoint there is sure to be a finer variety from which to choose subjects for the foreign trade. Also the matter of necessary financial adjustments to meet prevailing conditions abroad will be a decided factor in the future success of this enterprise.

"We propose to select the feature films which our experience has taught us will make the strongest appeal to foreign film patrons and to demonstrate to the distributors that we can supply them with material that lends itself to special promotion and is going to make new patrons of the cinema houses abroad by increasing favor with the patrons of the picture houses in the different countries outside of Canada and the United States.

Will Appeal to Foreign Film Patrons.

"Though America is pretty well known in all countries where the movies are a part of the social life today, the methods pursued in this country by big producers like D. W. Griffith and a few others are still unknown abroad, and opens up a virgin territory for this highly sensitized form of introduction."

Mr. McCarthy has handled the general management of the great Griffith features from the first day that the epoch-making "Birth of a Nation" made film history and broke all records of the American theatre. Following that success, which is still a big moneymaker and one of the greatest picture attractions, he directed the campaign for "Intolerance" and had a close touch upon the plans which made "Mickey" the sensational success of last year in the picture field.

Guy Croswell Smith.

McCarthy One Time Exhibitor.

Prior to this work Mr. McCarthy was the manager of the Chestnut Street Opera House in Philadelphia. Two notable successes in his early ventures there were runs for "The Spoilers" and "The Christian," which made the opera house over into a big success after it had been a loser for several seasons and incidentally demonstrated that pictures could be presented at higher prices and kept in one theatre for even longer runs than was customary with regular theatrical attractions.

Mr. Mitchell left newspaper work to take a business position with Klaw & Erlanger and for seven years handled some of the best known stars and biggest productions of that firm. He was also New York representative for Oliver Morosco before that manager established personal headquarters in New York. He left Morosco to take over the lease and management of the Bandbox Theatre, one of the first of the toy and highbrow theatres in this city, establishing that field to become associated with Mr. McCarthy in the campaign which introduced "The Birth of a Nation" to the world in 1915. He has been associated with him ever since in the Griffith and other enterprises which they have promoted.

All three men had their early training in legitimate theatrical fields and have had a special training in expert picture selection and promotion. Their association in Guy Groswell Smith, Ltd., is sure to make that new organization a factor in the film world.

Spiritualist Will Exploit "The Thirteenth Chair"

TAKING advantage of the exploitation possibilities offered by "The Thirteenth Chair," a Milwaukee exhibitor, planning along the lines suggested by the local Pathe exchange manager, will turn over his theatre each morning during the week's run to a spiritualist who will conduct seances for all interested. Spiritualism is directly associated with the picture, for it is a clairvoyante who really solves the murder mysteries around which the plot revolves.

Another exhibitor in Milwaukee has made arrangements with a mind-reader to give an exhibition of her skill just prior to each showing. This stunt borders on the vaudeville, but it will have a lot of drawing power and is bound to add interest to the showing of the picture. This manager figures that at least five out of every ten persons will seek to learn the identity of the murderer of Stephen Lee and Edward Wales, but he will carefully guard against the exposure of the secret.

Claim Record with "Yankee Doodle"

"Yankee Doodle in Berlin," which is being presented by Sol Lesser, in conjunction with the Mack Sennett Bathing Girls, is hanging up a record that will be hard to beat. The combined bookings for this picture—Bathing Girls show—is said to be 600 weeks.

Bulls Eye Changes Comedy Title

The Bulls Eye Film Corporation announces that the title of the third Charlie Dorety feature comedy has been changed from "The Sweet Shop" to "A Scented Romance."

INTRODUCE THEATRE TAX REPEAL BILL

House Considers Measure, but There It Is Thought Majority Members May Duck the Issue

CONGRESSMAN KAHN, of California, has introduced a bill in the House of Representatives for the repeal of sections 800, 906 and 1001, subsection 5, of the Revenue Act of 1918. This would mean the wiping out of all the taxes now imposed upon admissions, rentals and seating capacity, although in his bill Mr. Kahn refers to the sections named as "relating to the tax on admissions to theatres."

This bill has been referred to the House Committee on Ways and Means. There is a decided movement for the repeal of the admission taxes. This campaign has many friends, but it is said that the majority members of the committee are "ducking the issue" and for political purposes will not bring about the repeal of any of these taxes. This means that they are willing to have the taxes hang on and the people become more and more disgruntled, and place the blame on the Democrats.

May State Case in Fall.

Just now the motion picture men know no politics; all they want is to be relieved of some of the burdens that have been heaped upon them. It is understood that early in the fall representatives of the industry may be given an opportunity to appear before the Ways and Means Committee and restate their case.

There seems little likelihood of any more being made to increase the admission taxes; that would prove too unpopular, and every Congressman looks to his political future and is always willing to listen to his constituents. There has been a rumor afloat that such a step was in contemplation. This was probably centered around a bill to increase the tax on cabarets and has nothing to do with straight out motion picture shows.

Committee Member Favorable.

If Congressman Kahn can secure consideration of his rental measure he will find at least one man on the Ways and Means Committee favorable to him. That is Congressman Henry T. Rainey of Illinois, one of the best informed men on questions of taxation now in the House of Representatives. The Committee has demanded a substitute provision for each tax law that is requested repealed. He has an offering to make for the repeal of the motion picture impost.

"If we are going to continue to impose consumption taxes," said Mr. Rainey to the Moving Picture World representative in Washington, "those taxes ought to apply to everything. There are only two things that should be exempted from taxation—foodstuffs and medicines—and no levy should be made upon the amusements of the people.

Advocates Cheap Amusements.

"Give the people plenty of cheap food and plenty of cheap amusements and you can get along pretty well, even if you have to have large military and naval establishments requiring the expenditures of huge sums of money in their support. The political leaders of ancient Rome understood this and furnished the people with bread and circuses free, and they were able to maintain the most oppressive and expensive military system the world has ever known, and advanced the Roman eagle to every section of the then known world while they were doing it.

"I do not see why amusements should be taxed.

"At present we have certain articles of apparel classed as luxuries and taxed; motor vehicles, jewelry, cameras, and many other commodities subject to consumption taxes. If we are going to maintain these we should tax everything else sold over the counter, treating everybody and everything alike. We could impose a tax of one cent on each dollar and raise the billion dollars we now get from the consumption taxes far more easily and the people would not object.

Suggests Tax Substitute.

"The adoption of my proposal by Congress would eliminate the need for the tax upon the movies, and the new law would be much easier of administration. It would not fall heavily upon the poor, for purchases of less than one dollar would be exempt, as would foodstuffs and medicines."

There are said to be other plans in the making and these will be announced as soon as the opportune time arrives. Friends of the measures now are hesitating advancing plans that call for new taxes, because of the rather heated discussions of the high cost of living. They do not want their proposals to fail for want of support. LINZ.

"Blue Bonnet" Chosen for Los Angeles Fleet Week

WHAT Emil Kehrlein, manager and proprietor of the Los Angeles Kinema, thinks of the first Billie Rhodes production for Hodkinson release, "The Blue Bonnet," was revealed in two ways during the past week. One was by his cancelation of a Pickford picture to open a week for the immediate presentation of the film on August 10 and the other was by means of a letter to William Parsons, president of the National Film Corporation of America, the producer.

The week of August 10 in Los Angeles was Fleet Week. Admiral Rodman's flotilla swung at anchor in San Pedro, the harbor of Los Angeles. Troops from Southern California and the adjacent southwestern states also took part in the celebration, and the number of enlisted men of the army and navy then participating was estimated at 60,000 Visitors to the number of 250,000 congregated from California, Arizona and New Mexico, in addition to the 400,000 population of the city.

Manager Kehrlein prepared two interpretative numbers as an introductory and interlude for the film, and augmented his orchestra greatly. He also increased his newspaper advertising appropriation to the extent of $2,000 more than has ever been spent by his theatre in any one week in its history. Airplanes careened above the paraders on the day of the celebration dropping cutouts, and a billboard campaign of heavy dimensions was an accompaniment of this presentation. Similar presentation of the film has been arranged during Fleet Week in San Francisco and in the cities of the North Pacific coast.

Some of Her Idols Fall Crashing into Bits, but the Great Things of Life Remain for Gladys Brockwell in "Broken Commandments."

The sea of her life was smooth, as seen at the left, but the storm fell upon her in this, her next Fox feature.

Lasky Sees Prosperity Everywhere; East and West Have Equal Claims

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, arrived in New York on Friday from California, where for the past few months he has been supervising the arrangements for the Fall activities of the Western studios. After carefully observing conditions in the industry throughout the country, Mr. Lasky returns to his New York headquarters full of enthusiasm over the prospects for the coming year and states that the season of 1919-20 will be the greatest since the inception of the business.

Noticed Theatre Boom.

In this connection, Mr. Lasky said: "During the many trips to and from the West Coast that I have made, I have never seen such evidence pointing toward progressive advancement, not only at the studios but in the exhibiting field as well. I hardly passed through a town but that there was underway the building of a new and beautiful motion picture theatre or that the renovations and improvements of old theatres were not noticeable. Formation of new theatre organizations were apparent everywhere, and everyone is preparing for the biggest season in the history of motion pictures. This theatre activity is a good sign. In all parts of the country they report capacity business despite the summer heat. More theatres are needed, and the fact that this is appreciated in practically every locality shows that everyone is alive to the new year's prospects."

Will Discard Sub-Standard Pictures.

Regarding the West Coast studios Mr. Lasky stated that producers have already started on their autumn activities and that the studios are all active. "At our studios in California the selective booking plan of the Famous Players-Lasky Corporation has been received with great enthusiasm. Productions are now being staged without a time limit. Stars, directors, scenario writers and in fact everyone connected with the producing branch realize that the new season's plans give them exactly what they have been most desirous of having.

"It makes each person connected with the production of a picture responsible for his or her individual work to a degree never before attained. Likewise it allows for proper credit where credit is due. Restrictions are removed and our only order is: Good pictures. We are sparing no time or expense to attain this end. There can be no excuse for a poor picture. If we find something wrong after a picture is started, even if it is nearly finished, it is discarded. If necessary, we will retake and rebuild an entire picture, if through some accident or error in judgment it is not up to standard."

Mr. Lasky was asked about the much-talked-of movement on the part of producers to foresake California for Eastern studios, and contrary to the usual statement favoring the East or the West said that in order to be complete a motion picture producing organization must have studios in both East and West and that one was as important as the other.

East Is East and West Is West.

"To my mind it does not seem logical to say that the East is better than the West for producing purposes, or vice versa," said Mr. Lasky. "To do a picture properly, it all depends upon the production. If the story is laid in the East it should be done in the East. If it has the West for its locale the producer should have at his disposal the organization of a Western studio.

"Therefore, a producing organization, to be complete, must have both Eastern and Western studios. It is for this reason that the Famous Players-Lasky Corporation will always have studios both on the West and the East Coasts. Our new studios now progressing rapidly on Long Island will take care of our Eastern production and will be the headquarters of all Paramount-Artcraft producing units that require Eastern atmosphere. The same rule applies to our Western studios. In England we will have a studio that will act as the working center for European subjects.

Praises "Male and Female."

"As a case in point I might mention the production of an elaborate version of 'The Sea Wolf,' arangements preparatory for the production of which are now under way. To do this subject properly there is only one locale that could be used. The Golden Gate, the ferryboats peculiar to San Francisco Bay and other landmarks which play an important part in the film can only be obtained on the West Coast."

Regarding the producing activities of his own organization in California studios, Mr. Lasky said: "Just before I left I saw Cecil B. De Mille's new production, 'Male and Female.' I do not like to repeat a bromide and say that it is the best yet, but it is true nevertheless that this production absolutely marks the crowning achievement of Mr. De Mille. The art of De Mille occupies a prominent place in motion pictures, but in this film he will positively register his greatest accomplishments.

"Another production that will make its mark as one of the foremost achievements in the cinema art is 'Everywoman,' the famous play staged by George H. Melford and which is now finished. Mr. Melford has been given the greatest opportunity of his career in this subject and has proved himself one of the most capable directors of the industry by his results.

Mr. Lasky stated that he would make his headquarters in the East for several months. He will probably stay on here until the new studio is opened in Long Island, after which he will return to the Coast to take up arrangements for further producing plans for the studios there.

Lawrence Houses Increasee Admissions.

Theatre managers in Lawrence, Mass., announce that hereafter the admission will be 15 cents instead of a dime. This means an increase of six cents to the moving picture goers as an extra penny war tax will also be added.

We Don't Know Whether Zasu Pitts Is "The Other Half" or Not; But at Least, She Is a Mighty Clever Better Half.
Zasu pits herself against the powers which do not like smiles and she wins in this Brentwood production released by Robertson-Cole through Exhibitors Mutual titled "The Other Half."

Hugh Ford of Famous Players Predicts a Rise in the Status of Photoplay Authors

Declaring that better days are coming to the authors of photodramas, and that producers are coming to agree that it is to see a play and not a one-person-star-performance that an audience comes to a moving picture theatre, Hugh Ford, now in a supervising capacity with the Famous Players-Lasky Corporation's theatrical activities, says:

ONE of the factors in the past that has discouraged authors from writing for the screen is the practice of some of the producing companies of revising a manuscript after it has passed into their hands. In other words, they regarded the writer's interest in his story as ended as soon as he received the check for his work. Some of our most prominent authors will have nothing to do with motion pictures on that account. They will not risk having their names connected with screen stories that others have tampered with. And they are dead right. The only just way is for the author to be considered as an active partner of the producer while his work is being screened. As the man best acquainted with the story, his co-operation should be enlisted by the director. A more perfect production will be the result, and author, producer and the public will be better satisfied.

Moreover, I am convinced that motion picture stories, as well as stage plays, will in the future be purchased payable on a royalty basis. In the past, stories, bought outright for a song, have made fortunes for producers, while many others, for which enormous prices were paid, have lost money. The selective booking plan, adopted by Famous Players-Lasky, assures that every motion picture produced by that company will be sold absolutely on its own merits. Why not a return to the authors of the stories on the same basis? Should they not share in the profits from an exceptionally well written screen story in its motion picture form? We intend to try it. We believe it will lead to more and better stories.

HUGH FORD.

B. B. Hampton's Interests Consolidate Into "Federal Photoplays of California, Inc."

BENJAMIN B. HAMPTON'S entire producing organization has been moved to the west coast. Charles A. Weeks, of New York, general manager of the Hampton interests, has returned to New York from a three weeks' visit to Los Angeles, where he conferred with Mr. Hampton and his associates. Mr. Weeks will remain in the East, where he will conduct the eastern office of the B. B. Hampton interests. At the Los Angeles meeting, the scope of undertakings was broadened considerably, arrangements for extensive producing equipment, added forces, and more great authors being considered for the Hampton photoplays.

A California corporation, the Federal Photoplays of California, has been organized by Mr. Hampton as a producing corporation for his various interests, including Zane Grey Pictures, Inc., Great Authors' Pictures, Inc., and the various Benjamin B. Hampton productions. Mr. Hampton's plan is for a slow, limited production of only the greatest works of the greatest novelists. Mr. Hampton is now preparing two more of Mr. Grey's novels for production, "The Desert of Wheat" and "The U. P. Trail," Mr. Grey's novel of that epic period in which the East and the West become connected by threads of steel.

George W. Yates, who has been in charge of the financial end of the Hampton corporations, has moved with his family to Los Angeles. Mr. Yates, for fifteen years, was controller and auditor of the American Tobacco Company, during part of which period Mr. Hampton was vice president of that corporation. Mr. Yates has various financial and business interests, among which are the Republic Film Laboratories in New York, owned by himself and his brother, Herbert Yates.

George Yates has now retired from active participation in all other interests to devote his entire energies to the Benjamin B. Hampton producing concerns, having been made treasurer and western general manager of all Mr. Hampton's film interests. Mr. Yates has been at work for several weeks arranging the preliminary details of the organization. Production will be continued at the Robert Brunton Studios.

Besides those already mentioned, there are associated with Mr. Hampton in his new organization, Eltinge F. Warner, publisher of Field and Stream, Smart Set, and other magazines, of New York, and Hewlings Mumper, Los Angeles attorney, who is a member of the Los Angeles firm of O'Melveny, Millikin & Tuller.

At present, three players, Roy Stewart, Marguerite de la Motte, and Noah Beery are under contract. Mr. Stewart, former Triangle star, took the role of "Cheyenne Harry" in the all-star cast of "The Westerners."

Clarke Irvine.
Editorially "shakes the bones" of "The Studio Skeleton" for Goldwyn.

Clarke Irvine Is Editor of Goldwyn House Organ

CLARKE IRVINE wrote three years in Los Angeles for the Moving Picture World. He went into the navy and did an eighteen months' cruise. From Key West, Galveston, and Panama he sent stories about the theatres, which were published in this paper.

When he got back into civilian clothes he wrote stories for Willis & Inglis. Then Samuel Goldwyn advertised that it was a Goldwyn year, and Irvine obeyed the impulse, so now he is writing publicity and press matter for that company at its Culver City studios. Shortly after he joined the company decided to publish a weekly house organ. Irvine got "The Studio Skeleton" on to its feet and each week sees that it gets off the press. The other editor is Norbert Lusk, and J. G. Hawks, Thompson Buchanan and Louis Sherwin act as associate editors.

Clarke has a large number of player and exhibitor friends in the motion picture business who welcomed him back from his cruise on one of our fighting ships, and they all wish him success.

J. W. Houck, of Spokane, Goes to Montana Exchange

J. W. HOUCK, manager of the Liberty Theatre, Spokane, resigned August 7 to open a new exchange for Pathe in Montana. Fred C. Quimby, sales manager of the Pathe company, was here recently on a visit from New York and engaged Mr. Houck for the new position.

Mr. Houck opened the Liberty after it had been closed during the "flu" epidemic, succeeding Sam W. B. Cohn. Since then the Liberty has been enjoying the best patronage in its history, it was announced. Mr. Houck came to the Liberty from Seattle, where he was with the Famous Players-Lasky corporation.

Grombacker Succeeds Houck.

A year ago Mr. Houck married a Spokane girl, Miss Lila Barbour, well known in musical circles here.

Mr. Houck will be succeeded in the management by Ray Grombacker, who, for several months, has been with the Liberty Amusement company as managing director. Mr. Houck took up his new work on August 9.

Thompson Writes Story for World Film

Hamilton Thompson, prominent as a newspaper man, publicity man, and at present scenario writer associated with William Fox's organization, has sold to World Pictures an original story which bears the working title of "Miss Captain Kidd." It will be produced as an Apfel production and distributed by World Pictures. Evelyn Greeley will be the star.

NEW MACHINE SENDS FILMS TO SCHOOL

Projector Lately Invented Solves Educational Problem and Gives Impetus to Important Plans

MOTION PICTURES may replace textbooks in the schools and colleges of the United States within the next few months, following the announcement of a detailed campaign to this end inaugurated by educators of the East in conjunction with producers of educational films. Arrangements have been completed, it is declared, by which this method of instruction will be installed in schools and universities of America during the course of the campaign.

That the effort is a sincere one, and that the interest of educators of the nation is centered upon the success of the movement, is evident in the fact that the entire editorial facilities of a publishing house, which is among the largest producers of school textbooks in the country, has been placed at the disposal of those in charge.

Visualization of the contents of textbooks heretofore absorbed by the student only after mental effort and concentration, is part of the plan. Such "visatures" will embrace geographical, scientific, economical and even mathematical subjects. There is not a branch of the average school or University work, it is declared, but that can be translated upon the screen in a more impressive manner than by means of the printed word.

Anatomical studies, historical themes and scientific subjects particularly lend themselves to the advantages of the screen. School executives are convinced that visualizing the relations of elements, rather than a digestion of them from the printed word, will leave them in the mind of the scholar with far more impressiveness and likelihood that they will be remembered, than by any other means.

One of the reasons for the inauguration of a school campaign is the recent development of a portable projection machine which meets the requirements of fire underwriters in various states. Motion pictures have long been considered as instructional media, but leaders in the film industry have held back until a suitable projector was developed.

Engineers and experts of a noted projector machine company, after conferences with Harry Levey, general manager of the educational department of Universal, have placed at the disposal of the schools a projection machine which can be used anywhere without the protection of a booth. The new projector, according to Mr. Levey, is light, compact and fully capable of projecting standard film.

"Lack of a suitable projector has held back the progress of instructional motion pictures in the New York schools," declared William E. Grady, district superintendent of the New York Board of Education, when discussing the project. "Not more than thirty are now showing regular picture programs, and these follow no definite system."

Mr. Grady approved the project and promised his support in the work among the New York schools. In outside cities, boards of education, educational committees of civic organizations, and other influences have been enlisted.

"Common Property" Features Bolshevism in Russian Life

A SIX-REEL drama by Elliott J. Clawson dealing with the recent nationalization of woman in Russia, has just been completed by Director Paul Powell at Universal City, and is now being cut and titled. Its main title is "Common Property."

The story deals with the Russia of today, with particular emphasis laid on the barbaric Bolshevistic doctrine of regarding all women as common property. A poor Russian peasant boy comes to America, becomes moderately wealthy and returns to his native land with an American girl as his bride.

A child is born to them and for many years the three live in peace and contentment in Russia. Then the Bolshevists come and seize the wife and daughter, and a thrilling story of the darkest of black Russia unravels itself under clever direction.

Well Cast and Produced.

A notable cast was secured by the Universal to make this picture. Robert Anderson, the Paul Patricia in "Heart of Humanity," is seen in the role of Pavel Pavlovitch. Nell Craig appears as his wife. Colleen Moore, star of "Little Orphant Annie," interprets the role of Tatyona, Pavel's daughter. Others in the cast are Arthur Maude, Frank Leigh, Johnnie Cooke, of "The Weaker Vessel" fame, Richard Cummings, Arthur Jasmine and Robert Lawler.

Russian experts were consulted on details in regard to production, and the Russian village built at Universal City for this picture was vouched for by Robbi Goldman, a noted Russian.

Goldwyn Engages Artist to Push Fan Publicity

WILLIAM GROPPER, one of the most brilliant and original of the younger group of American artists, has been secured by Goldwyn to make impressionistic sketches of the Goldwyn stars—Geraldine Farrar, Madge Kennedy, Pauline Frederick, Mabel Normand, Will Rogers and Tom Moore—as they appear in their different characterizations. These sketches have been made a part of the publicity service which Goldwyn is furnishing newspapers and fan magazines throughout the country.

The branch of the Goldwyn publicity department devoted to increasing the fame of Goldwyn stars and pictures by keeping them constantly before the notice of the public is making a determined effort to supply something fresh and of a character that publications really want.

Mr. Gropper is allowed a free hand in giving pen and ink impressions of the Goldwyn stars as he sees them on the screen.

"Virtuous Men" Presented at Poli's in Washington

THE S-L production "Virtuous Men" opened at Poli's Theatre, Washington, August 10th for an indefinite run. According to H. E. Coffey, Manager of the Empire Film Distributing Co., handling the picture for this territory, "Virtuous Men" played to capacity at the opening performance and is attracting large crowds. Considerable is said to be manifested in the Poli presentation due to the big campaign which heralded the production.

Five of the Line of Authors Captured by Metro for Contributions to Its Schedule of Fewer and Better Pictures.

Left to right: I. A. R. Wylie, whose story, "The Hermit Doctor of Gaya" will be Nazimova's next; Harrison Rhodes, collaborator with J. H. Benrimo on "The Willow Tree"; Holman Day, who dramatized "Along Came Ruth" in which May Allison will star; Frederick Hatton, co-author with Fanny Hatton of "Lombardi, Ltd."; Bert Lytell's next; Fanny Hatton, the better half of the Hattons, whose play scored a laugh every twelve seconds.

PICTURES RESCUED FROM THE DEVIL

Toronto Methodist, Believing That All Profits Should Not Go to Monopolists, Purchases Films

WITH an announcement that "moving pictures belonged to them as much as to the devil," or words to that effect, the Methodist Church of Toronto has undertaken to encourage the use of moving pictures in the churches, Sunday Schools and other institutions of Ontario. One of the first steps in this direction has been the establishment of a "photographic department" and the headquarters of this department are located in two store spaces in the Wesley Building on Queen street, Toronto. The Rev. S. T. Bartlett, ex-secretary of Sunday Schools and Young People's Societies, has been appointed manager of the new department.

Occupy Two Stores.

Moving picture projection machines, stereopticons, cameras, slides, films and other equipment for the making or presentation of pictures is carried in stock and will be sold to churches and schools at cost price, it is announced. Mr. Bartlett, the manager, is an expert photographer and has made lantern slides for use in Sunday schools for a number of years.

Likes Scriptural Films.

Mr. Bartlett declares that he has already received inquiries from pastors in outlying stations for moving picture outfits so that the people in rural communities may enjoy the advantages of city life in one respect at least. In a recent interview he declared that one difficulty in supplying this demand is that the moving picture "is in the hands of monopolists."

"These men are exploiting moving pictures for the purpose of making money," said Mr. Bartlett. "They are making millions of dollars and they have no thought of anything else in producing pictures.

Church Not Pandering.

"Some very conservative people object to the dramatization of scriptural stories on the screen, especially those dealing with the life of Christ," he continued, "but, personally, I do not see the difference between a painting of a scriptural subject and a presentation by moving pictures."

He said that one French firm had made some very beautiful moving pictures on Bible subjects, but as yet no firm had found it advisable to cater to the needs of the churches. In his opinion, the distributors will not supply the wants of the churches with their best pictures because they think it will injure the patronage of the moving picture theatres. In presenting moving pictures, he argued, the church would not be "pandering" to the world, but would be meeting a normal and natural appetite.

Mr. Bartlett virtually admitted that the church in Toronto proposes to enter into competition with the theatres in order to provide entertainment and instruction.

The announcement regarding the establishment of the new department asks why his Satanic Majesty should monopolize the moving picture and intimates that an effort will be made to use "this modern means" to secure a hold upon the people.

"Other Half" and "The Purchase Price" Rounds Out Robertson-Cole's List of Summer Pictures

WITH the closing of the summer season in the next two weeks, Robertson-Cole believes that it will have released through Exhibitors Mutual consistently high class productions. Twelve pictures have been released and the entire program will be completed with "The Other Half," a successor to "The Turn in the Road," and "Her Purchase Price," a Bessie Barriscale picture.

The release of these pictures is the result of a definite policy to test out the summer market and provide exhibitors with means to increase their summer patronage. The results more than proved the soundness of this policy. Reports from exhibitors booking the Robertson-Cole feature through Exhibitors Mutual were not only favorable but numerous. One of the many of similar tenor states, "'Better Times' played S. R. O. for the first time this summer in Columbus," Fred Mason, manager of the Picadilly Theatre, sent that information.

Schedule Was Diversified.

The program was considerably varied not only as to types of stories but also to their locale. Among the summer releases were two Superior Pictures, a class of productions meeting an exceptionally rigid standard established by critical Robertson-Cole and Exhibitors Mutual officials. These two pictures are "The Man Who Turned White" and "The Pagan God," productions in which Jesse D. Hampton presents H. B. Warner. The success of these productions has led to the scheduling of "The Other Half," a third Superior Picture to complete the summer program. It is another King W. Vidor picture by Brentwood without an individual star.

"Better Times" enjoyed a summer record that has been most gratifying to Robertson-Cole officials. Exhibitors throughout the country extended their runs on it, and many theatres such as The Rose, in Fayetteville, N. C., rebooked it.

"Snow" Pictures Popular.

"The Mints of Hell" and "Man's Desire," two fine "snow" pictures, proved to be excellent attractions for exhibitors, and the snow atmosphere apparently acting as an antidote for the summer heat.

Two Hayakawa productions, "The Man Beneath," a dramatization of Edmund Mitchell's story, "The Nigger," and "The Gray Horizon," one of the most artistic productions ever released by Robertson-Cole, were among the productions that proved a boon to exhibitors. Bessie Barriscale, in "Tangled Threads" and "The Woman Michael Married," established the fact that she has just as great a hold on a picture public in summer as in winter.

Westerns Not Waning.

That the popularity of good Westerns is not waning has been more than demonstrated by the heavy bookings on William Desmond's pictures, "Bare-Fisted Gallagher" and "A Sage-Brush Hamlet." "In Search of Arcady," with Billie Rhodes, and Alma Rubens, in "A Man's Country," complete the list of the Robertson-Cole summer offerings.

Tom Mix Was So Lonesome That He Tossed Up to See Whether He'd Get Himself Arrested Or Famous.

As the transition from left to right shows, Tom was famous and arrested all at once in his newest Fox feature, "Rough Riding Romance."

2,000 PERSONS HAVE $12,000 HOUSE

Edward Healey Upsets Small Town Precedent of Cheap Pictures and Poor Equipment by Building the Rialto, with First-Class Films, Ventilation and $3,500 Organ

THE beginning of a movement to demand the admiring recognition of the motion picture theatre in towns of less than 5,000 population is now progressing successfully under the direction of Edward Healey, home address, Winchester, Tenn., showman of ten years' experience.

Allotting $6 per capita as the individual investment of every citizen—men, women and children in Winchester—in the Dixie Theatre, Healey is building a $12,000 structure in this city of 2,000 persons which has never before taken a motion picture theatre seriously.

Mr. Healey is one of the first men to conceive the remedy for the sickly part of the motion picture body, as it were. He has found out that the small towns are failing to take either the proper interest or the proper confidence in the motion picture theatres operating in their respective cities, and he has found out the "why and wherefore."

Analyzes Reasons for Failure.

Hence he has undertaken to revive the most fallible feature of the business—the establishing of a successful and appreciated theatre in a town of two thousand. His procedure is based on an analysis of the failure of small town theatres. And his reasoning leads him to believe:

(1) Small-town theatres are not with sufficient frequency conducted on a high plane. In too many case the exhibitor aims to secure the cheapest pictures, with the cheapest presentation.

(2) Small-town theatregoers too often regard the exhibitor in most cases as a catch-penny merchant and have been known to scoff at his offerings.

(3) In many instances, small-town theatres are uninviting.

Theatre Well Equipped.

And that is the reason why Mr. Healey will build the Rialto Theatre on the site of the Dixie Theatre, known for its many losses of money and lack of patrons.

As for the equipment of the Rialto, it will include two brand new Power's machines, a rotary converter, leather-cushioned seats and a $3,500 photoplayer. Courteous attendants will be employed. A most attractive screen and stage set will be built. The house will seat 500 persons, one-fourth of the population of Winchester.

"There is not the slightest doubt in the world that my theatre will be a success," said Mr. Healey. "My shows will be able to stand favorably in the light of any big time presentation. And as for attractions, the first thing I did was book First National Exhibitors' Circuit series of star productions. For instance, my offerings will include three of Mary Pickford's productions from First National, four Anita Stewart pictures beginning with her 'Virtuous Wives,' three Jack Pickford pictures, 'Choosing a Wife,' and Charlie Chaplin's pictures from First National

"The reason the motion picture business has not been successful in small towns, in my opinion, is because the environment around the theatre has not been inviting. The house has not been comfortable and in many cases not clean. The pictures have not been well selected because the exhibitor unwittingly failed to realize that the small-town public is just as critical as the audiences which attend the metropolitan houses."

Small Towns Are Critical.

"But do you think you need as high a standard for conducting your theatre in a town of 2,000 as you do in a big city?" Mr. Healey was asked.

"I do," he replied; "there is no difference between the people who live in

Edward Healey.
Builder of a $12,000 house in a town of 2,000 people.

the woods and the inhabitants of the big cities so far as the motion picture is concerned. There are more of them in one place than the other—but they are the same kind, and they want and will demand and will patronize none but the best of motion picture attractions. And the sooner the small-town exhibitor realizes this, the better for himself."

Has Had Long Experience.

Mr. Healey's enthusiasm for his new project is not that of a beginner in a new industry. His experience dates back into the time when he was connected with the Signal Amusement Company, which operated theatres in Chattanooga, Knoxville and other cities in Tennessee. He is most thoroughly apprised of what forceful, efficient management will do for a theatre and he is determined to characterize the operation of his theatre in this way.

"The comfort of my patrons will be my own comfort," Mr. Healey declares. "When it is warm in Winchester, every practical device known for cooling a theatre will be used. And in the winter my house will be uniformly warm."

Over $350,000 worth of good roads are being built in and around Winchester, and Mr. Healey is of the opinion that the automobile will enable hundreds to visit his theatre when the right attractions are provided. He intends to bill the surrounding country with his exploitation and the use of novelties in advertising.

Omaha Exhibitor Uses Buttons to Advertise Film

G. F. THORNBERG, of the Comfort Theatre, Omaha, introduced the "The Great Gamble," in a novel way that packed his theatre on the night of the first episode and assures good patronage during the rest of the serial. It was hot weather, and Mr. Thornberg realized the difficulty of giving the picture a satisfactory start.

He had 500 buttons made at 1 cent each. On the top of the buttons, in a red strip, was the name of the theatre. In the center, on a white strip, was a number. At the bottom, on a blue strip, was the title, "The Great Gamble."

He announced repeatedly that on a certain night buttons would be given away admitting the wearers to the show free of charge. On the night mentioned, the theatre was filled. The buttons bore a series of twelve numbers. In many instances two of the numbers were identical. Each button wearer was to notice the buttons worn by others he met on the street, in an effort to find the number corresponding to his. When he found the wearer of the corresponding number, the two could get a free admission to the first episode of the serial if they went to the theatre together.

The Comfort is a neighborhood house. Everybody in the neighborhood, it seems, was wearing one of the buttons, and everyone was looking at everybody else's button. "The Great Gamble" got much advertising in this way, and the serial had an auspicious start.

Simplex Distributor in Town.

George Webster, of the Webster Electric Company, better known as "Electric Webster," distributor for Simplex in Washington, D. C., western Maryland and northern Virginia, paid a brief visit to the Simplex factory this week.

He reports that contrary to previous mid-summer seasons, the present large number of Simplex sales are uninterrupted. A large Government order from the office of the United States Signal Corps has resulted through Mr. Webster's activities. And he reports that fully eighty-five per cent. of the District of Columbia is now Simplex.

UNIVERSAL CITY IS VERY BUSY SPOT

Many Companies Working on Films of Various Sort for Distribution Early in the Forthcoming Season

THREE six-reel feature photodramas which are expected to be among Universal's best productions have been put into production at the West Coast studio. Elmo Lincoln, star of the "Elmo the Mighty," has commenced work under Director Rex Ingram on "The Beach Comber," from the story by J. G. Hawks.

Mabel Ballin, seen as the feminine lead in "The White Heather," a recent Maurice Tourneur production, will play opposite Lincoln. Others in the cast are Harry van Meter, Ethelyn Irving, Dick La Reno and Frank Brownlee.

Frank Mayo, who recently completed "A Little Brother of the Rich" and "The Brute Breaker" under Lynn Reynolds' direction, has started on "Lasca," a screen adaptation of that poem of the Rio Grande. Norman Dawn is directing the feature, and Edith Roberts is playing opposite Mayo. The supporting cast includes Arthur Jasamine, Lloyd Whitlock and Viola Harry.

Ambition for Dorothy Phillips.

"Betty Reforms" is the title of a story by Mildred Considine, which William C. Dowlan has started producing. Ora Carew, Forrest Stanley and Charles Clary are the triumvirate of leading players.

Other activities of Universal City include the start of the super-feature, "Ambition," which is to be Dorothy Phillips' next cinedramatic vehicle. Allen Holubar will again direct Miss Phillips.

"Ambition" will show the star as a small town girl with ambitions to become a great opera singer. She is to be surrounded with the same type of supporting players as were seen with her in "The Heart of Humanity" and "The Right to Happiness."

Filming "Aviation" Feature.

Director Jacques Jaccard is taking the finishing scenes for "The Winged Trail," the first big melodrama of the skies, in which Lieutenant Ol. L. Locklear, the only man changing planes in mid-air, is starred. The lieutenant has returned to Chicago for eastern flying engagement and Jaccard is now shooting the sequences in which the aviator does not appear. Francelia Billington and Carmen Phillips have the principal feminine roles in the production.

Four companies are at work on two-reel western dramas. George Holt is making "Tempest Cody's Expose," starring Marie Walcamp, in which she has a new leading man, Frank Braidwood, late of "The Heart of Humanity."

"Dynamite" is the title of the newest western in which Pete Morrison is starring with Josephine Hill. After finishing "The Crow" with "Hoot" Gibson and Mildred Moore, Director Reeves Eason has started on the filming of "Shameless Saunderson," with the same pair of players.

Robert Wells has returned to Universal City to take the final interiors for "Winning a Bride" and "The Ranger of Pike's Peak," two productions for which the exterior locations were shot at Cheyenne and Colorado Springs, respectively. Fritzie Ridgway is the star of these two short features.

Florence Turner has started on a new comedy, "The $10,000 Threat," in which she interprets eight characters, emulating Henri de Vries, the protean artist of vaudeville fame. Eddie Lyons and Lee Moran are producing "Solid Comfort," a one-reel comedy dealing with the luxuries of home life.

L. C. Haynes of Robertson-Cole Praises Film Showing Results of War on Young Men

THE great drawback to the producer of motion pictures is, in my opinion, the lack of direct connection between those who actually produce the picture and the ultimate consumer—the picture public," states L. C. Haynes, president of the Brentwood Pictures Corporation now making Robertson-Cole features for distribution by Exhibitors Mutual. "However, due to the success of our two recent Robertson-Cole features we have in a sense established a contract with the public, and 'The Other Half,' I believe we are giving the public just what it wants.

"The market has been surfeited with eternal triangle and grimly melodramatic photoplays and the demand appears to be for wholesome, sane and constructively optimistic pictures," said Mr. Haynes. "Pictures presenting naturalness and truth-to-life in story built on a strong theme and importing cheerfulness and thoughts of practical benefit are a panacea for the general unrest following the war.

"'The Other Half' is a clean and wholesome picture, free from sensationalities and touching upon one vital subject so pertinent to social unrest, the effect of the war on our young men and whether those effects are lasting.

"The film shows that one of the great lessons learned is brotherly love and the breakig down of class barriers. It does not attempt to moralize nor is it a preachment. It is a simple appealing story of two young men, from the two classes of life, the aristocracy and 'the other half,' the masses, who have become buddies through trench life and resume their former stations of life. Of course, they have their sweethearts and the lesson is so strong that it not only breaks down the barriers between the two girls but demonstrates that there is no real human barrier between capital and labor.

"It is a King W. Vidor picture breathing the same optimism and cheerful uplift that pervaded 'Better Times' and 'The Turn in the Road,' which he also wrote and directed," concluded Mr. Haynes.

Lila Lee in Next Reid Picture.

It has just been announced by the Famous Players-Lasky Corporation that Lila Lee, star in Paramount pictures, pending her appearance in another Cecil B. DeMille Production will be featured in the next Wallace Reid Paramount-Artcraft offering, "Hawthorne of the U. S. A.," as chief support of the popular star.

Harold Lloyd Puts on Skates.

Harold Lloyd does some tall and fancy roller skating in his comedy, "Don't Shove," which is included in the list of Pathe releases for August 31. Lloyd never aspired to roller skating honors before, and he probably never will again after his experience in the filming of "Don't Shove," which offers the comedian in one of his ludicrous roles, registering principally on the floor.

Says Hale Hamilton: "Heaven'll Protect the Guy Who Has to Darn His Own Shirts and Cook His Own Pickles."
Hale can't even talk about that "other suit" in "The Four Flusher," his forthcoming Metro, and the last on the old release program.

Basil King Starts for West Coast To Acquire First-Hand Information

COMING down from New Hampshire, Basil King, one of the Eminent Authors, stopped in New York for a day on his way to the Goldwyn studios in California. What was he going to do out there? What was his attitude toward motion pictures? Did he believe the established writer would write directly for the screen?

These were some of the questions that Basil King was asked to answer as the fourth of the group of Eminent Authors whom Samuel Goldwyn and Rex Beach have persuaded to co-operate in the studio on the production of photodramas from their famous novels.

Mr. King is a writer of "best-sellers." He has in mind a great story he wants to contribute directly to the screen, and goes West to consult about that as well as to okeh the scenario for "The Street Called Straight." He was ready to write his own scenario when the call came to go at once to Culver City, where Samuel Goldwyn and Rex Beach now are.

Realizes His Limitations.

"When I tackled the scenario form I realized at once my limitations," said Mr. King. "It was like trying to write a story in a language you didn't know. I didn't know the grammar or the idiom, so to speak. I am the more delighted to make the journey to see just how the continuity is developed. I shall require assistance, I see that, but I should like to have the last word on the script.

"I have had several of my novels done in pictures. The best work was the Goldwyn picture of 'The City of Comrades' in which Tom Moore appeared. Jane Cowl and Ethel Barrymore have each been featured in a photoplay taken from two novels of mine. I am not a movie fan because my eyesight is bad and I do not see much of what is shown on the screen. But I believe the motion picture is the great medium for the expression of ideas and ideals in the future."

Besides the motion picture Mr. King will do in California, he will "hatch" another novel on the four-day journey to the Coast. He feels that he is at the top of his creative power and qualified to handle subjects he has long had in mind.

Working on Story for Next Year.

In confidence he related the general scheme of the story he would like to put over next season, and it may be said that it promises a new departure in motion pictures on a subject of the widest appeal. Mr. King's contribution to the screen is undoubtedly a gift of spiritual insight and imaginative power. He is a master of portraying the struggles of the good and evil instincts in a man and woman that lead to their regeneration.

Born of an American mother and English father on Prince Edward Island in the St. Lawrence river, he belongs to three countries. He has also lived a good deal in France. He was there when his first novels were being published anonymously in America, and he came back to find himself famous. Since his daughter's marriage in the United States, he believes that he will take out his nationalization papers here, and continue to live for the most part in Cambridge, Mass., where twenty years ago he was a clergyman.

Houses Give "Sahara" Extra Days of Playing

FURTHER announcement is made this week by the W. W. Hodkinson Corporation of the success of J. Parker Read, Jr.'s, Louise Glaum production "Sahara" in every section of the United States by a listing of the important theatres that have played this special for additional days over and above those for which exhibitors at first contracted.

The film is claimed to be a most unusual success and again to indicate the perversities of theatrical and motion picture judgments. Feeling assured of the powers of audience-attraction of this splendid story, written by C. Gardner Sullivan and supervised by Allan Dwan, Mr. Read, the producer, met with a series of rebuffs and discouragements when he brought the picture into the New York market. The board of directors of a big circuit by an overwhelmingly negative vote decided not to distribute "Sahara." Another producer-distributor nesting in the thick of the picture business likewise voted "No" and a third distributing organization was lukewarm.

The W. W. Hodkinson organization unanimously and instantly expressed its complete belief in the production and began an unprecedented campaign to have the film re-establish Louise Glaum at the point of popularity from which she should on her distinctive merits never have departed.

Reviews in Moving Picture World are written from the screen—not press books.

Lionized.

Gloria Swanson as she appears in a tempestuous moment from "Male and Female," Cecil B. De Mille's coming Artcraft.

U. S. Films Shown to Italian Soldiers Have Given Them Taste for American Quick Action

MOTION PICTURE styles in Italy have changed since the war brought American films to the soldiers of that country. As a result of the showing of American rapid-action film in Italy, producers in Torino, "the Los Angeles" of the land of vineyards, are aiming to eliminate the characteristic screen "posing" of Italian players and to replace it with American "pep" and "jazz."

So declared George H. Payne, an artist of Springfield, Mass., who returned to New York on August 12, after eight months' service with the Italian troops. Payne states that Italian producers have discovered that the public there, as in America, wants swiftly moving film stories and are turning their back on the actors who "pose and strut."

"I had charge of the entertainment work in our district for the Y. M. C. A. and found that the American film made them laugh more and sent 'em away smiling," said Payne. "Of course, the titles were changed to Italian, so they could understand exactly what was going on upon the screen. Often we had as many as 3,000 Italians in a Y hut viewing American films.

"I was able to get into touch with a Neapolitan bandmaster, and although neither of us could understand each other's language, we managed to select the music for the movie shows and other entertainments without much difficulty. We were the greatest of pals and enjoyed each other's company, although we did have to resort to gesticulating to make our wants known.

"The Italian likes our American fun. The most popular actor among the Italian soldiers was an Italian comedian who imitated our American 'Happy Hooligan' of 'funny paper' fame."

Senger Buys Out Partner Yost.

George L. Senger is now the sole owner of the Century and Lincoln Theatres at Mishawaka, Ind., having just purchased the interest of his partner, Edward A. Yost. For the past eleven years Mr. Senger has been associated with the two enterprises and is widely known among theatre men in the northern part of Indiana.

Large and Typical Cast for Next Lila Lee Film

THE cast for the new Lila Lee picture, "The Heart of Youth," to be released August 24, is made up of typical players from five to fifty. Most of the roles are character interpretations and from the youngest juvenile to the oldest character men, every player is well-known to screen patrons and a clever actor.

Tom Forman gives strong support as leading man to Miss Lee.

There are two families in the picture, and it so happens that a large number of children were required to play the juvenile roles, all of which are important. Among these are Gertrude Short, Cameron Coffey, a well-known youthful swimmer and actor, and Lewis Sargent, the lad who played the title role in the Paramount-Artcraft picture of Mark Twain's immortal story, "Huckleberry Finn," Buster Irving.

Charles Ogle and Guy Oliver are the respective heads of the two families. Others are Fanny Midgley, Lydia Knott, Fay Lemport, Vera Sisson, Sylvia Ashton, Robert Brower and Ed Alexander.

Robert G. Vignola directed the picture.

Italy Is Greatest Buyer of U. S. Unexposed Film

EXPORTS of motion picture film during the month of June reached a total of more than $900,000, according to a report which has been secured by the Washington Bureau of The Moving Picture World from the Department of Commerce. Shipments of unexposed film totaled 14,461,001 linear feet, valued at $279,554, and of exposed film 11,977,556 linear feet, with a value of $641,820.

By far the greatest importer of American unexposed film during the month was Italy, which took 13,885,137 feet, valued at $238,378. The next largest shipment, to Canada, totaled 348,939 feet, valued at $12,748, but the 42,339 feet exported to England, according to the report, were far more valuable, having a total of $21,040. Cuba took 64,749 feet, valued at $2,433, and Venezuela 36,171 feet, valued at $1,212, these being the only other exports in excess of 25,000 feet.

The most important markets for exposed film were England and Canada, each taking over a million feet, while France, Spain and Australia, as shown by the following table, each took more than three-quarters of a million:

Countries.	Not Exposed. Lin. Ft.	Exposed. Lin. Ft.
Denmark	.....	400,816
France	10,366	791,536
Italy	13,885,137	69,662
Malta, Gozo, and Cyprus Is.	.....	13,600
Norway	.....	441,685
Portugal	.....	44,200
Spain	16,400	755,896
Sweden	15,000	130,000
England	42,339	1,889,352
Scotland	.....	29,909
Bermuda	.....	62,000
Canada	348,939	1,248,010
Guatemala	5,000	4,600
Panama	.....	224,000
Mexico	5,000	327,232
Newfoundland and Labrador	.....	258,211
Trinidad and Tobago	.....	29,000
Cuba	64,749	523,110
Danish West Indies	.....	40,000
Dominican Republic	.....	20,000
Argentina	.....	553,825
Brazil	9,600	535,705
Chile	9,800	181,699
Peru	.....	96,300
Uruguay	.....	200,641
Venezuela	36,171	48,793
China	8,000	225,908
British India	4,500	363,007
Straits Settlements	.....	242,233
Dutch East Indies	.....	223,484
Japan	.....	391,296
Russia in Asia	.....	84,000
Australia	.....	761,024
New Zealand	.....	140,674
Philippine Islands	.....	454,260
British West Africa	.....	122,988
Egypt	.....	48,900
Total	14,461,001	11,977,556

Marguerite Clark to Come East.

On the completion of her present Paramount-Artcraft picture, "A Girl Named Mary," under the direction of Walter Edwards, Marguerite Clark, the Famous Players-Lasky star will start work on "All Of A Sudden Peggy," and when this is completed, will leave for New York to resume production in the eastern studios of the organization. Miss Clark has now practically completed four pictures in the West. The exact date of her departure has not been announced.

Sylvia Breamer to Play in "Sunset."

The next picture which Sylvia Breamer will be engaged upon at the J. Stuart Blackton studios will be "Sunset," which was written for her by Stanley Olmstead.

Corinne Griffith Stores Away a Few Brambles in "The Bramble Bush."
The old treasure chest thinks it's sea weed, but Corinne knows too much about thorns in this, her newest Vitagraph.

HE PUT THE "BLUFF" IN PINE BLUFF

Hauber, the "Go-Getter," Took a Leaf from P. T. Barnum's Guide to Victory, Read It Carefully, and Put Into Most Successful Practice the Lessons of Good Showmanship

By James B. Kelly
("Smiling Jimmy")

WE will start this story in the old, old way. Once upon a time, many, many years ago a little tow-headed kid with bare feet and a dirty face, and with only a very slick dime in his pockets approached the mammoth tents of P. T. Barnum's Greatest Show on Earth, and my, O my! how that boy wanted to see that show! But he only had this same slick dime, and the writer knowing this very same boy, believes that even this dime was glued to his pocket.

To get into my story as quickly as possible, this very same little dirty faced boy, managed to get into the show by helping to bring water to the elephants, and when he got inside the tent, landed a job peddling peanuts and lemonade, with the result that when he quit that night, he had seen two performances of the circus, and in addition to his very slick dime, he had one dollar and eighty cents.

On the day that this kid made his debut with the Barnum Show, a seed of showmanship and "Get the money" was sown that has absolutely no limit. The writer expects some day to walk down Broadway and see the name O. C. Hauber in shining lights over some big palace of amusement—for Hauber and the kid were very closely related, as they were both one and the same.

Some of you know what P. T. Barnum's idea of the "Poor Public" was, and although I will say that Mr. Hauber always tries to give his patrons their money's worth he still remembers the popular sayings of Barnum, the dean of all showmen, and his success in the motion picture field is a living example that Barnum's folks didn't believe in raising crazy children.

He's Headed for Broadway.

About five or six years ago this self same O. C. Hauber blew into the city of Pine Bluff, Ark., liked the town and decided that this would be his next step in accomplishing his ambitions; and believe me, boy, he is well on the way towards their accomplishment. At the time of his arrival in Pine Bluff we understand that his bank roll registered in the neighborhood of eighteen hundred berries, but he didn't let anyone know this, in fact through manipulation, "front," and the gentle art of diplomacy and publicity he allowed it to be noised around the "berg" that a "Mr. O. C. Hauber, the successful showman from Chicago, had arrived at Pine Bluff and contemplated erecting a $50,000 'Movie' show."

Of course, everybody said he was crazy, as the only M. P. show that had ever been in that town was a little old "store show" of the usual variety. But Hauber was looking into the future, and being a showman in every inch of his body, realized that the "movies" of that day were only in their infancy and that the day would arrive when his dream would come true.

"O. C." spread his propaganada on thickly, for remember he only had those eighteen hundred iron men. He wanted to build at least a twenty-thousand dollar edifice, and the taking on of a partner or borowing money from a bank had never entered his mind. However, he had made up his mind what he wanted and "O. C." generally gets what he wants.

He made it boys, and although I wouldn't recommend his policy to everyone (that is, unless you've got plenty of nerve), we must take off our hats to him as being a genius in the art of obtaining "open credit" in a strange town. Here was his method in the fewest words possible.

He rented the building he wanted, taking out a five year lease with an option of a longer period, drew up his plans, donned a suit of overalls, hired a gang of coons and started to "gut" the building all by his lonesome. No contractors or architects for "O. C." Now please bear in mind that he only had about twelve hundred cart wheels left—for he had to pay the landlord $500 in advance and about a hundred more for living expenses and other details. The first month he only ordered about a thousand dollars worth of lumber, supplies, accessories, etc., and on the first of the following month he paid every bill presented in cash, thereby establishing his credit broadcast.

He Springs a Surprise.

Now comes the coup. On the following month he ordered between fifteen and sixteen thousands dollars worth of material, and made sure that it was all delivered to his building before the first of the following month came around. In fact, he figured out exactly what it would take to finish the theatre complete, and had every stick on the ground before the first of the month. When the first of the month did roll around friend "O. C." had to call upon all his resourcefulness and diplomacy in stalling off the enterprising bill collectors. To shorten a long story he "got away with it;" finished his theatre, and informs the writer that on the night he opened he didn't have enough money in his jeans to "make change" and had to borrow a "ten spot" from a friend of his in order to get his box office open.

Right from the start the New Hauber Theatre was a huge success. Friend "O. C." had contracted for only the very highest class of pictures (something that was new to Pine Bluff) and instead of charging the usual amount of ten cents, he made his prices ten and twenty and gave his patrons more for their money than they had ever had before. He got his creditors together, explained his position and every cent that came into the box office for a long time (with the exception of actual expenses) went to these self-same creditors. Now he has one of the finest theatres in the state, that would cost in the neighborhood of $50,000 if built now, and it's fully paid for and it all belongs to O. C. Hauber, Esq. It took nerve to "put it over" but "O. C." had the nerve that has characterized good clean up-to-date American showmanship all over the world, and my prediction of seeing his name on Broadway in the near future is not any too far fetched.

Full of Coin Getting Ideas.

Mr. Hauber has many little schemes and ideas that make his theatre the most

This Canadian Lobby Not Only Encouraged Hissing, but Cordially Invited It.
The Rialto Theatre, Toronto, Canada, played up the Universal attraction "Hiding in Holland" and cheerfully offered to provide automatic hissers with which to welcome the Clown Quince of Germany.

popular one in Arkansas, but one of the not "fans." Those of us who have studied the business know that to be a success, we have got to get the people in the "habit" of coming to our show and we must devise means known to showmanship to attain this end.

Earns Annual Vacation.

I stoped oft in Pine Bluff the other day, but Friend Hauber and Friend Wife were sojourning at Atlantic City for a few weeks, with his theatre in charge of Professor C. A. Johnson. Pretty soft, eh boys? But "to the victor belongs the spoils" and to a man like Hauber, who knows the show business from A to Z, and who has worked as hard as he has for the past few years, and really accomplished something big, he is certainly deserving of a nice restful vacation to fit him for the battles that he will engage in during the coming season.

My hat is off to men of his stamp who put new life in this the greatest industry in existence, build it up, aspire to greater things, and are continually improving their theatre, nature of entertainment, projection appliances, and, in fact, always being just one jump ahead of the rest of the pack. Hauber also controls the booking of a number of other theatres in Arkansas, under the name of the Hauber Circuit.

United Booking Office, B. F. Keith and Keith and Proctor Book "The Westerners"

OWING to its success at the New York Strand during the first week in August, Benjamin B. Hampton's first production for Great Authors' Pictures, Inc., "The Westerners" by Stewart Edward White, has been booked for the new 4,000 seat Brooklyn Strand as one of the opening attractions in that house, the largest theatre in Brooklyn.

The United Booking Office, B. F. Keith and Keith & Proctor interests, which recently swung J. Parker Read, Jr.'s., Louise Glaum production, "Sahara," through their chain, signed contracts for "The Westerners" for September and October, playing dates covering in excess of seventy days across their New York and New Jersey chain of theatres.

In conjunction with the presentation of the film as one of the first attractions of the Brooklyn Strand, the publishers of Stewart Edward White's novels will give that theatre the benefit of a city-wide window display in department, book and drug stores, as in the Manhattan campaign.

More than a score of the important first run theatres of the country that have signed contracts for "The Westerners" have held back its playing dates for the first or second week in September.

W. W. Hodkinson's Denver manager is the first of the Hodkinson men to make a clean sweep of his territory by closing contracts for every first run key city or town in his territory, backed up with contracts for subject runs in every community in the territory where a picture can be brought back later to other theatres for secondary or repeat performances. One of the striking features of many contracts in the Denver zone is that first run theatres have booked repeat date engagements for "The Westerners" in the identical theatres where first presentations are made.

Realart Sign Will Be Largest Booming Films

THE C. J. Gude Company is authority for the statement that the electric sign to be erected for Realart Pictures Corporation on the Hermitage Hotel, New York, will be the largest in the world for the exploitation of photoplays. Construction of the sign is now in progress in the Gude labortories and it is expected the work of wiring and setting up will begin within the next week.

The skeleton of the sign now towers twelve stories above one of the busiest corners of the world, Broadway and Forty-second Street. This skeleton is 72 feet high and 104 feet wide, and when completed will have close to six thousand lamps. There are more than fifteen tons of iron and steel in the framework. The builders state that there is only one other electric display in New York containing more lamps and that does not pertain to amusements.

"Of course, the amount we had to pay for the rental of this sign, $108,000, is enormous," said Arthur S. Kane, president of Realart, "particularly when compared with the sums heretofore spent on such advertising by producing companies. But the photoplay has made such tremendous strides within the past few years and competition is so keen that most unusual explotation is essential.

$65,000 House Planned for Napa, California

MAX BLUMENFELD and John P. Knox recently acquired the "Brown Hotel" property, First and Franklin streets, Napa, Calif., also the vacant lot just east of it. The entire property measures 120x125 feet.

The hotel will be converted into apartments, and adjoining this, they will erect a theatre 80x125, seating 1,400 and costing with equipment about $65,000. Work will be begun as soon as the plans are completed. The theatre will be of re-enforced concrete, of handsome design and with all modern appliances.

Mr. Blumenfeld is owner of half interest in the Empire Theatre in Napa, having disposed of his interest in the Broadway Theatre, San Francisco. He is also associated with Samuel Gordon in a theatre which is now in the course of erection in San Rafael, which will seat 1,400, and be ready about October 15. A $10,000 Seeburg Smith organ has already been purchased for this house.

Fox Letters Included in Mail Carried by Seaplane

ON August 15 the trans-Atlantic liner Adriatic drew away from her pier in New York bound to Southampton. Plans had been perfected by the New York post office by which the United States Government was to inaugurate a regular seaplane foreign mail service. Long after the steamer had passed from view of New York harbor a special seaplane "hopped off" from the Foreign post office station on the North River front carrying with it the first bag of mail to be dropped on the deck of the liner.

In the bag were many official communications, but, besides these, were two letters from Fox Film Corporation —the first letters ever sent overseas by a motion picture producer via the seaplane mail route. The letters, which were identical, were addressed to Mr. Reed, in charge of the Fox London office, and Abraham Carlos of the Paris office.

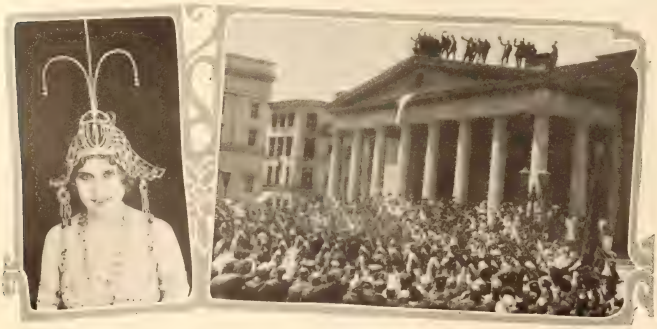
Fay Tincher Works on New Comedy

Fay Tincher, having returned to the Christie studios after her tour of the northwest, will soon start work again under Al E. Christie's direction in another comedy of the western type. The latest Christie Special in which she appears, entitled "Dangerous Nan McGrew," will be released this month.

Change Name of Janis Film.

Announcement comes from the Selznick offices that the title of the big picture Elsie Janis is making is to be "A Regular Girl." This replaces the title of "Everybody's Sweetheart," which has previously been announced for the forthcoming presentation on the screen of the Elsie Janis who entertained millions on the other side.

Miss Janis is fitted with a story which was written for her by Frances Marion and Edmund Goulding.



The Woman and the World of Russia in the Torrent That Flamed to Beat Her.
Geraldine Farrar and the big Petrograd street scene for "The World and the Woman," her next Goldwyn.

Vivian M. Moses Leaves Select To Form Partnership With Empey

VIVIAN M. MOSES, publicity director for Select Pictures Corporation since its organization, will leave that company shortly to associate himself with Guy Empey in the production of special pictures. Mr. Moses has handed his resignation to Lewis J. Selznick, president of Select, and, according to announcement just made, will leave that company so as to join Empey by September 1. He will immediately begin working upon a forthcoming production projected by Empey.

"Viv" Moses started with Select on the day that corporation opened its doors, in the summer of 1917. Taking under his charge publicity, advertising and exhibitors' service, he built up a compact and efficient department which slowly expanded and grew with Select's steady success, some measure of which may be attributed to his work.

Handled All Select's Publicity.

For the better part of two years, Moses personally wrote and designed all the advertising put out by Select, wrote or inspired all the publicity, and directly handled the very large traffic of correspondence and service to exhibitors and branch offices.

He also took complete charge of the production of lithographs, selecting subjects and passing upon all sketches. His record at Select has been one of clean, business-building industry, and has gained him a fine reputation.

Mr. Moses states that his association with Empey will be somewhat in the nature of a partnership, and will afford him the broadest scope for the abilities he possesses. Not only will he take managerial charge of the business end of the Empey productions, but he will also take part in the preparation and production of the photoplays.

Pleased with His Prospects.

"I have great faith," said Mr. Moses, "in Guy Empey's abilities. He is a man of many ideas, a born builder of stories, with a strong sense of dramatic values and no mean knowledge of photoplay technique. Above all, he is a man of action, a creator—quick to conceive and quick to act upon his conception. And he always has the courage to back his very ardent convictions. I am happy to be associated with him, and I believe that together we are going to do some interesting things."

Mr. Moses, who entered the moving picture business as a scenario writer, was for many years a magazine writer and editor, and served on the staff of many of the prominent magazines, including the Cosmopolitan, Harpers, Metropolitan, Literary Digest and others. He was for years on the staff of the New York Times, the Tribune and other metropolitan dailies.

G. B. Seitz Directs Himself in "Bound and Gagged"

GEORGE BRACKET SEITZ, scenario writer, director and producer of a dozen or more successful Pathe serials, is now working on the fifth episode of "Bound and Gagged," a ten-episode Pathe serial of which he is star, director and producer.

Mr. Seitz's first efforts as a director were for Astra, for which he directed "The Fatal Ring." He wrote the scenarios for many of Pathe's puzzling mystery serials, among them being "The Shielding Shadow," "The Iron Claw," "Pearl of the Army," "The Exploits of Elaine" and "The Perils of Pauline." He directed "The House of Hate," and upon the formation of his own company, George B. Seitz Productions, Inc., wrote, directed and produced "The Lightning Raider." "The Black Secret," Pearl White's latest Pathe serial, was also directed by him.

Vitagraph Comedians Busy.

Vitagraph comedy companies are unusually busy just now at the West Coast studio. Jimmy Aubrey, under Noel Smith's direction, is working in a big "city street" set, especially constructed for him. It plays an important part in his next comedy and is one of the largest sets ever constructed for a comedy.

Montgomery and Rock are finishing their burlesque of artist colony life and are rapidly whipping their comedy into shape. It is being made under the direction of Gilbert Pratt.

Larry Semon, who is his own director, is working on a sort of companion piece to "Between the Acts," which was laid in a vaudeville theatre. Most of the scenes of his new comedy will be in and around a circus tent and promise novel entertainment.

Allan Holubar Producing "Ambition" for Universal

AFTER personally supervising the premier of "The Right to Happiness," his first super-production since "The Heart of Humanity," which took place recently at the California Theatre, Los Angeles, Allen Holubar is now preparing to start upon "Ambition," a new feature drama with Dorothy Phillips as the star.

Miss Phillips will be seen as a country girl who is fired with ambitions to become the greatest opera singer of the age. How she finally discovers that worldly success is made a hollow mockery by the sacrifices one has to make to attain it, furnishes the punch.

The story was written by Director Holubar and is being put into continuity by Olga Linck Scholl, who has been Holubar's authorial assistant on "The Hearts of Humanity" and "The Right to Happiness."

Gaden Returning to Pictures.

After an absence of almost a year from motion pictures, Alexander Gaden, is returning as leading man for Doris Kenyon in the Louis Joseph Vane superfeature, "The Bandbox," which is being produced by Deitrich-Beck, Inc., for release through Hodkinson. During his absence from the screen, Mr. Gaden has been on tour with his own company in vaudeville.

Mr. Gaden was born in Montreal in 1883 and made his first appearance on the stage at the age of fifteen. During his long career, he has played over five hundred parts on the legitimate stage. His last engagement on the legitimate stage was with Henry W. Savage's Company in "Madam X," in which he had the leading male role.

Very Peaceful Views from a World Picture, the Name of Which You'll Be Surprised to Learn Is "The Battler."
Earl Metcalfe and Virginia Hammond are co-starred in this production. Perhaps the "battling" element comes when Earl asks for Dorothy at the left.

More and Larger Studio Opportunities For Metro's Fewer and Better Films

A SECOND "dark" stage has been completed at Screen Classics, Inc., studios in Hollywood, and is already occupied by settings in which Viola Dana is making scenes of "Please Get Married," and Bert Lytell is busy on "Lombardi, Ltd.," both picturizations of stage successes to be distributed by Metro.

The new studio building is 150 feet long, and is placed south of the first dark stage built by Metro in the West. It exceeds the earlier building in area by 6,000 square feet. The first building (finished six months ago) is in active use by Nazimova with scenes for "The Hermit Doctor of Gaya" and by May Allison with settings for "Fair and Warmer."

The 90-foot span of the roof of the newest photoplay workshop is bridged by thirteen enormous trusses that weigh two tons apiece. The trusses in themselves are one of the most interesting details of studio construction. They are of the Howe model, standard right-angle construction, and designed to carry the entire load on the upper beam.

Tons of Weight Provided For.

The architect who designed the trusses based his figures upon the maximum weight the roof would be called upon to support. The weight includes 89 banks of Cooper-Hewitt lights aggregating a downward pull of twenty-six tons, to say nothing of ten heavy switchboards installed under the roof, the hundreds of "hard" lights suspended from beams, and the swarms of electricians and other workers active over the actors' heads.

With the designs for a beam that would suspend this maximum weight in their hands, Metro studio officials multiplied each requirement by two before actually building the big spans. The thirteen beams were constructed by a force of seventy men at various places on the lot. A special derrick was constructed on the stage floor itself to lift the trusses into place.

Metro Men Fast Workers.

The 90-foot width of the big stage building is augmented by 20-foot wings running the entire length on either side. While taking much of the strain from the roof, these wings make the total floor area 20,000 square feet, available for working use.

The stage building has a clearance under the beams of six inches over 30 feet. The value of this height was demonstrated when it was necessary to construct an elevator shaft and four floors of an apartment house for scenes in May Allison's "Fair and Warmer." The floors were the regulation distance apart, and by utilizing one of the six concrete "cellars" on the stage, the full set was constructed without skimping on measurements.

Has Overhead Trolley System.

Another feature of the big stage building is the overhead trolley system by which the heavy banks of Cooper-Hewitt mercury vapor lights are swung to any desired position. Eight lines of steel tracks extend the length of the building, side by side, and numerous switches permit the banks to be shifted and concentrated at any point. The idea of the tracks, and the elaboration of the switching device was perfected by three Metro men—Clifford Butler, business manager; Walter Grams, chief electrician, and John Fisher.

The estimated value of the big stage building is $43,000. The frame work is of Oregon pine, sealed inside and painted with fire-retarding paint. On the exterior four coats of rough plaster finished in Belgium green have been shot on with guns. The entire building, in spite of its size and the scientific care used in its design and construction, was finished by a working force that varied from forty to seventy men in twenty-six days.

The first dark stage is 195 feet long, but only 70 feet in width. It has been proven sufficiently spacious to permit six companies working on roomy sets to play at once without interference, but with the greater scenic and setting effects called for by Metro's "fewer, bigger and better" pictures policy a greatly increased indoor floorage was necessary.

A $10,000 dressing room unit of building adjoins the building, and additional dressing rooms are under construction. A new "light" stage, 110 by 150 feet, has also been erected on the Metro lot in preparation for the new Screen Classics feature pictures being made. The stage was constructed in twelve working days by a large force of carpenters.

Many Hands Make Quick Job.

"We work on the principle that three men will do more work in one day than one man will do in three days," said a Metro official in sending out this announcement. "We've proven that principle all the way through in the construction of this entire institution for picture-making.

"If it were necessary or desirable to build a stage in one day, we could and would do it—by using a large enough force of men. That sounds like the story of Aladdin and his geni-built palaces, but perhaps some day we'll make it come true.

"As a matter of fact, this new outdoor stage has been so constructed—with 490 cement piers in the foundation, for example—that if it is ever necessary a third dark stage 90 by 150 feet can be erected in nine days."

"Kiss Me, You Brute, Kiss Me."
Says the modish maid in moonlight to Bryant Washburn in his Paramount, "Love Insurance."

Paramount Magazine Starts First Issue in September

BEGINNING September 7 the first four numbers of the new Paramount Magazine will be released weekly during September, it is announced by the Famous Players-Lasky Corporation. The first release will contain a short subject entitled "On with the Dance," in which Mlle. Albertina Rasch, premiere danseuse of the Metropolitan Opera House, gives a beautiful and entertaining exposition of the evolution of the dance, from the ancient dance movements down to the present day. Mlle. Rasch shows the favorite dances of each country that has a national dance.

Carries Smart Set "Niftys."

This will be followed by "Three Minutes of Wit and Wisdom," a selection of the best epigrams that have appeared in the Smart Set Magazine.

The epigrams will be followed by "Riders of the Sand Hills," an interesting picturization of the famous Peruvian cavalry going through evolutions on the slopes of their native mountains. Some of the most thrilling rough riding ever shown on the screen is claimed to be pictured in these views of the Peruvian horsemen.

Besides these three features the first number of Paramount Magazine will also carry an animated cartoon of Bud and Susie in "The Jam Makers," by Frank Moser.

Goldwyn Makes Its Start on Advertising Campaign

GOLDWYN'S first move in the national advertising campaign designed for the benefit of exhibitors showing Goldwyn Pictures is the placing of billboards in all parts of the country. By August 15 hundreds of Goldwyn billboards will be in position; contracts call for a large addition to the number by September 15 and ensuing months will bring a steady increase in the display that is planned to cover the United States as it never before has been covered by a producing organization.

Elaborate Billboard Paper.

Each billboard will show the likeness of one of the seven Eminent Authors—Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouveneur Morris, Basil King and Leroy Scott—and one Goldwyn star, Geraldine Farrar, Madge Kennedy, Tom Moore, Mabel Normand, or Will Rogers.

Care has been taken in securing advantageous locations in every neighborhood, and the press and service men of each of the twenty-two Goldwyn exchanges will make a special point of showing exhibitors how to tie-up with the billboard publicity. As the billboards are increased in number, local conditions will be studied so that they may be placed where they are most needed.

Looks Like a Strong Story This Goldwyn Tale by Louis Sherwin

THAT there are still possibilities for novel twists in the treatment of the eternal triangle is convincingly illustrated by Louis Sherwin in his first Goldwyn story, a drama replete with heart interest, in which the star, Pauline Frederick, has every opportunity to reveal her powers as an emotional actress. The picture is entitled "Bonds of Love," and is in the fall series list announced by Goldwyn.

In his writings as the dramatic critic for the Globe, Mr. Sherwin constantly protested against the banalities of many stage place and the average run of photoplays. When Samuel Goldwyn engaged him to go to the Coast as a member of the scenario force at Culver City it was with the expectation of bringing a fresh viewpoint to bear on screen stories, and it was understood that Mr. Sherwin should not be hampered by screen conventions.

Director Reginald Barker found in "Bonds of Love" a scenario that strikes out along new lines in the building up of a story of love, jealousy and sentiment—the kind of sentiment that rings true because it is founded on traits of human nature.

Miss Frederick finds herself in the unenviable position of a second wife whose ever-present rival is the first wife as she lives in the memory of her husband, who has never ceased to regard her as the perfect woman. Very cleverly the story is advanced to an incident which reveals to Miss Frederick the true nature of the wife whose fidelity had never been questioned. As a matter of fact, she had carried on a clandestine affair with another man, evidence of which is contained in a letter found by the second wife.

Here Mr. Sherwin introduces a fine bit of emotional conflict, beautifully interpreted by Miss Frederick in expressing the feelings of the woman confronted by the necessity of sacrificing herself or deeply wounding the man she loves, and indirectly harming the little boy whom they both worship, by allowing the deception of the mother to become known.

Rise in Prices Likely to Follow Rental Increases

RAISING prices is one feature of the picture business that right now is having the serious attention of Detroit downtown and neighborhood exhibitors. In fact, a slight increase in prices is absolutely necessary if exhibitors hope to cope with the situation during the coming season in the way of increased film rental, increased cost of help and everything that centers into their business.

Every exchange manager in Detroit has told the Moving Picture World correspondent that higher film rentals are absolutely necessary because of increased cost of productions and the fact that their companies are going to pay more for stories, scenarios, direction, settings, etc., during the new season. On the other hand, exhibitors do not seem to object paying more for film rental providing the increase is within reason.

"But when an exchange expects us to pay them 100 per cent. more for film rental how in the world is the exhibitor going to meet such a condition," said one exhibitor. "Should we raise prices 100 per cent? Will the people come if the exhibitor should advance his price from 20 to 40 cents, or from 25 to 50 cents?

Overhead Is Increasing.

"Operators will cost 25 per cent. more; musicians are demanding an increase; and everything else has gone up. The exhibitor will certainly have to give his business serious thought to make a success of it this coming season."

It is true that business will be better than ever his fall, but the problem confronting the exhibitor is how much of an increase will his patrons stand. Usually five cents is the increase put on all seats by the neighborhood houses, but will such a small increase be sufficient to take care of all the increased expenses of the exhibitor.

Comparatively few contracts have been signed for the coming season, as practically every exhibitor is sitting back and waiting for film rentals to come down. However, exchange managers say there will be no stepping down as their increases are justified by the increased cost of production and general overhead expenses.

Massachusetts Is Locale for "Anne of Green Gables"

MARY MILES MINTER and her supporting company went to Dedham, Mass., to film the exteriors for her first Realart production, "Anne of Green Gables," because the "location scout" of the company found there what is said to be almost a duplicate of the house described in the "Anne" books.

This is the Fairbanks House, one of the oldest landmarks in New England. It was built in 1636, weathered the many Indian wars and the Revolution, and still stands strong and sturdy in the quaint little New England town.

Many of the best scenes of Miss Minter's first Realart release were taken before large audiences, and especial interest was evidenced in the filming of the "Elaine" episode, said to be one of the most beautiful scenes in the photoplay. In this, "Anne" (Miss Minter) becomes "Elaine, the Lily Maid." The spectators gathered on a bridge and watched the filming of action on a flower-bedecked barge as it drifted down the stream. The crowd rewarded the star with applause.

Miss Minter was expected back in New York on Monday of this week but inclement weather delayed work on the picture so the company will remain in New England a little while longer. Upon her return, Miss Minter will resume work at her New York studios on the interior scenes.

Wouldn't It Make You Want to Go Through 16 Episodes If He Had a Perfectly Good Secret and Wouldn't Tell It to You?
That's the way Pearl White feels about it in her latest Pathe serial, "The Black Secret." Walter McGrail, in the center, is seen refusing to divulge the secret in the first episode of the chapter play.

SERIALS AND FEATURES FOR WISTARIA

Works of Harold MacGrath and Samuel H. Adams Secured by Lynn S. Card for Film Presentation

THE motion picture rights to five of Harold MacGrath's best known and most popular stories have been purchased by Lynn S. Card, president of Wistaria Productions, Inc. The works of this popular writer of fiction, purchased for filming "The Best Man," "Two Candidates," "Mr. 'Shifty' Sullivan," "The Place of Honeymoons" and "Parrott and Company."

In addition to the MacGrath Stories, Mr. Card also purchased the motion picture rights to Samuel Hopkins Adams' novel, "The Secret of Lonesome Cove," which went into ten editions.

It will be remembered that Harold MacGrath wrote the serial story of "The Million Dollar Mystery," from Lloyd Lonergan's scenario, from which Thanhauser produced that popular serial. Mr. Card in his purchase of MacGrath's works was influenced in a good measure by this fact, for it is his intention of adapting these works for special features. Mr. Lonergan will write the scenarios.

MacGrath's name is a valuable asset to a screen production, according to Mr. Card's statement, and in closing this deal for the author's works he believes he has unsurpassed material for screen productions.

Samuel Hopkins Adams is one of America's best known authors and his works have served as the basic plot material for some of the screen's most successful dramas. His "The Secret of Lonesome Cove," according to Lloyd Lonergan, scenario editor for Wistaria, provides excellent material upon which to build a drama of tense action.

Busy Now on Serial.

Burton King, vice-president and director-general of Wistaria Productions, is now at work on the first serial production, co-starring Anne Luther and George Larkin. The idea for the story was suggested by Mr. Larkin and from these suggestions Mr. Lonergan wrote the working script.

"The Lurking Peril" has been announced as the title. The story tells of the narrow escapes of the hero, a college graduate whose brain is pronounced abnormal and for which a great sum has been offered by a group of scientists.

The young graduate declines the offer and then follows a series of attempts on his life by the scientists, each one seeking to obtain his destruction in order that they may obtain the brain for analysis.

Cincinnati Will Have Theatre Made of Glass

CINCINNATI is to have a novelty in the way of a picture theatre made entirely of glass. This glass theatre will be built on the roof of the Orpheum Theatre, Walnut Hills, which was the first suburban house built in Cincinnati. Managers I. M. and J. M. Martin announce that the present "Sky Theatre," or roof garden of the Orpheum, which at present can only be used in warm and fair weather, will be entirely inclosed with glass, so as to be available for use the year around.

The cost of the improvement will be approximately $30,000, and the theatre, when completed, will be the largest in the city devoted to moving pictures. Its seating capacity will be 3,100.

The walls, in effect, will be a series of French casement windows, sheets of wired glass being set in steel frames so that they can swing outward. The glass roof also will be made to swing upward, so that in warm weather the whole theatre will be virtually as open as it is at present. In cold or wet weather all these sections of glass can be closed, forming a solid wall and roof.

The plans for the improvement were made by Bert Baldwin, of Cincinnati, who also made the plans for the Orpheum. Contracts already have been let for the work, and it is announced that construction will be started in October. The policy of showing feature films will be continued. Smoking is permitted in this house.

Shows Film to Y. M. C. A. Conference.

As one of the features of the session Saturday, August 16, of the industrial department of the Y. M. C. A. at its annual summer conference at Silver Bay, Lake George, N. Y., David K. Niles, general manager of the non-theatrical distribution department of the Famous Players-Lasky Corporation showed two Paramount subjects. One was a forthcoming release of the new Paramount Magazine, which is being produced by the Educational Department of Famous Players-Lasky, and the other was a photoplay, "The Winning Girl," starring Shirley Mason.

Equity Progresses with Clara Kimball Young Film

DAILY advices from Los Angeles, where Clara Kimball Young and her associates are at work on the first feature picture to be released by the newly organized Equity Pictures Corporation indicate that it will be ready for the market about the time originally planned, October 15.

Herbert Somborn, president of the Equity, is now in the West engaged in closing franchise contracts, and Joseph I. Schitzer, treasurer of the company, is at the New York offices of the company in Aeolian Hall. Mr. Schitzer said recently that while most of the company's franchises had already been arranged for there still remained considerable choice territory which is available for distributing agencies which are in the market for pictures of the better type and are equipped to handle them.

The first of the four big pictures per year which Miss Young will make for the Equity, as a part of their ten pictures a year product, is Max Marcin's "Eyes of Youth," which is still running on the legitimate stage successfully both in this country and abroad.

"Jimmie" Sticks to John Cumberland.

John Cumberland, who plays "Jimmie" in support of Mrs. Sidney Drew in her latest Paramount-Drew comedy, "A Sisterly Scheme," has played in three motion pictures during his career and by coincidence in each one his character has been called "Jimmie." His first screen appearance was in "Baby Mine," with Madge Kennedy, and his second role was in Hobart Henley's production of "A Gay Old Dog." It was his work in the latter picture which Mrs. Drew adapted from Edna Ferber's story, that convinced the famous delineator of "Polly" of his adaptability for the "Jimmie" role.

Constance Binney Makes Her Debut in Realart Pictures as the Little Pennsylvania Dutch Slavey in "Erstwhile Susan."
There is a great fund of human interest in this story in which Mrs. Fiske gave a fine portrayal on the stage.

THE EXHIBITORS BEST BETS

They Will Surpass All Others

THE RIGHT OF WAY
by Sir Gilbert Parker
TESS OF THE D'URBERVILLES
by Thomas Hardy
THE TEMPLE OF DAWN
by I.A.R. Wylie
SHORE ACRES
by James A. Herne
FAIR AND WARMER
by Avery Hopwood
THE YELLOW DOVE
by George Gibbs
PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne
LOMBARDI, LTD
by Frederic and Fanny Hatton
THE WILLOW TREE
by J.H. Benrimo & Harrison Rhodes
SOMEONE IN THE HOUSE
by Larry Evans
YOSEMITE
by Chas. A. Taylor and Asa R. Cassidy
THE HEART OF A CHILD
by Frank Danby (Mrs. Frankau)
WHOLLY INNOCENCE
by H. Austin Adams
THE NATIVE BORN
by I.A.R. Wylie
LA MAISON DE DANSE
by Noziere and Ch. Muller
THE BRAT
by Maude Fulton
ALONG CAME RUTH
by Holman Day, from the french of Ponson & Wicheler
THE HERMIT DOCTOR OF GAYA
by I.A.R. Wylie
L'HOMME RICHE
by Jean-Jose Frappa and Henri Dupuy Mazuel
THE WALK OFFS
by Frederic and Fanny Hatton

AND FIVE WORLD-FAMOUS DRURY-LANE MELODRAMAS!

Keep Your Schedule Open

To be produced by Screen Classics, Inc., under the supervision of MAXWELL KARGER, Director General, and distributed by

METRO

Sensational as books and plays - they will amaze the world on the screen!

BEGINNING SEPTEMBER 1st., WITH →

N
Maxwell Karger
Director General
Presented by Richard A.
Rowland & Maxwell Karger
M E
PICTURES CORPORATION

The Premier Artist of the stage & screen

AZIMOVA

in

THE BRAT

A Nazimova Production

Done in a mighty screen story by NAZIMOVA herself & Chas. Bryant, from Maude Fulton's popular Oliver Morosco stage success. Directed by Herbert Bla
Scenario by June Mathis.

TRO

EVERY EXHIBITOR'S BANK ACCOUNT WILL TESTIFY TO THEIR DRAWING POWER

VIOLA DANA

PLEASE get MARRIED, Miss Dana's first picture, is an adaptation of James Cullen's and Lewis Allen Browne's big Broadway comedy success, which Oliver Morosco produced with such great success.

BERT LYTELL

LOMBARDI, LTD., the smart Morosco comedy by the brilliant Hattons, Frederic and Fanny, is packed with opportunities for the engaging personality of Bert Lytell.

MAY ALLISON

FAIR and WARMER the famous Avery Hopwood Selwyn hit which has broken all records as farce comedy on the stage in New York and London, is charming May Allison's first vehicle.

SCREEN CLASSICS INC

Maxwell Karger
Director General.

METRO

PICTURES CORPORATION EXCLUSIVE DISTRIBUTORS

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used In Trade

In This Issue

Cover Portrait of Fannie Ward, whose most recent productions are being sold in foreign markets by Pathe Freres.

Foreign Advisers Assisting Inter-Ocean
American "Invasion" Widely Discussed in England
The Present German Moving Picture Pulse
Advertising Helps Australian Business
Editorials

Advertisements

Foreign Production as Seen from Copenhagen
Famous Players-Lasky Corporation
Inter-Ocean Film Corporation
Gillespie Bros. & Co.
Trans-Regional Trading Corporation
David P. Howells
William M. Vogel Productions, Inc.
Export & Import Film Co., Inc.
Interocean Forwarding Corporation
Mundial Films

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.

Paramount-Artcraft Stars

ARTCRAFT

Elsie Ferguson
*William S. Hart
Douglas Fairbanks
Mary Pickford
Enrico Caruso
George M. Cohan
Fred Stone
Geraldine Farrar
**Cecil B. DeMille
**D. W. Griffith

PARAMOUNT

*Enid Bennett
John Barrymore
Billie Burke
Marguerite Clark
Lina Cavalieri
Ethel Clayton
*Dorothy Dalton
Dorothy Gish
Pauline Frederick
Lila Lee
Vivian Martin
Shirley Mason
*Charles Ray
Wallace Reid
Bryant Washburn

COMEDIES

Paramount-Arbuckle
Paramount-Mack Sennett
Paramount-Flagg
Paramount-Drew

SHORT FEATURES

Paramount-Bray Pictograph
Paramount-Burton Holmes Travelogues

*Supervised by Thomas H. Ince.
**Producers of Artcraft Pictures.

Motion Pictures and Prosperity

Have you ever noticed that prosperity and Paramount and Artcraft pictures go hand in hand?

—and that the theatres showing pictures featuring these internationally known stars are always crowded with enthusiastic patrons?

Thousands of American theatres have eliminated their business worries by showing Paramount and Artcraft pictures regularly—many of them exclusively.

Thousands of communities have been made better and brighter and more prosperous because Paramount and Artcraft pictures—the world's best—are shown regularly in the leading theatres.

The home life of every man, woman and child has been made broader and happier, for Paramount and Artcraft bring to their doors the world's foremost artists in the world's greatest and most popular stories.

Why not join the prosperous Paramount-Artcraft Family?

Paramount and Artcraft Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Copyright Underwood & Underwood, N. Y.

De Beers Diamond Mines, Kimberly, South Africa, and a Flash of Port Elizabeth, Cape Colony. Throughout South Africa Moving Pictures Are Bought "in the English Language"

INTER-OCEAN LINING UP SPECIALS FOR FALL CAMPAIGN IN FOREIGN MARKETS

London Manager, John H. Taylor, and J. Roson, Paris Representative, Here to Assist in Selecting—"Long Arm of Mannistor" Heads List Because of Its Striking Foreign Appeal

The Inter-Ocean executive staff, headed by President Paul H. Cromelin, is busily viewing productions in the recently completed projection room at Inter-Ocean Building, 218 West Forty-second street, New York. In attendance at these projections are London Manager John H. Taylor, and J. Rosen, Paris Inter-Ocean head. Gus Schlesinger, E. H. Kaufman and Louis Brock, divisional sales managers, and Ricardo Castro, head of the Spanish department, complete the list of inspectors. It is expected that the subjects decided upon for world release can shortly be announced. It is already known that the first of these subjects is "The Long Arm of Mannister," which has Henry B. Walthall as star.

"We know what we can do with Walthall in foreign fields," explained President Cromelin, "for Inter-Ocean released him in Paralta Plays with much success, and this is by far the best Walthall picture our committee has ever viewed. That was their unanimous opinion. But we are not offering this film primarily as a Walthall feature. The plot makes it a special feature, and, of course, Walthall's fine acting helps. But what made us top the list of Inter-Ocean fall specials with 'The Long Arm of Mannister' was the special nature of the theme."

"The Long Arm of Mannister" is an adaptation of a novel of the same name by E. Phillips Oppenheim, which originally appeared in serial form in the Saturday Evening Post and then as a book went through twelve editions. No story by an American or English writer in the last several years has had greater vogue in foreign countries than this of Mr. Oppenheim's, according to Inter-Ocean's information, and that impelled Mr. Cromelin to put the feature to the fore of his fall exportations. In the shape of a swift-moving melodrama of both the good and bad passions and desires of the heart, the film moves forward through situation after situation of engrossing intensity.

The production has not only been mounted with the greatest of discrimination, but its settings are on a striking scale of richness and beauty. The action of the story takes the audience from the vast wastes of the scorching desert, over oceans, through cities of crowded squalor and heartless idleness to sumptuous palaces. "The Long Arm of Mannister" is the result of a sincere effort on the part of its producers to make it a picture of foreign as well as home appeal, a picture that will hold and impress an audience from the first scene to the last, upon its dramatic merit.

Bech, Van Siclen Company Announce Foreign Sales

Recent sales of European territory have been announced by Bech, Van Siclen & Co., Inc., as follows:

"Wild Honey" and "Calibre .38," for England; "A House Divided," for England, France, Belgium, Switzerland, Holland, Germany, Austria, Hungary, Poland, Roumania, Bulgaria, Greece and Turkey; "Wild Honey," "Calibre .38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night" and "Marriage for Convenience" for Spain and Portugal.

The features just named as having been sold for Portugal and, in addition, "A House Divided," have also been sold by the same company for Chile.

AMERICAN MOVING PICTURE "INVASION" EXCITES WIDE DISCUSSION IN ENGLAND

Even Religious Weeklies Use Space to Tell of "Admitted Superiority of American Picture Plays"—Interesting News Budget That Reflects Activities of the Trade.

By J. B. Sutcliffe
London Correspondent of the Moving Picture World

London, Aug. 7.

Controversy upon controversy, direction, analysis and review upon the British and American film discussion, from bold statements of inaccurate facts to abstract treatises involving the ethics of psychology are the "riot" of the hour in the daily press. There is more and deeper reason involved than ever attended the discovery of the philosopher's stone while in its pale the European war is disappearing into the limbo of the forgotton.

Under the careful tutelage of its sponsors, the issue has now grown before the public as a battle royal between the American film and the British film and the journals of the countryside, leaving the village pump to the mercy of the heavens, have entered into comparisons with praiseworthy zest.

Even the religious weeklies have ponderous pronouncements upon the "admitted superiority of American picture plays." Perhaps next week's editorial of the Undertakers Chronicle will afford solace in the news that the film invasion nightmare has been duly and finally buried.

Leaving the main issue on one side for a moment I see that A. E. Newbould, M. P., president of the Exhibitors' Association, in a Sunday paper has been tabulating the reasons why British films are not acceptable to American audiences. One of these, and a novel one, is the ordinary character of feminine faces. The stage and screen, says Mr. Newbould, do not attract women with the aristocratic type

(Continued on page 1318.)

Margaret Gentz Furman

WHAT changes has the war wrought in moving-picture conditions in that section of Europe which had been shut to the world?

Has Germany been able to satisfy its patrons with the grade of productions they have put on the screen?

Or is the field for film offerings in the amusement marts of "Mittel-Europa" greater than ever?

The Moving Picture World is conscious of rendering real service to the producing and exporting branches of the industry in the presentation of the accompanying monogram of moving picture conditions in so-called Middle Europe during the years of its wartime isolation and the prospects for an American invasion of that field, which it is already planned to conduct on a scale hitherto unknown in the world of film enterprise.

All the questions above propounded are answered in the conclusive manner of one possessed of authoritative knowledge.

The Moving Picture World is indebted to Margaret Gentz Furman for the article. Margaret Gentz Furman is a sister of Will T. Gentz, production editor of Universal. Her story is known to the world through the columns of the daily press, and it is a graphic one. It is soon to be presented through the camera's eye, with the heroine herself assuming the role which she so bravely played in the drama of acute actualities.

The Present —An In

The motion picture theatres—or kinos, as they are called in Berlin—attained the greatest financial success in the history of the animated screen in Berlin and Germany during the dark days of the great world war which has so recently ended. Never since the cinemas have become a factor in the entertainment of the German theatregoing public could the theatres look back on an attendance such as they have been having the past two years.

This prosperous state of affairs was due partly to war-time prohibition of dancing and other forms of entertainment bordering on the frivolous, but even after the armistice was signed and the dance halls and cabarets were again in full swing no diminution in the attendance of the movies was noticeable.

The lifting of the blockade by the Allies has put a great fear in the hearts of the film manufacturers, and the flooding of the German market with American films is anticipated. To guard against such an invasion there is talk of a heavy import tax to be levied on films. The German producers know that the American film has lost none of its former popularity with the German public, and the remark often heard in Berlin among cinema patrons, "Thank God, we shall soon have American films once more," best portrays the sentiment. The breezy Wild West play, with its show of splendid horsemanship and adventure, was always well liked. It has been greatly missed and its reappearance is looked forward to.

Picture-play palaces have sprung up like mushrooms, and in Berlin, especially the west side, known as the Zoo district, abound elegant theatres devoted exclusively to screen drama, which vie with each other in offering their clientele luxury, music and comfort.

Beginning with the Nollendorf Platz, one finds two large theatres conducted by the U. T. (Union Theatres)—one the Mozart Saal and the other the former Cines. The Cines is a unique structure, probably the only one of its kind. "The house without windows" it is called—an edifice of exceedingly artistic architecture, built of gray stone, and its front adorned with two immense mosaic glass panels extending from the roof to the floor, which are illuminated at night and lend greatly to its outer appearance.

In the same neighborhood—along Tauentzien street and Kurfuersten Damm—are the Tauentzien Palace, Marmorhaus (Marble House), several big theatres of the Union chain, a large Kino des Westens, and quite a number of smaller theatres.

Downtown one finds the popular and pretty Kammerlichtspiele (Chamber of Shadow Plays), Bavaria, several B. T. L. theatres (another circuit), and the Union theatres, which are omnipresent in Berlin.

These larger theatres all have a seating

German Moving Picture Pulse
Intimate Monogram Direct From Berlin

capacity of five hundred to two thousand, and their admission fee ranges from Mk. 1.80 (approximately forty-five cents) to Mk. 6-6 (approximately $1.60 to $2) for box seats—prices that obtained only in the so-called legitimate theatres formerly.

Aside from these are numerous smaller theatres, scattered throughout the city, which seat from two hundred to five hundred. All told, there are several hundred moving picture theatres in the heart of the city, and they are all doing a rattling good business.

Strange to say, although numerous open-air amusement places prosper in Berlin, there is only one open-air movie theatre in Berlin—and a very pretty one, nestling under the trees of an old park—which has done very poor business.

With few exceptions the grade of plays shown during the war has been poor. Within the past year, however, a remarkable improvement has been discernible. Productions with a trend of healthy humor are rare, and it is their absence that is felt most by the public. Here, also, the American play is missed.

The inferior quality of German photoplays is due to the economy practiced by the manufacturer, a policy which by no means has been in force only during the war period. The lavishness with which money is spent on American productions is unknown in Germany, and always has been.

WITHOUT POLICE CENSORSHIP STARTLING LIBERTIES ARE TAKEN.

At the present time no police censorship exists, and plays of the most astounding impossibility are shown. No moral restrictions hold the producer in leash, and offerings, filthy, fetid and far-fetched, go the limit in frankness and realism. Sex problems and medical topics, such as the ravages of venereal diseases, are very definitely set forth on the screen—"to exert a moral influence over young people," as the programs put it. Naturally, pandering to the curious and the sensation-loving proportion of the masses—which is the predominant proportion—such films have great box-office value and prove good investments for producers.

A markedly irresponsible strain characterizes scores of pictures of gay life which are being shown on the Berlin screens. Seldom is a great moral pointed, as a deterrent to emulation of such ruinous and unholy existences depicted as being led by some of the leading figures in these plays. Obviously, although not designedly, such pictures represent nothing more nor less than propaganda for that element which profits through the weaknesses of society.

"Prostitution" is a recent production builded on these lines which was still running when I left Berlin less than two months ago. Possibly, to mitigate the implied miasma of its name, this play does end with a moral, or at least with what the producer's mind conceived to be a moral. The woman who erred in "Prostitution" paid the piper by falling into the hands of a ferocious "Jack the Ripper," whose satiation of a bestial nature is set forth fully for the edification of the audiences.

Contrasted to this class of fulsomely frank drama, and offsetting some of its unhealthy effects, are many clean and highly interesting dramas, based on the works of favorite authors.

It was Margaret Gentz Furman, who, in May of 1918, was sentenced to be shot by the German Government for aiding American and British prisoners of war to escape from the great central prison camp, Doberitz, near Berlin. She was official censor of English mails at that great military compound, where 35,000 Allied soldiers were imprisoned—a position the Germans entrusted her with after refusing her egress from the country on the grounds that, being married to a German, she was a German subject. Homesickness and disgust overcame her and she herself decamped with a party she helped to liberate, only to be betrayed and captured at Hamburg, in sight of the ocean that spelled Freedom and America to her. The armistice saved her, but did not come soon enough to save her from frightful prison experiences.

Directly on completion of the picturization of her experiences she will fill lecture engagements throughout the country. She has in preparation for a syndicate a series of interesting articles, beside not only on her own unique individual experiences, but on the German censorial and secret service systems, prison conditions, food control and other manifestations of an economically isolated but scientifically sustained emptre that crumpled almost over night from a complication of chronic Kultur and Kaiser.

Teddy Heidemann Starring A la Charlie Chaplin.

A series of comedies a la Charlie Chaplin have been running for the past two years or so, after the popular Max Linder comedies were no longer procurable. The hero of these new comedies is Teddy Heidemann, a dress-suit comedian who has become quite a favorite.

Still retaining a place on the Berlin screens is the veteran Joe Deebs detective series—a Teutonic product which purports to visualize American detective methods and the action of which is supposed to take place for the most part in America. However, one remains unconvinced that the Hamburg dock regions constitute a good substitute for the Bowery, or that Friederich Strasse will pass for Broadway where the lights are brightest and the buildings highest.

Max Landa impersonates Joe Deebs in this pseudo-American sleuth cycle. Of a much higher grade, however, are the detective impersonations of Ernst Reicher, who is a son of Emmanuel Reicher, famous Berlin actor and stage director, who is by no means an unknown in New York stage annals. Alvin Neuss, too, has profited by the public leaning toward this ramification of adventure films—in fact, more materially so, perhaps, than his gumshoe compeers, as his pictures are made in his own plant.

Successor to the beloved Waldemar Psylander, who died in the early days of the war under tragic and mysterious circumstances, is Bernd Aldor, a Norwegian residing in Berlin. He is the reigning matinee idol type, with Viggo Larssen alone to a degree encroaching on his preserves, although Larssen mixes a vein of comedy in his characterizations, which is foreign to the Aldor conceptions.

Greatest among these, and outranking every possible rival, is Paul Wegner, who, aside from his screen supremacy, is leading man of the Deutsches Theatre, foremost repertory house of Berlin. As on the screen, so is his repute in the spoken drama as wide as were once the boundaries of the defunct German Empire. One of the greatest productions he has been seen in was "The Golem," the plot of which had to do with the well-known Hebrew legend. This was the production which "put over" Wegner as a screen factor of the highest dynamic power, and while the production is by no means a new one it is still talked of today in Berlin with every visible evidence of delight. Appearing on the screen as his leading woman was his wife, Lydia Salmova, once a Russian dancer.

Male Stars Most Popular With German Audiences.

It may seem strange that I give preference to the male stars in this monogram on kinetic conditions in Berlin during the war, but it is a fact that male stars enjoy the lion's share of public favor in Berlin, a state of affairs much in contradistinction to American leanings, I understand—and thus justify my procedure. Admiration in a measure exceeding that heaped on the average feminine favorite of the German screen is therefore heaped on Von Winterstein, Veidt, Jannings and Kraus. These names also are household words with the patrons of spoken drama—surely a most forceful commentary on the versatility of the German actor, as methods of stage and of screen portrayals vary so widely.

Henny Porten, one of the original heroines of the cinema in Germany, is still prominently before the public, although formidable rivals now divide honors with her. Among these are Polo Negri, a Castilian beauty, who scored especially heavily in the screen version of "Carmen" produced some months ago; Anna Morena, the dancer, who has proven a "find" for the movies; Maria Orska, the wonderful star of the Meinhardt & Bernhauer forces, theatrical owners and producers, whose successes on the screen have duplicated her footlight achievements, and Maria Fein, another legitimate actress (of Max Reinhardt's Deutsches Theatre), whose rather recent debut in shadow drama has been a most auspicious one.

Others who have built up a distinct screen following are Fern Andre (who hails from the United States) and Mia May. A recent arrival in Berlin from American shores who has gone into the movies with good success is Margarete Christians, daughter of the director of the Irving Place Theatre, in New York, bulwark of German drama in America.

Most of the studios, such as those owned by the Union chain of theatres, Bioscope and Decla, are located in or near Berlin. This conserves expense as to traveling and the shipment of film. Quite a number of the stars control their own manufacturing plants.

"Union" Conditions Prevail Throughout the Industry.

The motion picture players of Berlin are fully organized. The Film Bourse (film exchange) looks after their interests. It is more than an employment bureau, inasmuch as members must qualify before being placed on the lists of the exchange, when a membership card is issued to them, insuring them representation at all parleys where casting is undertaken. Members of the exchange must be professionals and must have participated in at least three productions to win admittance. Actors of the legitimate stage may enroll on submitting contracts in proof of their past histrionic activities.

The film exchange conducts an employment bureau every afternoon from 5 to 8 o'clock in a centrally located downtown

cafe (Cafe Koenigsfest in Friedrichs street), admittance to which is granted only on presentation of membership cards. The nature of the organization in its functioning partakes strongly of a club, except that rivalry excludes every vestige of sociability from the proceedings.

The producers themselves have established the film exchange, and thither the directors hie themselves every day in search of types for "extras." A big virtue of the exchange, in view of the directors, is that it obviates their wasting time on amateurs in making their selections of players. It has also attracted scores of legitimate actors out of employment or who have come to Berlin from the provinces without making connections—a result redounding greatly to the benefit of screen interpretations.

The standard wage of players before the camera, as fixed by the exchange, is 50 marks a day for those assuming small roles, 35 marks for "extras" and double pay for overtime.

Continuous Performances Unknown in Berlin.

"Continuous performances" are unknown in Berlin. There are no afternoon shows excepting on Sundays. The evening performances, of which there are two, begin respectively at 6 and 8. At 10 the theatres are empty. The same evening hours prevail on Sunday. The extra afternoon show on Sunday runs from 4 to 6. All children under fourteen years of age are barred from the performances, but may attend an occasional special children's show arranged for an afternoon. It is the smaller theatres only which concern themselves with garnering this additional revenue, and some of them make a rule of giving children's performances regularly on Saturady afternoons.

A feature of former years which has not quite died out is the presence of a "commentator" at the performances in the cheap houses patronized by the laboring people. The "commentator" is quite an institution in these theatres. In America, no doubt, he would be looked on, more or less, as a pest, and his functions soon abrogated, should some hardy innovator here try out the idea.

Considering the poor grade of film plays turned out in Germany on the average, it may be that the "commentator" serves a useful purpose, in the purview of the producer and exhibitor. He is sufficiently distracting to deflect attention from the flaws and inconsistencies of the play and its interpretation—or at least to keep the mind from revolving such observations. He will seize on any situation to extract a laugh by satirical comment and will pounce with avidity on any title that will lend itself to a pun—all this regardless of the psychological import of the offering or the mood it is supposed to invoke. He is, possibly, the modern incarnation of the buffoon who in days of royalty rampant made the king laugh, under the goad and in the full depressing knowledge of forfeiting his head should he fail to do so. And perhaps Berlin, emancipated from Kaiserism, tolerated him and permitted him an extended lease on life in that same hilarious monarchical spirit, knowing full well that sooner or later he will choke up—without recourse to the executioner's blade.

What Advertising Accomplished in One Small Australian Town

The country districts of Australia, and particularly New South Wales, are very sparsely populated, and even in some of the larger towns there is no competition to speak of as far as amusements are concerned. The average country showman therefore thinks that advertising is largely a waste of money, as his patrons come regularly to his show not having any other place to go to. Of course, the fact that he might get bigger houses for special attractions, if they were properly advertised, does not strike him at all. Therefore, any new idea in country advertising is seldom met with.

However, a theatre in the town of Leeton, N. S. W., was recently taken over by a new management, who decided to try a bit of advertising. Leeton is a town of about 5,000 population, the center of the irrigation area taken in by the Government scheme which controls the gigantic Murrumbidgee Dam.

The Globe management secured the services for a few weeks of Hal H. Carleton, assistant publicity manager of Union Theatres, Ltd., who found the takings for the week preceding was something under £40—rather poor, considering that pictures were presented three nights a week, with skating on Tuesdays and Thursdays. The first thing done by the publicity man was to secure the co-operation of the local newspaper, the Murrumbidgee Irrigator. This paper has a circulation of about 2,000 and agreed at once to the scheme put forward. Finally a half-page supplement, printed on both sides, was published. It was made up like a regular newspaper and contained advertisements and publicity regarding the current and coming attractions at the theatre. An extra two thousand was printed in addition to the usual circulation, and the whole 4,000 mailed to every householder within ten miles. The paper readily agreed to print the extra copies and post them out, taking a share in the expense because of the advertisement it gave them, and also because of the promise of future business, which later events prove it brought them. Undoubtedly it was a great way of getting a house organ mailed to guaranteed readers in a cheap method, as the whole expenditure on the part of the show was just over £7, or $35.

This was not the only stunt put over, as for the "Surrender of the German Fleet" a calico sign fifty-two feet long was erected and made a big splash in the main street. For the "Romance of Tarzan" an animal parade was held and the whole town flooded with "snipes"; the pharmacist and other stores all held window displays of photographs, while in the cafe—the main center of the town—the whole window was done up like a miniature jungle with toy figures of elephants, tigers, lions, etc. This display was lit up at night. As Leeton is one of the few inland towns that generates its own electricity, the Globe had the advantage of doing things electrically, so to speak.

The new managers inaugurated Saturday afternoon matinees with considerable success, and by circularizing the children's schools secured a goodly number of juvenile patrons, who, on account of the long distance, were seldom able to attend night screenings.

Printing was also liberally used. The supply usually taken before Carleton arrived was two one-sheets, one three and two six-sheets. Carleton started off with, and continued to use, one 24-sheet, four sixes, six threes and eight ones.

Mr. Carleton was in charge of the publicity for three weeks, and at the end of that time returned to resume his duties in Sydney. But that time served to put the business on a satisfactory footing, and as a result the owner is now taking anything from fifty to seventy-five pounds per week.

Leeton (which is situated in a "dry" area) is a rich town comprising generally returned soldier settlers and is one of the most progressive cities in the whole of Australia. It has its own water supply, electric light, and beautiful roads that resemble a city park avenue more than a country town which is over 500 miles from Sydney and 300 from Melbourne.

William M. Vogel Sails on Long Tour of Europe

William M. Vogel, of the William Vogel Productions, Inc., has left New York for an extended visit to Europe, with Copenhagen as his first destination. Before returning to the United States, he plans to visit Holland, Belgium, France, England, and possibly a few more countries in addition to Denmark. The trip promises to

William M. Vogel

consume the next two months. With him he is carrying some prints of the First National "Million-Dollar" Chaplin comedies, the exclusive foreign rights to which are in his control, as well as some samples of Chester-Outing pictures and other independent productions.

Mr. Vogel's name has been much in the forefront of American motion picture men interested in the export branch of the business within the past few weeks, during which time his connection with the Atlantic Cinema Corporation, newly organized to distribute American photoplays throughout Central Europe, was announced. In behalf of this latter organization, Mr. Vogel is carrying some extra trunks which contain a sample production of each of the following brands: Goldwyn, Select, Selznick, Triangle, Metro and other independent productions which are the property of the Atlantic Cinema Corporation for the territory in which they do business.

Mr. Vogel's trip to Europe at this time, it is expected, will have an important bearing upon the motion picture export trade in general as he rightfully has a reutation of doing things in a big way and handles pictures of first quality.

Gillespie Bros. & Co. Have S. L. K. Serials

Gillespie Bros. & Co. have purchased the entire foreign rights to the serial productions of the S. L. K. Corporation and J. M. de Aragon, manager of their film department, has already launched a sales campaign which is expected to place the pictures on exhibition in the overseas fields at about the same time they are released in this country.

The S. L. K. are already planning three serials, the first of which is well on the way to completion. Helen Holmes is the star, and the first serial is entitled "The Fatal Fortune." It is being made in fifteen two-reel episodes.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, SEPTEMBER 27, 1919.

Advertising forms close, Tuesday SEPTEMBER 16, 1919.

Production Caldron Boils the World Over

Paramount to produce in Great Britain.

Fox in France.

Universal in Italy, a combination having just been formed with the Garibaldi brothers and their interests.

An announcement from Metro of a similar trend is expected at any moment.

Vitagraph is again paying special attention to its Paris organization.

A French company will soon be sending pictures over here.

Argentina, Chile, Cuba, Brazil and Mexico are producing pictures—some companies even attempting serials—and selling exhibition rights outside the countries of origin.

About eight producing companies are kept busy in Spain and their pictures are beginning to find markets outside the old Peninsula.

Insistent rumors of renewed activity are coming out of Scandinavia, which, if confirmed, will mean not only Scandinavian pictures in the markets of the world, but also the attempt to introduce abroad, under different trade names, the German article.

Will the international film program soon become a fact?

One thing is certain. Resumption of trade relations rapidly approaches the peace-time basis, and the moving picture industry is found, as it should be, in the van of the reconstruction forces.

Is "Prohibitive" Dollar Hurting Film Business?

Discussions are going on in moving picture circles regarding the effect that dollar exchange is having on international film transactions, and some operators are inclined to take, in our opinion, an over-pessimistic view of the situation. It is quite true that it seems almost impossible to sell film to Central Europe at the present depreciated state of the mark, but similar condition is encountered in their trading with other film producing countries and the fact remains that we did not sell these countries anything during the past four years. The claim that we are losing those markets on account of the high price of the dollar is, to say the least, hyperbolical. We cannot lose what we never had. Dollars command a higher value in Italy at present than at any time after we entered the war, but we are sending as much positive film to Italy today as we ever were. We are in the same boat as regards France and Great Britain. Additional proof is furnished by the neutral countries, where dollars became cheap during American intervention in the war, and, naturally, it was found favorable to buy here. That advantage has disappeared and the dollar is again about the most valuable monetary unit in the world, but the nations alluded to have not reduced their purchases. The case of Spain offers a clear example that the dollar exchange has had very little effect on the film business. While the war was on, Spain could place her orders here at a very great advantage, but did not do so. At this moment seventy per cent. of the pictures shown throughout the Peninsula are of American manufacture.

Res, Non Verba

New York City.

To the Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Sir:

I am interested in ..... comedies for Mexico, Spain and Portugal and have made four or five unsuccessful attempts to get in touch with Mr. ....., who is handling the foreign rights.

He simply will not see me.

Do you think I could obtain an audience through the good offices of your publication?

What is the matter with Mr. ....., anyway?

Here is another thing.

In your Spanish edition, CINE-MUNDIAL, practically every advertisement ends the same way.

"We are here to serve you."

"Will you let us co-operate with you?"

"Nothing will benefit you so much as a personal call at our office when in New York."

"Do you realize, Mr. Foreign Buyer, that we lay awake at night trying to solve your problems?"

And so on and so forth.

It seems to me that these statements are on a par with the one we use in Spain about "my house being your own." You know what would happen if anybody took this offer literally. An old-fashioned Irish eviction would pale into insignificance.

Naturally, I took these printed announcements about "service" and the "solution of my problems" with a grain of salt; but, still, I never expected to be treated by a man with whom I wanted to place an order as if I were the bearer of a contagious disease.

Yours for co-operation, etc.

.....

This letter reveals the one weak point in our foreign business.

There are still some dealers who have not realized the value of common politeness.

In this particular transaction, the pictures referred to had already been placed in the territories mentioned, but the exporter had other lines of product for sale, and why he should absolutely refuse to meet the representative of a reliable firm trading in two important markets is beyond comprehension. There is nothing the matter, as far as we know, with the unapproachable gentleman in question—outside of a swelled head.

This case, of course, although not an entirely isolated one, could not in justice be taken as a typical example.

But do we really live up to the flowery promises that stand out so prominently in our written and printed matter?

One of the axioms of American business life is that advertising pays; and the strength of American advertising in general lies in the use of polite, solicitous, tactful language—its psychological appeal, in short.

Would it not also pay to practice this same politeness in the personal relations with foreign film buyers?

Well Worth the Reading

Every Issue of the

MOVING PICTURE WORLD

TRADEMARKS NEED PROTECTION FROM FAR EAST FILM PIRATES

Joseph R. Darling, of Fox Company, Found Dishonest Practices Particularly Common in Dutch Indies—Exhibiting Business Prospering in Territory He Visited—Australian Notes.

THOS. S. IMRIE
Special Correspondent Moving Picture World, Box 269, G. P. O., Sydney, N. S. W., Australia

Sydney, N. S. W., Australia, July 15.

During last month Joseph R. Darling returned to Sydney after a long trip through the Far East in the interests of the Fox Film Corporation. In the course of this journey the Philippines, China, Straits Settlements and the Dutch East Indies were visited, and agencies or branches were established in Manila, Yokohama, Tokio, Shanghai, Hong Kong, Singapore, Batavia and Sourabaya. In an interview Mr. Darling said that as a general rule he found film matters in a very flourishing condition and prices of admission very high, with a tendency to charge extra on the presentation of any special attraction. As an instance "A Daughter of the Gods" was shown in Shanghai for a week at prices of admission ranging from one to three dollars. For a Farnum production $1.25 was asked—and the house filled. At the time of his visit, owing to the embargo on exports from the United States, there was a great shortage of film.

In Yokohama he found that the majority of films shown were crudely manufactured, of Japanese make, and the presentation of American superfeatures was very popular. Talking about conditions in Japan, Mr. Darling remarked that the European and American manufacturers were only now getting a footing in the country, and so far had not had any great measure of success. The work of the Japanese manufacturers is most crude, although they produce and distribute an enormous footage.

Mr. Darling mentioned the matter of trademarks and said it was imperative for producers to register their brands of trademarks in foreign countries. He said that in some countries the most prominent brands of features had been pirated by some of the lowest types of film thieves, and when an accredited representative came along with films to sell he was turned down and told that he could not sell his films in that particular district, as the original producer had not registered his trademarks, but that the pirate had. Giving an instance, it is stated that in the Dutch Indies the laws protect this piratage, provided a counter registration for the trademark is not filed within nine months of the original fraudulent application for registration. Mr. Darling also says that he found many duped copies of Fox productions, as well as other well-known brands.

He will not return to America immediately, but will tour the Fox branches in Australasia for some time.

"Flu" Still Raging Throughout Australia.

The Sydney and suburban theatres reopened several weeks ago, as at that time the pneumonic influenza had greatly abated. However, again bad luck befell the shows, for rainstorms lasting practically continuously for three weeks kept the public indoors and brought about a mild form of the "flu," which rapidly spread, and was at its worst about ten days ago, when commerce was practically paralyzed owing to so many being ill. Every business house has had from 10 to 60 per cent. of its employees away at the same time, and only a very small percentage of the population has escaped. This has naturally caused consternation among the theatre-owners, and several "legit" houses have closed down indefinitely—a practically unknown thing in this country. Owing to the poor attendances at the picture theatres several city houses are only running old pictures and will continue so to do till "pre-flu" conditions return. Among films listed for current screening are several originally released two or three years ago and include Triangle's "Peggy."

Outside the metropolitan area the state of affairs is far from promising. The theatres in several big N. S. W. townships have been closed owing to severe visitations of the "flu" in both the pneumonic and milder forms.

Restrictions were enforced in Brisbane, Queensland, for several weeks, but these have since been lifted.

In Melbourne, Victoria, cases still number about 100 daily, but conditions are gradually getting back to normal.

Special Music Attracts In Large Theatres.

Alec Lorimore, director of the Haymarket Theatre, is giving patrons of that house an added musical treat by the engagement of well-known singers, who render pieces from their repertoires each afternoon. To date these include the celebrated Belgian baritone, Albert Goossens, and also the Melbourne artists, Fred Collier, bass, and Elsi Treweek, soprano. The innovation is very popular and attracts many music lovers who are not in the usual way regular picturegoers.

Another interesting musical item is the engagement of Henri Verbrugghen and his Conservatorium Orchestra by Union Theatres, Ltd., to give recitals in the Kings Cross Theatre. Verbrugghen is perhaps one of the most famous and certainly one of the cleverest of present-day conductors, and his state orchestra is giving very successful concerts regularly. The recitals at the Kings Cross will no doubt always meet with great success.

Notes of the Trade

Fred A. Hughes, of the Fox Film Corporation, has resigned from the management of this firm's affairs in Australia. H. E. Ross-Soden, who has been manager for the Melbourne district of the same organization, has accepted the Australian management, and is now at the head office, 305 Pitt street, Sydney.

Paramount pictures has secured the Palace Theatre for a short season to present the big superfeature, "Sporting Life." In spite of the adverse conditions owing to the "flu," good houses are the rule, as practically without exception, photoplays with racing interest always go big here. Suburban showmen are very enthusiastic regarding the film, which is booked up solid for a very considerable time. Present appearances indicate that "Sporting Life" will share the success of "Mickey" and "The Whip," which have been phenomenal drawing cards throughout Australia.

No local pictures have been released for some time, though several are waiting for pre-influenza conditions, owing to the present poor attendance at theatres all over the country. It is understood that no new productions are at present under way, but something in this line may be expected during the next few weeks.

The American Picture Theatre, one of the older city houses, has been taken over by a new company, who are effecting large structural alterations, making practically a new theatre. The whole interior has been removed, leaving only the four walls standing. A new dress circle is being built, without supports or pillars in the center of the stalls to mar the view of the screen, as was the case in the old theatre.

A new screen is to be installed, while the seating accommodation will be entirely renewed with upholstered tip-up seats. It is announced that in future this house will be known as the "Shell Theatre."

The Lyceum Theatre, which was the subject of several law-suits last year, particulars of which have already appeared in these columns, was again mentioned in court this week, when the Chief Justice delivered reserved judgment on demurrer, in respect of the theatre.

The action was that of Hoyt's Propritary, Ltd., against Cosens Spencer, in which the plaintiffs sued the defendant to recover £10,000 compensation for an alleged breach of agreement in connection with the lease of the Lyceum.

The Chief Justice expressed the opinion that to allow the lease in this case to be altered in substance by any verbal stipulation assented to during the course of the previous negotiations, would let in all the mischief which the rules of evidence relating to written contracts so carefully guarded against.

The court passed judgment on the demurrer for the defendant, Mr. Justice Ferguson dissenting.

It is stated that the effect of the demurred being in favor of the defendant merely determines a plea in the cause, and the claim for £10,000 by the plaintiffs may come on for determination in due course before a judge and a jury.

Real "Spirited Brigands" Taken From Real Life

THE following paragraph culled from an Anglo-Indian daily of Calcutta should interest the American film manufacturers:

"Afghanistan is represented in Calcutta and, indeed, throughout Bengal, chiefly by its financiers—the hulking gentlemen who swagger about with baggy trousers, big sticks, bushy beards and a general air of truculence which is obviously much too pronounced to be altogether genuine. Sidney Smith once remarked that nobdy could possibly be so wise as a certain philosopher looked, and in the same way it may be conjectured that nobody could possibly be so fierce as the Kahulis would like people to think them.

"Considering how enterprising the film people are, it seems strange that neither Mr. Madan nor Mr. Ducasse has thought of training a troupe of these gentry for some kinema show. As Calabrian brigands of the largest size they would simply be it. They wouldn't even have to dress up much. They could simply walk onto the stage, the only trouble being to prevent them from walking off with it after the performance. But as real, spirited, romantic brigands they are much less successful."

I agree with the above. American film manufacturers who are on the lookout for "spirited brigands" should import a dozen or two Kahulis by way of experiment, and I daresay they will not be disappointed. A fortune awaits the pioneer.

The Best Pictures

PLUS

The Best Accessories

Ask the people whom Inter-Ocean **has** served, to learn how Inter-Ocean **does** serve. Ask if stars like June Elvidge, Louise Glaum, Montague Love, Henry B. Walthall, Bessie Barriscale, Evelyn Greeley, J. Warren Kerrigan, Alice Brady and the others we have supplied in World, Paralta and Plaza Pictures DID or **did not** get the money for their purchasers. Get a line on what our great specials like "Wives of Men" with Florence Reed; "Hearts Across the Sea" with Arnold Daly; "The Victim" with Robert T. Haines, and its companion picture, "The Transgressor"; Ince's "Whither Thou Goest"; "Inside the Lines" with Lewis S. Stone; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition" starring either Howard Hickman or Rhea Mitchell—on what they have EARNED their purchasers.

Or if you can point out a buyer of Inter-Ocean Accessories who has not re-ordered, you have discovered a rare bird! Send us a trial order for SPEER CARBONS, FULCO ACCESSORIES. (Carbon savers, carbon adapters, lugs, 2-in-1 film cement, bench rewinds, enclosed fireproof rewinds.) GARDINER SCREENS, GLOBE STEEL REELS, UNIVERSAL CAMERAS, UNIVERSAL PROJECTORS, WESTINGHOUSE MOTOR GENERATORS, UNIVERSAL LIGHTING EQUIPMENT, WOHL LAMPS AND STUDIO EQUIPMENT.

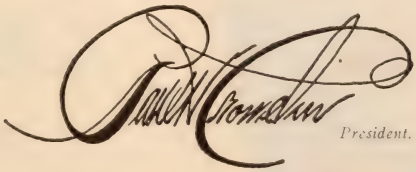
INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

SPECIAL! I want every foreign reader of this publication to turn immediately to pages 1224-25

[SIGNED]



President.

The Big Serials

The First of the S. L. K.

"THE FATAL

With the *Inimi*

HELEN

Supported

Lieut. JACK LEVERING
FRANK WUNDERLEE
LESLIE KING
WILLIAM BLACK

Direction DON

Helen Holmes is a specialist in serial photoplays.

Throughout the civilized world her name has come to stand for perfection in this favorite type of screen entertainment.

She needs no introduction to audiences anywhere.

Everything a serial star should have is hers—diversified histrionic ability, beauty, strength, and daring.

Complete in Fifteen

Two Other Big Serials by the Same

We Are

WORLD

GILLESPIE

FILM DEPT.

220 West Forty-second Street,

of the Year!

CORPORATION'S Productions

FORTUNE"

table Daring

HOLMES

by

FLOYD BUCKLEY
SIDNEY D'ALBROOK
LILLIAN WORTH
HELEN LINDROTH

ALD MACKENZIE

The S. L. K. CORPORATION have chosen the serial type of photoplay as their special line of endeavor.

"THE FATAL FORTUNE," their first story, is the pick of many submitted—selected because of its novelty of plot and rapidity of action.

Each episode is being given a "feature production" dress.

Two-Reel Episodes

Company Will Immediately Follow

Selling the

RIGHTS

BROS. & CO.

J. M. DE ARAGON

New York City

(Continued from page 1309.)
of beauty. Omitting such occasional film players as Bernhardt, Terry and Pavlowa, there is certainly something in the assertion which applies equally to films of all countries. But what he does not allow for in his criticisms is the difference in intentional ideals of facial characters and beauty. What would enrapture a Spaniard may be loathsome to the Briton and American and vice versa.

And Now English Mutes Discovering Actors Swear

Henceforward the photoplayer will have to curb his expletives before the camera or employ words more innocuous than "damn." Complaints have reached the British Board of Film Censors from mutes, who, versed in lip reading, have been appalled at occasional expressions used by players of repute. The censors have issued no edict yet upon the studio blasphemy, but have positively banned even the use of its milder forms in sub-titles. In a letter to film makers, T. P. O'Connor, (president) records an increase in sub-titles bearing such sentences as "Damn you," "Go to hell," etc., and will in future pass no film with sub-titles couched in these terms. Their repetition, avers Mr. O'Connor, gives a bad tone to the whole story, while failing to add to the impressiveness or force of the script. As it is impossible to make an arbitrary limit of the extent to which its use is advisable, it is though that the only course is to rule out entirely all such language and expressions.

Dublin Censors Show Disposition to Be Finicky

T. P. O'Connor, the chief censor, is an Irisman and a man Ireland would be infinitely poorer for losing. It is rather a pity that the Dublin Corporation cannot repose in him the confidence that every city and hamlet in Great Britain has done in his unquestionable ability to discriminate between good and bad in film productions. But Dublin must have its own censoring body, from members of the City Council. They recently met in solemn conclave to pass weighty judgment on Martin Johnson's "Adventures Among Cannibals" and after three private views of the film suggested one or two trifling and minor modifications. This particular film has been everywhere acclaimed as the contribution of the year to education by kinema and received, with the single exception of Dublin, in its entirety.

Strong Organization Forming Among British Stage Employees

With every section of industry employing labor to any extent on the verge of upheaval, with the railway men, coal miners and police already out on strike, with the Kinematograph Operators' Union affiliating with the powerful Electrical Trades' Union and the reinforcement of the National Association of Theatrical Employes with members from moving picture exhibitors, the industry cannot be blamed for taking precautionary measures to cope with any abnormal or precipitate situation. In conjunction with the last named association, a joint Industrial Council has been constituted, which, it is hoped, will obtain Government recognition, and is composed of twenty-four members, six representing the moving picture theatres, six dramatic theatres, six vaudeville theatres and six theatrical employes of all three classes. The Council aims at representing the entertainment industry as a whole in all matters affecting its welfare and in particular in reconciling capital and labor interests. For example, in a case of dispute in the moving picture section, the questions at issue would be confined to that section and not concern the others unless a deadlock threatened, when another section could be called in to adjudicate. By this means it is rightfully anticipated that strikes and extreme measures can be averted should they arise. Sir Oswald Stoll, himself an exhibitor, renter and proprietor of dramatic and variety theatres, has munificently started the Industrial Council upon a sound financial footing by providing a handsome suite of Lonodn offices and paying the expenses of their maintanence for five years.

J. D. Walker, Ill, Must Take Long Rest

The moving picture industry of America will, I am sure, learn with the profoundest regret of the illness of J. D. Walker, until a year ago agent on this side of the pond for Famous Players-Lasky and other well-known manufacturers. Mr. Walker has been ordered to take a long rest in the country, and it may be some time before he will be seen back at his independent exchange—J. D. Walker's Pictures (1918), Ltd.

Butcher and Williamson Amalgamate Accessory Interests

The old established apparatus and accessory houses of W. Butcher and Sons, Ltd, and the Williamson Kinematograph Company, Ltd., have joined hands. Henceforth, the Butcher Company will be sole distributors throughout the world of the cameras, projectors, printing machines and general kinematograph apparatus manufactured by the Williamson Company, the original staff of the latter confining itself to the technical development of the business.

July Proves Prolific in Formation of New Companies

July has been a fairly prolific month in the registration of new moving picture undertakings, a telling reflection of the kinema boom. Somerset House registry shows some sixty-five new companies during the month. Torquay on the southwest coast, to which the appellation "the British Los Angeles" has been given by an imaginative real estate agent, has a company, registered capital half a million dollars, for the production of photoplays in the district. The remainder are principally theatres, capitalized nominally from fifty to one hundred and fifty thousand dollars each for the erection of new buildings in Great Crosby (Liverpool), York, Stafford, Northampton, Whitehaven, Long Eaton (Nottingham), Newcastle, Sheffield, St. Helens, Ripley (Derby), Golders Green (London) and New Brighton (Liverpool).

Volunteer Film "Experts" Ad Nauseam in England

Nothing amuses the foreign visitors to London's film land more than the haphazard system of film marking by individual reviewers. Scores of these self-styled experts, having duly taken a mail order course ($5 down and $5 a week), worry exhibitors with persistent offers to review his films for him. If the exhibitor is a busy man he may succumb for no man can see all the films shown to the trade. And likewise if the budding Belasco be also a busy man and beguiles the leisure moments when he is not reviewing at a pork shop in the Mile End Road, the exhibitor surely should not grumble if the pictures sent him are not to the pleasure of his patrons. For yea, are there not people on the earth to whom the remotest wiff of frizzling bacon is nausea? Such a nuisance did the indiscriminate reviewing of productions become in Leeds that the Yorkshire exhibitors and exchange men associations have taken firm and concrete action by appointing three capable and adequately salaried reviewers, the joint nomination of both interests—renter and exhibitor. The choice of capable men, one is a well-known local journalist, paid by the association and not dependent upon a fee for his work on one hand and fear of being excluded from trade shows on the other, accords them status and authority, which, if not abused, will enjoy the confidence of the exhibitors and, to say the least, the respect of the renter.

British F. P.-L. Company Busy on First Release.

Admittedly a long winded name of the newly incorporated F. P.-L. Co. to produce high class screen plays is this company. Albert A. Kaufman, production director and staff are already hard at work on the first release "Sorrows of Satan" (Marie Corelli) and anticipate another company working by October. Nearly all artificial lighting effects have been brought over from the States.

Joe Donati, New York buying representative for the Sud American Cinematografica, one of the most important Latin American exchanges, covering Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. Mr. Donati is at present on his way back to Buenos Aires and expects to return to New York by the middle of next October.

American Film Men Visiting in England

C. H. McGowan, Universal, is in London at the Trans-Atlantic Film Co.'s office.

L. Roach, a former publicity manager for the Trans-Atlantic Film Co., Ltd., has left for New York to join the staff of Cibrairo & Co.

A. H. Sowerbutts, of United Kingdom Photoplays, is on a short visit to the States in search of new productions.

Eddie Polo, during his stay in London, is personally visiting theatres showing the Universal serial "The Circus King." The enthusiasm of movie fans in the East End of London was of such a boisterous nature that the police had to prong the urchins off his car with a hoe. Eddie says he has already got writer's cramp signing autographs.

Charles Rock, Photoplayer, Claimed by Death

The death took place a fortnight ago of one of the very first of English photoplayers, Charles Rock, who will be perhaps best remembered by his good work with the Lincoln Film Co. Mr. Rock was really a close adherent of the legitimate stage upon which most of his fifty-three years had been spent. He transferred his affections, however, when the London Film Co. came into being and remained with that company for about five years.

London Hippodrome to Show News Reels Only

Albert de Courville, of the London Hippodrome, has taken over Terry's Theatre in the Strand and intends to retain it as a moving picture theatre, but upon novel lines. He announces that he will show nothing but news reels or "topicals" as we call them over here. He is, in addition to the bi-weekly editions of the four news reels issued in London, organizing a large staff of his own cameramen to contribute original subjects from different provincial centers. A full program of news pictures is a bold but enterprising step and a venture that other managers will closely watch.

ART AND ENGINEERING

COMBINED IN THE

AUTOMATICKET SYSTEMS

Adds—beauty and prestige to your theatre.

Adds—security to your revenue.

Subtracts—delays at your box-office.

Subtracts—all possibilities of defalcations.

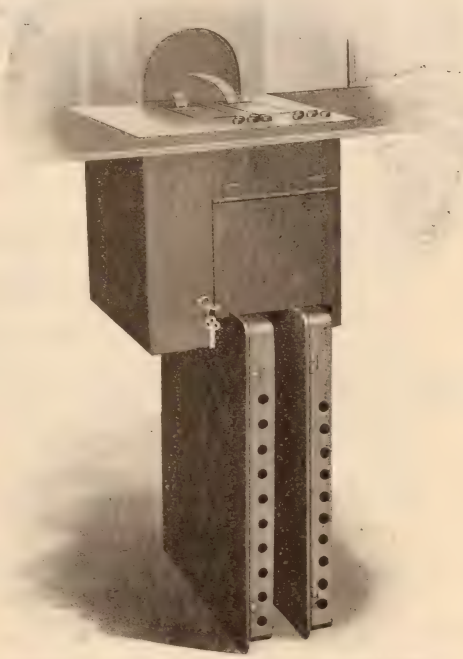
Multiplies—your patronage, through quick service.

Registers—every ticket sold and at every price.

Totals—your sales to your satisfaction and that of your government tax collector.

As necessary to the box office as a typewriter to a business establishment.

Used all over the world—from Kamchatka to Terra del Fuego. Get yours NOW at your dealer or cable order at our expense, stating number of price tickets used and voltage of electric current.



MACHINE INSTALLED AND READY FOR OPERATION

Trans-Regional Trading Corporation

INTERNATIONAL MERCHANTS

Executive Offices:
New York City

Bryant Park Building
47 West 42nd Street

Phone: Vanderbilt 1409
Cable Address: "TRANSREGO," New York

Exclusive territorial sales rights are available to representatives capable of exploiting this system to its greatest capacity. Send us your proposition.

ARLINE PRETTY

LILLIAN WALKER

JUANITA HANSEN

These Three

Beauteous Maidens

in Distress

and Three Dashing Photoplay Heroes

Constantly at Hand to Save Them from Disaster

PROVIDE A WORLD OF THRILLS

in the

THREE NEW SERIALS

We Are Now Offering Foreign Buyers

"$1,000,000 Reward"

With Lillian Walker

By Reeves & Grey, authors of "The Carter Case" (the Craig Kennedy Serial). Produced by Harry Crossman.

"A Woman in Gray"

With Arline Pretty and Henry Sell

From the book by the same name by C. N. & A. M. Williamson. Produced by the Serico Producing Co.

"The Lost City"

With Juanita Hansen and George Chesbro

By Frederick Chapin. Produced by Wm. N. Selig and featuring the most remarkable collection of wild animals in captivity.

Each Serial Complete in Fifteen Two-Reel Episodes

Export & Import Film Co., Inc.

729 SEVENTH AVE.,
NEW YORK CITY

CABLE ADDRESS:
"EXIMFILM," NEW YORK

For the Purpose

—of ESTABLISHING even closer business relations with the overseas motion picture market

—of CLOSING important contracts which have been in negotiation for some time

—of PERSONALLY PRESENTING to the overseas trade the opportunity to judge the calibre of American productions which his company exclusively controls, including the Chaplin "Million-Dollar" Comedies, which are still open for Holland, Belgium, Germany, Austria, Hungary, Czecho-Slovakia, Jugo-Slovakia, Poland, Russia, Servia, Roumania, Bulgaria, Greece, and Turkey.

Mr. William M. Vogel, of William Vogel Productions, Inc., left New York on August 21 on an extended tour of Europe, with Copenhagen as his first destination, and with Amsterdam, London, Paris, Brussels and Zurich on his itinerary.

WILLIAM M. VOGEL PRODUCTIONS, INC.
1476 Broadway,
New York City.

Cable Address: "VOGELFILMS, New York"

Quality Serials

"The Trail of the Octopus"

Featuring

Ben Wilson and Neva Gerber

Boiled in the caldron of the expert American manufacturer of photoplay romances, the mysticism of the Orient and the cold, calculating, and heartless commercialism of the Occident have been blended to produce a story that grips and holds from the main title to the final flash.

Because of its diversity of characterizations and locale, "THE TRAIL OF THE OCTOPUS" is of exceptional value to overseas motion picture operators.

FIFTEEN TWO-REEL EPISODES

"The Mystery of Taxi No. ?"

A story of clever law-breakers and the more nimble minds that apprehend them. A detective tale that suggests A. Conan Doyle and Edgar Allan Poe.

ACTION! MYSTERY! SUSPENSE!

TWELVE TWO-REEL EPISODES

Sure Fire for All Foreign Markets

Foreign Distributors for All First National Productions (Excepting the Chaplins) and the Biggest and Best of the American Independent Productions.

DAVID P. HOWELLS

729 Seventh Ave., New York City

Robertson-Cole

A SINGULAR SERVICE

THE extent of the offer of Robertson-Cole service to responsible firms throughout the world is limited only by the needs of such business houses. It places the prestige, the financial standing, and the services of specialists of an organization second to none at the command of all reliable concerns identified with the moving picture industry. A cable message will immediately give you, through Robertson-Cole, personal representation in any film business transaction no matter how large or important.

In no other film organization in the world has the factor of banker and exporter been so fully developed as in the Robertson-Cole Company. Inquiries in connection with any phase of the motion picture industry will receive prompt attention

To be represented by Robertson-Cole in any transaction is certain to afford you the highest standing. They are offering this service to those firms in every country who merit such confidence. Will you not carefully consider the advantages of this service? It represents the hand of co-operation extended across the seven seas. Carried to its natural conclusion it means a saving beyond price in time and money and an assurance of dignity and integrity in international film relations.

Robertson-Cole Company

1600 Broadway, New York, U. S. A. 5 Bishopsgate, London, England

SAN FRANCISCO LOS ANGELES SYDNEY CALCUTTA BOMBAY SINGAPORE RANGOON

Robertson-Cole Productions

H. B. WARNER

ROBERTSON-COLE productions are made for the people of every nation and every clime and the narrowness of single national theme is designedly avoided. Wherefore the world favor of the stars.

Bessie Barriscale, in her series of plays produced by B. B. Features and directed by Howard Hickman, has had settings in America, France, Italy and South America. The people of these countries particularly recognize the wonderful perfection of her performance.

BESSIE BARRISCALE

H. B. Warner is the principal in a series of eight pictures produced under the direction of Jesse D. Hampton, each one laid in a different part of the world. His first two, "The Man Who Turned White" and "The Pagan God" have met with universal approval.

Sessue Hayakawa is known the world over for his remarkable interpretations of the Oriental in the Western atmosphere. His unusual artistic plays produced by Haworth Pictures Corporation and his real merits as an actor have gained him millions of followers.

Bell & Howell Cinemachinery is handled by Robertson-Cole. It is in use in practically every laboratory in the United States and the most modern laboratories in Europe are rapidly being equipped with it.

SESSUE HAYAKAWA

Robertson-Cole Company

1600 Broadway, New York, U. S. A. 5 Bishopsgate, London, England

SAN FRANCISCO LOS ANGELES SYDNEY CALCUTTA BOMBAY SINGAPORE RANGOON

INTEROCEAN FORWARDING COMPANY, Inc.

M. MORAN, General Manager

2 Bridge Street, New York, U. S. A.

TELEPHONE: BROAD 5545

Over 75% of the import and export shipments of moving picture films and accessories of the United States are made through us.

Besides shipments, deliveries and securing export and import licenses, our service offers to act as bankers in foreign transactions, if so desired.

We have the facilities to attend to not only 100% of the shipments of the moving picture trade, but also of any other kind of merchandise that is to be exported; and we would be pleased to take care of your requirements.

BRANCH OFFICES

LONDON
SAN FRANCISCO—310 Sansome St.
PARIS—7 Boulevard Denain
COPENHAGEN—E. A. Bendix & Co., 28 Amaliegade
SYDNEY
CHICAGO—30 N. Dearborn St.
BARCELONA—Rambla Santa Mónica No. 29
CHRISTIANIA—Sjorfartsbygningen

They Speak With Authority

—the Various Publications of the

CHALMERS PUBLISHING CO.

MOVING PICTURE WORLD CINE MUNDIAL

Our Text Books on the Industry Are Standard

A. F. GOMEZ

Established in the film leasing business in Argentine Republic since 1906.

Founder and Managing Director of the Cinematográfica Sud-Americana, until April 19th, 1919.

At the present time
Managing his new organization

MUNDIAL FILM

MONTEVIDEO 17 PLAZA DEL CONGRESO

is open to accept offers for the acquisition or representation of all kinds of productions, especially extraordinary specials with exclusive rights for Argentine and other South American Republics.

Also projecting machines and any other moving picture material.

References:—

Banco Francés e Italiano
Buenos Aires

Paramount Advertisement Designing Department Had Small Beginning; Now Has Specialist Staff

PARAMOUNT-ARTCRAFT pictures are advertised extensively, not alone in the trade papers and newspapers but also in the magazines of national reputation—and these advertisements are not just merely an arrangement of type! Artists of national repute are responsible for the attractive appearance of these advertisements. And this is only part of the artist's work.

The art department of Famous Players-Lasky Corporation, complete both in talent and equipment, had a humble beginning, with Vincent Trotta in charge and doing all the work. That was with Paramount Pictures Corporation. It was a one-man department, Mr. Trotta doing all the work from mounting photographs for the engraver to designing and drawing color covers.

Today he directs the creative labors of artists of national reputation in construction of advertisements and layouts for all the trade papers, press books, and other publications. He also directs the art work for exhibitors' aids and whatever other work of this character that may be required for the advertising and publicity department.

Department's Growth in Five Years.

In a period of a little more than five years (since 1914) this art department has expanded from a one-man plant to a department numbering a score of efficient members. Among Mr. Trotta's assistants are Theodore Coester, Elmer Lapp, Will Schaeffer, Saul Schiavone, Rudolph Schwarz, Louis Gordon, W. Brierly, Eugene W. Barnett, H. Hookfield, C. Ross and Lillian Stevens.

The department is divided into three divisions, under the direct supervision of Mr. Trotta. They are production photo art work under Mr. Coester; trade paper advertising, Mr. Lapp; and Progress-Advance, Mr. Schiavone. Each division is a department in itself and the full pressure of all departments is directed at the one target—to give the exhibitor the best of publicity art work available.

Ofttimes the nature of some special work requires the services of outside artists. A certain artist's creation may be making a hit in the outside world; a magazine may be featuring the work of a certain artist. Such successful artists are often invited to lend their ideas in co-operation with the art department.

In the past few years many artists of national reputation have contributed. Among them we find such names as Aaron Ackerman, Burton Rice, Mon Randall, Wendall Phayer, R. Van Buren, Harold T. Wetterson, Albert Halpert, Rosenbaum Studio, The Ethridge Association of Artists, Ralph Deienenger, A. Isherwood, F. W. Hammell, Norman Jacobson, F. J. Edgars and Peter L. Lanuza.

Universal Stages $5,000 Illumination for Night Scenes in "The Winged Trail"

FIVE thousand dollars was one night's electric light bill when Lieut. O. L. Locklear, the aviator who changes planes in air, staged a sensational aeroplane battle at night for the Universal cameras.

Locklear is starring in "The Winged Trail," a serial photodrama, under the direction of Jacques Jaccard. The story required that a fleet of aeroplanes, engaged in carrying United States mail, give battle to an equally large fleet of pirate ships. The battle was to occur at night.

The Universal City flying field is 2,000 feet long by 1,000 feet wide. It was necessary to illuminate this field so that it was equivalent to sunlight. Harry Brown, chief electrical engineer at Universal City, was allowed three days in which to accomplish the job.

At one end of the far-flung field a United States aerial mail post-office was erected. It was outlined against the darkness by 500 sixty-watt lamps 12 one-thousand-watt lamps, 25 seventy-five ampere arcs, and one two-hundred ampere searchlight. At intervals along the edge of the field were placed twelve 20-foot towers to which were attached compressed air blowers to throw the light from 300 flares high and wide. In the center of the field there was a grand beacon, four immense covered holes in the earth with arc lights glowing to guide the intrepid birdmen in landing.

500 Flares Ignited.

At a signal from Jaccard the battery of light-giving devices burned a luminous swath in the darkness and threw the glow of daylight over the field. Five hundred flares of various colors were ignited by the aviators high in the air and used as signal rockets. Resembling nothing so much as a flock of comets flying duck fashion after a leader, the planes described parabolas of fire in the air.

At the sounding of a signal cannon the long line of ships straightened out and, at regular intervals, flew through the white gates of the field and landed at terrific speed.

The lighting effects, made possible by Universal's electrical staff under Harry Brown, chief electrical engineer, were recorded by a battery of cameras.

Clergy Like "Auction of Souls."

Preliminary to the showing of "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the official distributor at the Strand Theatre, Canton, Ohio, an advance showing of the film was held before city executives and the ministry of that city. High praise directed toward the picture by Mayor C. E. Porrman and a score of ministers appeared in the Canton press with good box office results for the Strand.

Courtleigh Has Big Role in Young Film.

William Courtleigh will play the role of Paolo Salvo, the Italian impresario in Clara Kimball Young's forthcoming production, "Eyes of Youth." The role of Salvo is one of the best character parts to which the screen has fallen heir in several years. It was a sensation in the New York production and Mr. Courtleigh should afford excellent support to Miss Young in his portrayal of this part.

Loew Books "Gray Horizon."

"The Gray Horizon," Sessue Hayakawa's latest Haworth picture, produced as a Robertson-Cole feature and distributed by Exhibitors Mutual, has been booked as a Saturday attraction for Loew's New York Theatre. This will mark its initial showing on Broadway. The theatre is located in the heart of the theatrical district, Broadway and Forty-fifth street.

Yes, There Came a Tapping.
A study in police shadow and innocent sunshine, with Elsie Ferguson in "A Society Exile," her next Artcraft."

RESTRICT SCHOOL HOUR ATTENDANCE

Pennsylvania Acts to Discourage Playing Hooky in Law Exhibitors Declare Is Discriminatory

A LAW prohibiting all children between eight and fourteen years of age, from attending motion picture theatres in Pennsylvania, during school hours, unless accompanied by their parents or other responsible adult or holding permits signed by their teachers, has been approved by Governor William C. Sproul, and signed.

Any person violating any of the provisions of the act, a copy of which must be posted in a conspicuous place near the entrance of every theatre will be liable to a fine of $10 for the first offence and $25 for the second and every subsequent offence. In default of the payment of fines and costs, such persons shall be committed to jail for one day for each dollar of the fine and costs.

The Comerford interests of Wilkes-Barre and Scranton have protested to the governor, calling attention particularly to the fact that the entire instrument is directed exclusively against the motion picture theatres thereby excluding vaudeville and other playhouses. This measure is one of the few of the score or more of bills affecting the motion picture industry introduced during the recent session of the legislature that passed and was approved. Other bills that passed finally and reached the governor were the measures requiring advance deposits from distributors who collect advance guaranty payments from exhibitors, which was vetoed; increasing the state fee for examining films from $1 to $2 a reel, and creating the place of deputy chief censor with an office in Pittsburgh.

Among the bills that went down to defeat were those requiring changes in theatre construction, prohibiting the attendance of children at motion picture theatres unless accompanied by adults, placing a tax upon the profits of theatres, prohibiting standees in theatres, placing a state tax of $1 a square foot on billboards, providing equal rights for negroes and others at theatres. Four bills aimed at ticket scalping also went down to defeat during the legislature session at Harrisburg.

"Thirteenth Chair" Press Sheet Is Specially Made

EXHIBITORS who have been denouncing press sheets of late because they contained material that was not fit for publication in newspapers, are referred to the special sheet just issued by Pathe on "The Thirteenth Chair." It contains among other valuable matter, publicity material to be used before and during the run of the picture.

Pathe admits that "this sheet is composed mostly of facts, but with some fancies. The facts are real facts, and the fancies are written with an appeal to your readers."

Pathe believes this press sheet will help to counteract the opinion which motion picture editors have gained that press matter from New York is written merey to fill space, and not with the view of giving the editor information of interest to his readers. The sheet was edited by newspapermen for newspapermen.

Manager Perry of Minneapolis' Strand Does Big Business Through Exploitation of "Nugget Nell"

THE Strand Theatre has been catering to Minneapolis' fashionable circles again. That was during the week of August 10, when Dorothy Gish in "Nugget Nell" was the screen attraction.

By talking fast and furiously Manager Charles Perry induced Miss Stella Baker, member of a Minneapolis riding academy, to impersonate Dorothy Gish

Each day of the showing Miss Baker, dressed in the regalia of a real western type, with broad-brimmed hat, six-shooter, boots and spurs, rode a magnificent pony through the business and residential districts of the city. On the pony was a small banner with the words, "See Dorothy Gish in 'Nugget Nell' at The Strand."

Society gasped, applauded and turned out.

"It was lots of fun," remarked Miss Baker, commenting on her experience.

But the exploitation did not end with Miss Baker's rides through the city. Persons from all walks of life passing the Strand could not resist the desire to see the attraction within after a glance at the lobby display.

The lobby was turned into a real western picture with scenes of mountains, valleys and creeks in the background, while the ticket sellers, door women, ushers and other attendants were garbed as westerners with broad hats and guns strapped at their sides. Even the darky porter was turned into the proudest of wild and wooly cowboys.

The house was filled all week, while other theatres in the city were doing only a mediocre business.

Wild and Wooly Belles Helped Put Over "Nugget Nell" at Minneapolis' Strand.
The western lobby with its foothills helped attract the crowd during the presentation of this Dorothy Gish Paramount.

Southern Exhibitor Uses Heavy Ads Successfully

THE campaign being conducted by Pathe to educate small town motion picture exhibitors in the use of bigger and better newspaper advertising is bearing lucrative results. The manager of the Rose Theatre, in High Point, N. C., has followed out Pathe's instruction in the minutest detail, and in a letter which reached the home office this week he tells of the success he has gained thereby. High Point may not sound like much of a town, but it is one of the livest centers in the South. It has a population of 12,000, and a drawing population in the county of about 35,000. There are a dozen big manufacturing plants in the town, and money circulates freely.

The Rose management recently played Pathe's "Oh Boy" for two days. Four days before the opening date, the Rose Theatre started its newspaper advertising campaign on the picture. Three column ads were carried in the News, Review and the Republican—the town's three papers. This campaign was continued until the closing day of the showing. Campaign book aids were freely used.

This was considerable campaign to wage on a single picture. Yet the Rose management reports to Pathe that the results were more than gratifying. It was impossible to get into the theatre after the beginning of any performance, despite the thermometer registering above the boiling point.

Goldwyn Making Jewish Holiday Picture

How great a strain the faith of an orthodox Jew will bear has been revealed in Madge Kennedy's Goldwyn photoplay, "Daughter of Mine," a picture particularly suitable for the coming Jewish holiday season. The story is a reaffirmation of the blind faith of an old East Side trousers presser for the religion of his fathers; and his faith remains true and firm, even when his only child falls in love with a Gentile. Many characteristic humorous touches abound in "Daughter of Mine."

Select Provides Free Insurance for Employes in Amounts from Two to Five Thousand Dollars

AS an expression of appreciation for the loyalty and co-operation of its employes Select announces an arrangement with an insurance company whereby every member and employe will be provided with free life insurance.

The transaction has already been consummated and policies will be mailed to the various employes within a few days. The action is voluntary on the part of Select and imposes no obligation of any kind upon the employes.

Three forms or classes of insurance are named in the contract. Class A provides that every employe in the Select organization who is designated in this class automatically will become insured, after six months service in the organization, for $1,000. The amount automatically increases $500 every six months, until the amount of insurance will have reached $5,000. It is retroactive and past services will be included.

Class B provides for $1,000 insurance after service of six months, the amount automatically increasing $250 every six months until the amount reaches $3,000. In Class C employes are insured for the amount of $500 after six months' service, the amount automatically increasing $100 every six months until the total reaches $2,000.

Steel Work Is Installed for Fox New York Plant

THE new William Fox motion-picture plant at Tenth Avenue, Fifty-fifth and Fifty-sixth streets, is nearing completion. With the four walls finished and the roofing under way, the building should be opened as per schedule on the first of October. Twelve giant bowstring trusses, each one hundred feet long and weighing five tons, are ready to be set in position. The opening of this "film city" will be marked by formal ceremonies.

The massive one-piece truss used in the Fox building is a new creation in the world of architecture and is especially adapted to this form of construction. Its adoption means that the entire top floor, which will be utilized exclusively for studios, will be free from posts or other obstructions.

Just as soon as the trusses are in position and the roof completed, work will be begun on the proposed aeroplane landing platform. Its installation will not interfere with the original plans of the structure or with the occupancy of the building at the scheduled time. This is the first landing station of its kind actually considered and constructed in the city of New York. It is probable that the platform will accommodate two of the largest new passenger planes of the most modern types.

Exhibitors Interested in Vitagraph's "Daring Hearts"

EXHIBITORS throughout the country are displaying interest in "Daring Hearts," not alone because its joint stars, Francis X. Bushman and Beverly Bayne, have not been active before the screen of late, but because of the general excellence of the picture, made by Vitagraph which is shown in six reels.

"Daring Hearts" has the World War as the background, being rather of the war than in it. The locale is in Alsace, near the German border and the beginning and end of the picture are the beginning and end of the war. The action begins the day war was declared between France and Germany and the final scene comes the day the armistice was signed.

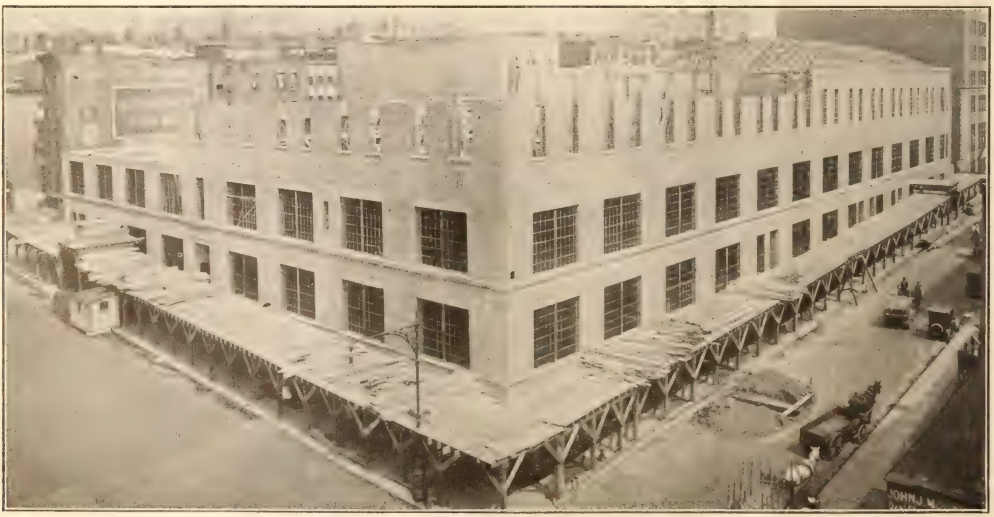
The play was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. The authors took every opportunity to provide beautiful and unusual settings and the cameraman took advantage of the opportunity provided. While the scenes of necessity were made in this country they are replete with the atmosphere of Alsace. Scarcely two scenes were taken in the same place, but the general effect is one of perfect continuity.

English Writer and Social Authority Ends Film Work

MAJOR IAN HAY BEITH, writer of note, who has been for the last few months a member of Cecil B. DeMille's staff, in the production of "Male and Female," a Paramount-Artcraft Special, has returned to England. Major Beith arrived in New York a few days before sailing from Los Angeles where he has been assisting Jeannie MacPherson, author of the scenario of the new DeMille production.

As an authority upon matters of British social custom and life the English author has been of assistance in producing the correct atmosphere. Miss MacPherson's scenario is founded on Sir James M. Barrie's play, "The Admirable Crichton" and the greater portion of the story deals with the intimate home life of an English household.

Major Beith was unable to get a discharge from the British Army upon his departure from England some months ago, and was forced to be content with a generous leave. An extension of time was granted by the military authorities to enable him to complete his work with the film production.



The Big Fox Headquarters at Fifty-ninth Street and Tenth Avenue Is Being Pushed to Rapid Completion. Part of the Roof Is On.

This view shows the building as it stands today. William Fox is planning an aeroplane landing on the roof, looking forward to the day of aeroplane delivery.

DINTENFASS SIGNS NOTED COMEDIENNE

Producer of Cuckoo Comedies Outlines Plans for Studio Expansion—Will Work in the South

ON leaving for Jacksonville this week, where he will take opportunity to go over the stories and production details of the second installment of the Cuckoo Comedies series, Mark M. Dintenfass gave out a statement bearing on the forthcoming releases to be made under his direction.

"For the Cuckoo Comedy productions I have been fortunate in closing a contract whereby we will secure for the comedy series the artistic services and marked ability of one of the best known comediennes of stage and screen," said Mr. Dintenfass. "Because of the fact that this young artiste has still some little period of her present contract unexpired, I am not at liberty at this time to announce her name, but when the time shortly arrives for that to be done exhibitors will recognize in it one of the foremost feminine exponents of clever comedy with a well established name both on screen and speaking stage.

"I am leaving for Florida and the Dintenfass studios to personally supervise the several comedy productions shortly to be put in hand, following the four two-reelers now completed. Additions and improvements will be made to the plant to cope with the larger productions we have determined upon.

"A highly gratifying response to the announcements recently made through the trade papers regarding the Cuckoo Comedies has already come to hand in the form of a really large number of applications and inquiries from exhibitors for the comedies, the details of release and channel of distribution of which will be announced very shortly. I am able to state that considerable competition exists for the releases, several of the leading distributing firms being in the market for them. Negotiations are at the point where a decision can be made within a few days.

"We are specializing," Mr. Dintenfass adds, "in two-reel comedies of a superior grade, and our first consideration will always be that the Cuckoo Comedies be clean and wholesome. The difficult search for stories that shall appeal to all classes is being pursued with good success, and with such for the underlying basis of the comedies and the notable comedians we have secured, with Bobby Burns in the lead, we have every confidence of succeeding in carrying out our purpose to provide superior comedies that will form a notable feature in the exhibitor's playbill instead of merely acting as fillers."

Mr. Dintenfass is to remain in Florida several weeks.

Ray Ripley, Broadway Star, Joins Universal

RAY RIPLEY, a Broadway dramatic favorite, is now with Universal. The former leading man for such New York successes as "Parlor, Bedroom and Bath," "Kindling," "Lavender and Old Lace" and "The Third Degree," is a newcomer to pictures. On the death of his father he was called away from the New York run of "Parlor, Bedroom and Bath" to his Portland home, later becoming interested in the motion picture business while on a visit to Los Angeles.

Before assuming one of the leading roles in "The Winged Trail" the Universal aerial feature with Lieutenant Locklear, the "sky-satan," who jumps from aeroplane to aeroplane in midair, Ripley had only appeared in two photoplays, one with Walker Whiteside in "The Belgian" and the other with Theda Bara in "Under Two Flags."

Jack Pickford Signs Long Contract with Goldwyn

JACK PICKFORD has signed a long term contract with Goldwyn Pictures. The talented brother of Mary celebrated his twenty-third birthday on August 15 by linking his fortunes up with those of Geraldine Farrar, Pauline Frederick, Madge Kennedy, Mabel Normand, Tom Moore and Will Rogers, all of whom are now stars under the Goldwyn emblem. Two days after signing his new contract, Mr. Pickford left New York for the studios in Culver City, California, where he will begin work at once.

Jack Pickford
Who has signed a contract to star in Goldwyn pictures.

The latest Goldwyn acquisition has had a remarkable career. Although only twenty-three, he has been a motion picture actor for ten years, while his complete histrionic experience dates almost from the time he began to lisp. Mr. Pickford was born in Toronto, Canada, his father dying when he was only eleven months old. Soon he and his sisters, Mary and Lottie, both little girls, were called upon to help solve the situation left by the early death of their parent.

With Mary and Lottie Jack played in various companies. Among the legitimate shows he took part in was Chauncey Olcott's presentation of "Edmund Burke." Incidentally, it may be noted that in that production as well as in others for long afterwards the young actor used his original name—"Jack Smith." It was not until some years later that Jack definitely adopted as his stage name that already taken by his sister. "Pickford" was not a coined monicker but sprang from a family relationship.

Rotary Club Official Likes Keenan's "World Aflame"

THE Rotary Club, through its Oklahoma City branch, is heartily in accord with the lesson taught by Frank Keenan's "The World Aflame." The Rotary Club, comprised of the most level-headed business men of the nation, during its International Convention in Salt Lake City in June, went into with great detail the very questions dwelt on in the film. According to Leonard H. Bailey, president of the Oklahoma City Club, who recently viewed the Keenan picture, "it should be particularly interesting to Rotary Clubs and similar organizations, and I assure you that I shall be only too happy to take advantage of all opportunities of interesting such clubs in seeing it."

While Mr. Bailey was bestowing praise on the film the following tribute was accorded the film by William C. McIntyre, manager of the Rose Theatre, Fayetteville, N. C., in a telegram, dated August 12, to the Pathe home office:

"Frank Keenan's 'World Aflame' a most wonderful picture. Men on strike praised it very highly. Cloudy all day. Raining tonight. Good business. Personally I think during this strike period it is the biggest picture in the world. Teaches a great lesson."

This message was dated August 12.

Alice Brady Says "Sinners" Is Improved by Screen

SINNERS," the photoplay, is a better, bigger and more gripping production than "Sinners," the stage play, according to Alice Brady, as expressed through Realart Pictures Corporation, which will release the picture.

"I was the star of both productions and ought to know," Miss Brady says. "Of course, I am not considered competent to predict the financial outcome of the release of the new 'Sinners,' but I do know that my father made a great deal of money from the stage version."

"Sinners" was written for Miss Brady, her role being that of "Mary Horton," an innocent girl who is plunged unexpectedly into an unhealthy environment. The first public performances of the stage play were given at Wilmington, Del., and were followed by the Broadway opening, at the Playhouse, on Jan. 7, 1915. The New York run reached 243 performances and the success was such that the following season three companies were sent on the road.

Owen Davis, who has to his credit many stage successes, wrote "Sinners." He is the author of two other stage plays in which Alice Brady has appeared to great advantage, "The Family Cupboard," and the drama which marked her successful return to the stage last season, "Forever After."

St. Louis Managers Find That Prohibition Results in Better Attendance at Their Houses

PROHIBITION has increased the nightly crowds at moving picture shows and theatrical performances in St. Louis. Managers say that many men who formerly spent their evenings around bars and cafes now seek the theatre as a retreat.

Hot nights do not show greatly increased attendance over that of July, but when a cool night comes around all theatres are crowded to capacity. Many men who formerly gave their children money and sent them to shows alone, now are going along to enjoy the pictures and vaudeville.

"Attendance is better this month than we expected with so much hot weather," says J. M. Dubbs, manager of the Shenandoah Theatre. "I attribute this to prohibition."

Charles P. Skouras, manager of the West End Lyric, Downtown Lyric, Pageant, Lyric Skydome, and Olympia theatres, declares that while the heat has prevented heavy attendance, there are many new faces in the nightly crowds at his houses.

Arthur Moskowitz, manager of Marcus Loew's Garrick, says there has been increased attendance at both matinee and evening performances there.

While not in favor of prohibition, Harry R. Wallace, manager of the Grand Opera House, believes that the departure of the saloon will greatly add to attendance at theatres.

"It will hurt some persons and help others to have the saloons go," he says. "I believe the theatre is one business that will experience a great increase in receipts.

Engage Rothapfel to Stage "The Right to Happiness"

ALTHOUGH the Eastern premier showing of one of the greatest photodramas of the year, namely "The Right to Happiness," has not yet been held, many prominent persons have expressed high regard for this latest achievement of Allen Holubar.

The production is to be given its first Eastern showing on Saturday evening, August 30, at the Park theatre on Columbus Circle, where the run is to be indefinite. Of more than unusual interest is the fact that Samuel Rothapfel has been engaged to present the production at the Park. Mr. Rothapfel, producer and manager, will include in the presentation many of his successful and long admired musical and stage settings.

In addition to the opinion of this experienced exhibitor may be added the opinions of the Los Angeles photoplay and dramatic critics who witnessed the Western premier showing of the production held in Los Angeles recently.

World Purchases August Story.

World Pictures has purchased from Edwin August the screen rights to his original story called "The Pointed Pen," which will be put into story form immediately, so as to make it possible for production during the coming month.

Mr. August was for many years a familiar figure in the motion picture business. He not only acted in many one and two reel pictures when this was the limit of length for motion picture stories, but directed scores of one and two reel subjects. For the last two years he has been connected with the spoken drama and has appeared in a number of productions, both in New York and on tour. It is Mr. August's intention to make his re-entry in pictures as a director, in which capacity he will be associated with the World Film Corporation.

Realart Appoints Emanuel to Philadelphia Exchange

JAY EMANUEL, who has been active in photoplay circles for the past ten years, has been appointed manager of the Philadelphia exchange of Realart Picture Corporation.

To accept his present position, Mr. Emanuel resigned from the city sales management of the Philadelphia branch of World Film Corporation, after two years' service in this capacity.

Mr. Emanuel's previous connection in the motion picture industry were as an exhibitor. He was engaged in the business of showing pictures to the public for eight years prior to joining World.

Mr. Emanuel is located in offices at the southeast corner of Thirteenth and Vine streets.

"The Thirteenth Chair" Booked by House Chains

SUCCESS for the screen version of "The Thirteenth Chair" is forecasted in a statement issued by Pathe this week, to the effect that the New York exchange has already exceeded its maximum quota of playing dates on this production. This record was made two weeks before the picture was scheduled to have its premier showing in the Metropolitan district on August 31.

Jay Emanuel.
Takes charge of Philadelphia Realart branch.

The film, which was produced by the Acme Pictures Corporation, under the supervision of Leonce Perret, has been booked by the U. B. O. and Fox circuits. Poli's has booked it for all their theatres. The New York exchange acted for the Boston office in booking the Poli theatres in Hartford, Worcester, and Springfield. In addition to this the entire David V. Picker circuit in the Bronx was closed. Altogether, in New York suburban territory, the mystery play has been placed in seventy-three theatres, a record that will be a shining mark for other Pathe salesmen to shoot at.

In Chicago, Salesmen Peters and Rogers, in the opening week of their campaign, booked the production in forty-four suburban theatres.

Complete First Run Plans for Paramount-Artcrafts

WITH the opening of the new season and the selective booking form of distribution by the Famous Players-Lasky Corporation the week commencing August 31, the company announces that arrangements have been completed for the first run of Paramount-Artcraft Pictures in practically all of the major cities in the United States.

Walter E. Greene's Statement.

"Taking into account," said Walter E. Greene, vice president, in charge of distribution, "many of the statements recently published and attributed to theatre managers that they did not approve of the selective booking form of distribution, our experience in dealings with hundreds of accounts during the last six weeks, and particularly the major first run accounts in the leading cities, has convinced us that the selective booking method is not only the best and most progressive that can be devised, but because of its felibility it is adaptable to local conditions in any city anywhere in the country. Selective booking, as we interpret it, means the selection of one of several ways for the exhibitor to arrange for his season's product. The selective booking combines all the best that any other methods of distribution contain, with the additional benefit that it permits the exhibior and ourselves to come to an understanding of service under whatever plans seem best suited for each individual theatre."

Al Lichtman, general manager of distribution, who returned recently from a visit to some of the leading cities in the East and Middle West, declares that everywhere the exhibitors are pleased with the selective booking form of distribution.

Salesmen Go After Bonus.

Beginning this week and continuing for the next five weeks Universal film salesmen in the New York office will receive a bonus on their gross sales for the week. This is in keeping with the activities of several of the other Universal exchanges.

According to Sam Zierler, exchange manager, who announced the plan, the amount of bonus the salesmen receive is up to them entirely. The bonus system will probably be continued after the five weeks have elapsed, although a different plan will be made.

BLACKTON PICTURES GO OUT VIA PATHE

Distributing Contract Just Signed Between J. Stuart Blackton and Paul Brunet Provides for Ten Pictures

J. STUART BLACKTON has signed a contract whereby he will release his works, made in the studio of the Blackton Productions, Inc., through the Pathe Exchange, Inc. Under the arrangements, Mr. Blackton will produce a minimum of six special features, and a maximum of ten, during the year. Each picture will be produced from stories with a present-day appeal.

In announcing the contract between Pathe and Mr. Blackton, Paul Brunet, vice-president and general manager of Pathe, said: "The acquisition of Mr. Blackton's productions is in line with the Pathe policy of giving the exhibitor the finest type of feature productions available. The reputation of Mr. Blackton and his success in the past, insures the class of pictures resulting from the Pathe arrangement with him.

Paul Brunet Gives Assurance.

"I can assure the exhibitors booking through Pathe that the series will maintain the high standard previously established by Mr. Blackton."

Before making his final choice of a distributor, Mr. Blackton made a thorough investigation of the distribution field—a real, not fancied, investigation. Pathe eventually was selected because, in his opinion, it is essential that a re-releasing organization be in no way associated with the actual production of motion pictures—that the manufacture and distribution of motion pictures should be entirely disassociated.

Pathe, being purely a releasing organization, impressed Mr. Blackton as the organization with which to align himself and his productions. There were other considerations, however.

Many years ago, in Paris, Mr. Blackton met Charles Pathe, founder of the organization bearing his name. The industry truly was in its infancy in those days, and Mr. Pathe and Mr. Blackton were devoted to the task of bringing the cinema to the perfected stage it has now attained. Through the years Mr. Blackton watched the growth of Mr. Pathe's organization, and now he regards it so highly that he now places his product there for distribution.

Commodore Blackton's Statement.

Mr. Blackton made an explanatory statement: "The series of productions I have planned will be the best examples of the screen craft it is possible for me to make. I have already purchased 'Dawn,' by Eleanor H. Porter, author of 'Polyanna,' which she has just sold. I consider 'Dawn' even better picture material than 'Polyanna.'

"Sylvia Breamer and Robert Gordon will be featured in this production, as well as in several of the other pictures I will make. Fanny Rice, who has been a favorite in musical comedies, will also have a prominent part, and there are suitable characterizations for Eddie Dunn and Gus Alexander, whom I consider the best comedians of their type in motion pictures."

Since organizing his own producing company, Mr. Blackton has made "The Common Cause," "The House Divided," "Missing" and "Life's Greatest Problem." It is his desire to surpass these achievements.

"Bigger and Superior" Pictures.

Mr. Blackton promises that his pictures distributed by Pathe "will be bigger and superior" to anything he has yet done. This is a broad statement when it is considered that in the list of his works are "The Christian," "Island of Regeneration," "The Battle Cry of Peace" and "Womanhood." Nevertheless, Mr. Blackton gives assurance that his promises will be fulfilled. All of Mr. Blackton's productions are directed personally, and under his arrangement with Pathe there will be no change in this policy. Blackton Productions, Inc., has its own studio in Brooklyn.

J. Stuart Blackton

Griffith's New York Season at Cohan's Theatre Ends

THE D. W. Griffith repertory season at the Geo. M. Cohan Theatre, New York, ends on Sunday evening, August 24, with the final showing of "The Mother and the Law," the fourth offering.

Mr. Griffith's season, the first of its kind, began on Tuesday evening, May 13, and reached a total of 204 performances, divided as follows: "Broken Blossoms," 137; "The Fall of Babylon, 41; revival of "Hearts of the World," 13; "The Mother and the Law," 13.

The success of "Broken Blossoms" prevented Mr. Griffith from showing several productions that had been prepared for the repertory. These, it is announced, will be shown during the coming winter season, when it is planned to re-open the repertory for a brief period at a Broadway playhouse.

Mr. Griffith's achievement in New York was an advancement in the art of the cinema and an expression of his talents in their maturity. His season was a combination of motion pictures and the speaking stage, and the character of the entertainment appealed alike to the tired business man and the student of the allied arts.

Two ballads will remain to revive memories of the Griffith repertory season; these are "White Blossom," with music by Mr. Griffith and words by Charles Hanson Towne, and "Broken Blossoms," written and composed by Robert Edgar Long. Each of these compositions contains a melody from the score that added materially to the enjoyment of "Broken Blossoms."

Christies Enlarge Plans for Projected Increase

IN order to take care of the increased volume and scale of productions which have already been undertaken and mapped out for the coming twelve months, the Christie Film Company has found it necessary to elaborate on the recently planned improvements of its property occupying the city blocks at Sunset and Gower street, Hollywood.

The program of enlargements which is called for by the demands of the two-reel special productions now under way and for the regular schedule of Christie comedies includes three new stages, the largest of which will be one hundred eighty-six by eighty feet in dimensions. This stage will occupy the center of the studio space, while new buildings will be erected around it. The second new stage will be one hundred fifty by sixty-five feet, while the third will be one hundred by sixty-five feet, the three together furnishing the Christies with more stage room than any other comedy making organization.

A new property building with floor space fifty by seventy feet, and a dressing room building for the leading members of the company, including twenty-four dressing rooms, each with furnishings complete, are among the new improvements; also an eight-room building to house the scenario, art and advertising departments, together with a general administration office building and another structure for stock scenery.

Harry Carey's Latest Is "The Gift of the Desert"

THE GIFT OF THE DESERT," adapted from a story by Peter B. Kyne, has been put into production at Universal City as Harry Carey's newest Western drama. It is being directed by Jack Ford, from a screen script prepared by H. Tipton Steck.

The story originally appeared under the title of "The Three Godfathers," and deals with a trinity of tough old desert rats, who find love and understanding in their affection for a babe.

Carey will play one of the godfathers, with Joe Harris and J. Farrell McDonald playing the two others.

Make Exteriors for "The Climbers."

Corinne Griffith, under the direction of Tom Terriss, is making rapid progress on "The Climbers," Vitagraph's screen version of the famous play by the late Clyde Fitch. Many of the interior scenes already have been taken at the Brooklyn studio and early next week the entire company will go to Bayshore, Long Island, where the major portion of the exterior scenes will be made.

Nationally Advertised "Week" for Paramount-Artcraft Draws Near

ACCORDING to returns from exchanges tabulated at the home office of the Famous Players-Lasky Corporation up to August 9, approximately 1,500 theatres in the United States had already booked Paramount-Artcraft pictures solid for the entire National Paramount-Artcraft Week, August 31-Sept. 6. This tabulation did not include any reports from the St. Louis, Los Angeles, Charlotte and Oklahoma City offices.

Furthermore, the figures submitted in some instances came from exchanges so far distant from New York that they represented only those bookings closed from three to ten days prior to the date above mentioned. It therefore is evident from these figures, which represent only the business done at the very outset of the campaign, and from the record of last year's successful achievement, that when the first week of September arrives it will find that the number of theatres booked solid for Paramount-Artcraft Week runs high up into the thousands.

The bookings reported by the various exchanges to the home office and tabulated up to August 9, were as follows: Boston 50; Portland, Me., 89; New Haven, 51; New York, 200; Buffalo, 52; Philadelphia, 132; Washington 28; Pittsburgh, 54; Cincinnati, 56; Cleveland, 67; Chicago, 132; Minneapolis, 105; Detroit, 56; Kansas City, 58; Des Moines, 30; Omaha, 31; Atlanta, 23; New Orleans, 17; Dallas, 12; Salt Lake, 55; Denver, 23; San Francisco, 128; Seattle, 50; Portland, Ore., 47.

Week Widely Heralded.

The nation-wide advertising that has already announced the coming of the new season and the extensive national advertising and publicity campaign that is being put directly behind the week's efforts will make National Paramount-Artcraft Week for 1919 set a new record.

In this "drive for better pictures," as it is called, posters, slides, magazines, newspapers and other media will be employed. Such were the results obtained from the advertisement placed with the Saturday Evening Post last year in announcing the week that the first formal announcement will be made to the public this year through the same magazine. This advertisement will appear in the issue of August 30, on the news stands August 28.

The schedule of newspaper advertising calls for a full page in each of about ninety newspapers in as many cities. A large blank space appears in this copy which will carry the names of the theatres co-operating in the drive, as was done last year. This year's campaign also calls for advertising in 375 other newspapers, covering every city in America of more than 10,000 population, in which there is a theatre to present properly Paramount-Artcraft Pictures.

Advertising In Pages and Halves.

In the larger cities half-page advertisements will be carried, with space for listing the co-operating theatres. Exchanges will supply the full-pages and half-page ads to the newspapers as far in advance as possible, as was done last year, with the names of the theatres, plays and stars.

In the smaller cities the copy will run about seven columns wide by ten inches deep, thus allowing about two inches across seven columns for listing theatres in the same relative space as in the large cities. All newspapers using this advertising are instructed to co-operate with the exhibitors and are requested to get tie-up mats used in all exhibitor advertising. The cities in which Famous Players-Lasky Corporation will advertise National Paramount-Artcraft Week have been listed in recent trade paper advertisements.

Specially designed postcards will be supplied to exhibitors in towns of less than 10,000 population. These postcards will be given free of charge, to be sent to exhibitors' mailing lists. Special cuts will also be furnished and Famous Players-Lasky will co-operate in every way with the exhibitors, in order to make Paramount-Artcraft Week as great a financial success for them as it will be for the exhibitors in the larger towns and cities, in direct proportion to their population and seating capacity.

Special Forms of Advertising.

A special one-sheet will be furnished free of charge to all exhibitors. The colors are orange and black, as in last year's advertising. A special 24-sheet will also be given free of charge to all exhibitors who will use it, and a six-sheet has also been prepared.

Special trailers have already been placed with all the exchanges announcing the week. These are to be attached to all prints. They bear an animated drawing of the one-sheet used in this campaign, followed by these titles: "A Drive for Better Motion Pictures" and "Beginning the Greatest Motion Picture Season in the History of the Screen." Two slides also have been issued, one announcing the "big week" in advance and the other announcing that the theatre showing them is co-operating in the drive.

George W. Beynon has written a special music number to be distributed free to exhibitors for use as an overture during the week, entitled "Paramount-Artcraft March." The cover of the music is a direct tie-up with the week. Theatres will also be enabled to sell copies at a profit.

A large array of special accessories is provided for exhibitors to assist them in making the week a financial success. These also are distributed to exhibitors free of charge. The list includes calendar cuts in three sizes and styles, to be used in the exhibitor's advertisements.

There will also be furnished electros of special program cover designs in one or two colors, to be given free to all who will use them. Free cuts for advertising and programs will also be supplied, announcing the coming and the presence of the week. Special advertisements will also be designed for exhibitors upon request.

The Great Stone Face.
A characteristic study in facial expression from "Wagon Tracks," William S. Hart's newest Artcraft issue.

EIGHT REELS IN NEW FAIRBANKS FILM

"His Majesty, the American," Ready for Showings and Booked for Long Runs as First "Big Four" Offering

PRINTS for Douglas Fairbanks' first release through United Artists Corporation, "His Majesty, the American," have been distributed to all of the company's eighteen branch offices, and everything is in readiness for release date, September 1. "His Majesty, the American" will be released in eight reels. The picture is 7,900 feet long and is the most ambitious undertaking in Fairbanks' screen career.

The record breaking first run bookings, embracing runs of two weeks, three weeks and even longer periods, forecasted a production of unusual magnitude. It has been known for many week that Fairbanks was going at the making of his picture with longer runs in mind.

Mr. Fairbanks likewise realized the responsibility that was his in being the first of the "Big Four" to release a production through the new organization. It has been an open secret in California, ever since production began, that the big star was putting every bit of energy, ingenuity and all of the resources of his company back of United Artists Corporation's initial release.

It is felt by the officials of United Artists Corporation that the extraordinary booking record made so far by "His Majesty, the American," is the most powerful testimonial that could have been accorded Fairbanks. They claim in this a new high water mark in the rental of films, likewise, an endorsement of single picture bookings.

The leading theatres of the country have taken hold of this single picture with a determination to exploit, as is evidenced by the lengths of the runs, such as has rarely, if ever, been manifested in the show business. This is the "Big Four's" claim.

All of the company's exploitation matter is in the hands of the exchanges. The announcement that United Artists Corporation would sell all of its accessories at cost has been greeted with approval by picture showmen everywhere.

Departing from tradition in this instance, as in many other things, the "Big Four" has endeavored to put its exploitation aids and accessories on a basis that would impose no burden on the exhibitor whatsoever. Through this innovation, showmen are going to be enabled to get greater exploitation out of their advertising expenditure than has been possible heretofore.

Gladys Brockwell Appears in "Broken Commandments"

IN one of the most dramatic roles it has been her good fortune to enact in pictures, Gladys Brockwell will make her bow in her September release under the William Fox expanded scheme of productions for 1919-1920. "Broken Commandments" will be released on September 21.

The picture tells a story that is full of the pathos that make up the every-day life of every-day people. It is full of tragic incident and tears, yet it is a story beautiful and uplifting. It pictures the sorrow and the suffering into which an unexperienced girl plunges herself and two others by the breaking of one commandment—a sin caused by two of that triangle, impulsive with youth, being thrown together into perilously close contact. The film carries those three through the fire of purification and sacrifice.

William Fox has demonstrated not only his faith in Miss Brockwell as an actress, but the more practical fact that she has proved a good investment, by launching her in this first of a series of great pictures—the second of which is being filmed.

Henry Griffin Strong Dies.

Henry Griffin Strong, son of the late Henry A. Strong, president of the Eastman Kodak Company, and the man who financed George Eastman, died in Los Angeles last Wednesday. He had been seriously ill in the coast city with pneumonia for some time, and a few days previously members of his family had been summoned to his bedside.

Mr. Strong was born in Rochester in July, 1876, and was educated at the University of Rochester, later spending two years in the scientific school at Yale University. Upon his return to Rochester he entered the employ of the Eastman Kodak Company, but in later years had devoted most of his time to the automobile business. He was interested in several such companies.

"Her Kingdom of Dreams" Is Now Ready for Release

ANITA STEWART'S latest production, "Her Kingdom of Dreams," on which many thousands have been spent by the producer, Louis B. Mayer, has reached the finishing stages of cutting and assembling. It is now ready to be submitted to the acid test of the box office.

The picture is declared to be remarkable in many respects, but chiefly because of the cast which includes the names of featured players—more, it is said than were ever before brought together in a single production.

"The Kingdom of Dreams" was produced under the direction of Marshall Neilan, who brought to it the experience gained in directing many masterpieces. Three months were spent in its making, during which time the camera man ground out 186,000 feet of negative film.

The production is declared to outrank anything in Miss Stewart's career, and exemplifies the Mayer policy of "great star, great play, great director and great cast." Billy Shea, who supervised the cutting and assembling, declared that it was the hardest picture he ever saw to reduce to the six reels in which it will finally be shown.

It was so full of splendid material that he was at a loss many times to know what to discard and what to keep in. But the result has been six reels of action, without a single foot of pad. The production will have its first showing in New York at the Strand Theatre, September 15.

Hank Mann Comedies Sell Well.

The Hank Mann comedies, that are now being advertised by the Arrow Film Corporation, have been sold for every state with the exception of four. This selling campaign has been accomplished within a period of three weeks.

Life Is a Great Commons and Those Who Live on It Are Entitled to an Equal Share of Happiness.
Such is the opinion expressed by Robert Anderson in "Common Property," the Universal attraction in which he stars.

H. E. Hancock, Director of Fox News, Makes Known Personnel and Organization of His Staff

WITH the recent appointment of Ernest Howard Culbertson as editor of the feature department, Herbert Ernest Hancock, director of Fox News, announces that his staff of executive and heads of departments is complete.

Fox News is divided into two distinct sections—a feature department and a news department. As announced in last week's World, Pell Mitchell, formerly in charge of the Gaumont weekly, is Mr. Hancock's news editor, while Mr. Culbertson presides at the feature end of the reel. At present the Fox News force is made up, outside of the offices mentioned, of over sixty staff cameramen here and abroad, and an editor, Eugene Castle, for a special Pacific Coast edition.

An innovation is announced by Mr. Hancock in an affiliation of the Fox News with the United Press, which will give its service exclusively to Fox News beginning September 1. In addition to this regular news service the United Press has instructed its thirty-five branch managers to work in close conjunction with Fox News cameramen all over the world. This arrangement will apply not only to current news events, but also to news features. This is the first time that any deal of this kind has been attempted between a film weekly and a newspaper organization.

Mr. Mitchell's staff consists of six expert cameramen for local news, a corps of assistants, title writers and cutters, and a librarian whose duty it is to maintain an elaborate card index system on all negatives. Assisting Mr. Culbertson is Don Hancock, who is a brother of the director and an experienced film man and former newspaper writer. Mr. Culbertson also has cameramen exclusively assigned to him with special photographic outfits for feature work.

Mr. Culbertson began his career on the Washington Times, and later was special writer on that paper and on the Washington Star. Subsequently he has been with Doubleday, Page & Co., and for a brief period was a writer on the staff of Smart Set. He made his entry into the motion picture game with the establishment of Universal's Screen Magazine. He was associate editor of this for two years and most of the important features which appeared in it during that time were conceived and produced by Mr. Culbertson. Following this he joined Universal's scenario staff, wrote and assisted in the production of "Heads Win," the five reel picture produced in co-operation with the International Correspondence Schools.

He also is co-author with Kilbourn Gordon of "Enemies Within," a war play presented on the road last season by William A. Brady, and is author of the book for "Kiss Me," a rollicking tabloid musical comedy, which appeared at the Palace in New York in June and was one of the hits of the Keith circuit.

De Carlton Joins United Artists.

George De Carlton, New Hampshire and Vermont representative of the Goldwyn Pictures Corporation, has resigned to take a place in the Boston depot of the United Artists' Corporation. Mr. Jenner, formerly Boston manager for the Goldwyn Company, is now manager of the Boston depot of the United Artists. Mr. De Carlton is widely known in and out of theatres throughout the New England states. For years he was a stage favorite and, carrying the same pleasing manner he exhibited on the stage into the moving picture business, has won for himself in New England a host of friends.

Jackie Saunders Engaged to Appear in "Dad's Girl"

WORLD PICTURES announces the engagement of Jackie Saunders for the star role in its forthcoming production of "Dad's Girl." Miss Saunders is no newcomer in the picture industry. She began her career with the Biograph Company, which has oftimes been referred to as the mother of stars. Her first picture engagement was shortly after she graduated from St. Joseph's Convent in Philadelphia, in which city she was born in 1892.

Successive engagements followed with Pathe, Universal and Balboa. Her most prominent successes were made in "Shrine of Happiness," "Flirting Bride," "A Bit of Kindling," "Betty Be Good," "The Wildcat" and "Grip of Evil." Miss Saunders has had success as a writer of scenarios and has also taken a hand at directing.

David G. Fischer will direct the production and work will begin this coming week.

Into Films Via Paris.

Cyprian Giles, who plays the role Vera Vernon, the Vampire, in support of Ernest Truex in "Too Good to be True," his second comedy under the management of Amedee J. Van Beuren, recently arrived in America from Paris, where she appeared before the camera for Gaumont in a serial called "Judex." Miss Giles is an American by birth, the daughter of a New Jersey clergyman.

E. H. Culbertson
Head of feature department of Fox News.

Universal Serial Players Start "Case of Cavendish"

WITH Kathleen O'Connor, who played opposite James J. Corbett in "The Midnight Man," as the star, the production of a serial version of Randall Parish's novel "The Strange Case of Cavendish" was launched this week at Universal City. "The Strange Case of Cavendish" will appear in serial form in eighteen episodes of two reels each.

William Pigott and Joe Brandt adapted the "Strange Case of Cavendish" for the films, while Karl Coolidge wrote the continuity. Jack Perrin will be seen in the principal masculine role.

Perrin, while comparatively young in the picture game, has made rapid strides in Universal two-reel westerns. He will play the part of Jim Wescott, a western mine owner.

The supporting cast includes Barney Sherry; Robert Walker, former leading man for Viola Dana; Gertrude Astor, blonde villianess of Universal pictures, and Henry Barrows. Jack Wells, director of numerous Universal productions, will have charge of the filming.

Hodkinson Exchanges Have Prints of "Desert Gold"

BENJAMIN B. HAMPTON and Elinge F. Warner, the producers, announce Zane Grey's "Desert Gold" to exhibitors with the accompanying declaration that will whip any other big picture that any other producer has or thinks he has.

Shipment of prints to all Hodkinson managers is now being made and during the forthcoming ten days this production will be shown to exhibitors in all the first run cities of the country. To date no contract for this production has been signed outside of New York with any of the country's first runs. Contracts have been signed for certain local cities in the United States because the owners of the leading theatres in those cities came to New York and there asked for screenings of this unusual production.

The film was directed by T. Hayes Hunter, former stage director for David Belasco, and sponsor for many cinema successes. The photography was in the hands of Abraham Scholtz and A. L. Todd.

Work on Vitagraph Serial.

The fifteenth and final episode of "Perils of Thunder Mountain" arrived in New York on the day that its star, Antonio Moreno, left for Vitagraph's West Coast studio to begin work on the serial written for him by Albert E. Smith, president of Vitagraph and Cyrus Townsend Brady.

William Duncan is now busy in the mountains of Upper California, in the neighborhood of Lake Huntington, making his episode play, "Smashing Barriers." Ten of the chapters already have been completed and the entire serial will be finished and the first episode ready for release by the time the present Moreno serial has played its final chapter at the first-run theatres.

TO CASH IN ON LEE KIDDIES APPEAL

Lou Rogers Preparing to Co-operate with Exhibitors Who Book Two-Reel Comedy Playlets with Tiny Stars

SHOWMEN booking the new series of two-reel comedy playlets in which Lou Rogers is shortly to present Jane and Katherine Lee are to have every facility afforded them for a thorough local exploitation, according to the producer. In keeping with the class of the playlets advertising matter that is high grade is being prepared in anticipation of the release and a thorough billing and press campaign is promised.

As a start the Lee comedies are being advertised through the medium of attractively beautiful inserts in Moving Picture World of a class not usually found in the explanation of short subjects. These inserts are so planned that their appeal extends not simply to the exhibitor, but so that they may be of attractive interest to the ultimate consumer—the public. To that end their design is such that they afford a concrete guide from the point of view of wording and design for the exhibitor to adapt to his use in his local advertising.

Considering New York the great visiting center for so many of the public who eventually form the audiences throughout the country, plans are under way for keeping the Lee Kids attraction prominent in attention by means of specially selected electric sign locations. This aid will be given to the exhibitor by direct advertising to his ultimate public. Tie-ups with national advertising commodities are also promised, together with a billboard campaign.

Mr. Rogers Makes a Statement.

"In story selection, direction and general treatment of production no pains or expense are being spared," says Mr. Rogers, "to make of the Lee playlets an attraction as unique and different from the general class of comedy as the young principals are themselves unique among motion picture stars. In this age of specialists we do not hesitate to claim that in the Lee children we are offering an entertainment in a class by itself.

"Our expectations of a popular demand for the playlets are being well borne out by the large number of booking applications we have already received for play dates. Another point made clear to us by the interest manifested by exhibitors is that the Lee offerings are in no way limited to women and children in their appeal. This is especially gratifying, for we are confident ourselves that these youngsters attract not only their fellow youngsters but, by a peculiar psychology that obtains in the amusement world, the grown-ups as well."

Blackton Lists Cast for His Third Production

J STUART BLACKTON, president and director-general of the J. Stuart Blackton Features Pictures, Inc., is making rapid progress on the production of the third feature to be presented by his new organization. This production, which was begun under Mr. Blackton's direction at the Blackton studios in Brooklyn last week, bears the working title of "Sunset," and presents an original story by Stanley Olmsted, who also wrote the continuity.

Sylvia Breamer and Robert Gordon, the Blackton stars, head the company, and the supporting cast includes Warren Chandler, Eddie Dunn, Fannie Rice, May MacAvoy and George Pauncefort. Eddie Dunn, a regular with the Blackton forces, and Fannie Rice, comedienne, will both be seen in "My Boy" and in "Dawn," the first two productions of the new company. George Pauncefort is also retained from the "Dawn" roster. Warren Chandler comes to the Blackton studios from Vitagraph, where he has just completed work in a forthcoming special.

Mr. Blackton has just closed negotiations with one of the most important distributing mediums in the industry for the releases of his features.

Mayer Replaces Rice.

Joe H. Mayer, former publicity manager and exploitation man at the Universal exchange at Cincinnati, has been appointed acting director of exchange publicity during the absence of Harry Rice, who was injured recently. Mr. Mayer arrived in New York last week and took up his new duties immediately. He was at one time editor of the Billboard and has a wide experience in the theatrical field.

New York Recognizes Worth of Larry Semon Comedies

THE Larry Semon comedies are coming into their own in New York. Always popular throughout the country, blase New York and its environs have now awakened to the fact that Vitagraph was offering something unique in the comedy line and that Larry Semon with his funny face, acrobatic stunts and clean, clever stories was one of the great screen funmakers.

Following the showing of the last Semon comedy, "Between the Acts," at the Strand Theatre, where it met with large success, the management of the Strand signed a contract with Vitagraph for the first run showing of all the succeeding Semon comedies.

The Strand Theatre, one of the most pretentious in Brooklyn and soon to open, also has contracted for the Semon comedies as a regular feature. The new Brooklyn motion picture theatre is under the same management as the New York Strand.

New York is not alone, however, in adding the Semon comedies to its regular program. Bookings are coming in from all parts of the country for "Beween the Acts."

Earle Williams in "The Wolf."

Vitagraph's picturization of "The Wolf," the famous play of the Canadian Northwest by Eugene Walter, bids fair to be one of the most popular features ever made by Earle Williams. Unusual scenic effects were obtained in the mountains of Upper California. The early bookings indicate that the Mr. Williams' personal following is anxious to see him in different type of characters from which he is so closely identified and one that takes him far away from society and club life. Jane Novak has the leading feminine role, that of Hilda McTavish.

About the Only Thing Mabel Normand Doesn't Do in "Empty Paradise" Is Grow Raspberries on a Glue Tree.
Her imagination, as displayed in the view at the right, permits her to do everything on the do-able calendar in this, her next Goldwyn.

Success With Pictures Causes Cincinnati to be Unafraid of Theatrical Actors' Strike

THE announcement that the summer season at the regular Cincinnati theatres would close the week of August 17 seems to have been somewhat premature, at least unless the strike of the actors now in progress comes to an end. The managers of the Grand and the Lyric, which, during the winter months are devoted to the legitimate shows, have made tentative arrangements to keep these houses open with feature pictures in case the strike of performers continues.

Interest in first class pictures has been so great during the summer, that no financial loss would be incurred if it became necessary to continue with the film shows. It is really a question as to whether or not it would be better policy to continue the summer seasons for two or three weeks longer, even if the regular shows were available. Often the opening weeks of the regular season have drawn comparatively small audiences, and the pictures at these houses this summer have almost invariably played to capacity.

In speaking of the summer's business, Manager Aylward, of the Grand, said: "We have had the most successful summer season in the history of this theatre. Several engagements were tremendous. 'Mickey' gave us a flying start and we followed it up throughout the summer." Present plans call for the closing of the Grand's season of pictures after one more week of "Checkers," and "The Eyes of the World" for a week.

Creighton Hale, Serial Actor, Joins with World

CREIGHTON HALE has been billed as a star by World Pictures, which had for some time been looking for a young actor who had a following. He was the type that the scenario department had visualized to create the principal role in this story of Raymond C. Hill, which bears the title of "The Black Circle." The continuity was the work of Giles R. Warren.

Creighton Hale was born in Cork, Ireland, and received his education in Dublin and London. He came of a theatrical family and his debut on the stage was made when he was a small child. After appearing in a number of London productions he was brought to America by Gertrude Elliott and appeared with her in New York and on tour. He scored hits in several New York successes before going into pictures. His screen career is associated with the history of the development of Famous Players, Eclair, Pathe and Metro. While with Pathe he appeared as the featured player in a number of the most noted of the serials put out by this company. Lately he was most prominent in the cast of "The Thirteenth Chair." He is also remembered by his performance in the feature, "The Woman the Germans Shot."

"The Black Circle" will be directed by Frank Reicher, late with the Lasky Company, but now associated with World Pictures. This feature will be released by World Pictures some time during the month of October.

Supporting Mr. Hale the following actors have been engaged: Virginia Valli, Jack Drumier, Walter Horton, Clarette Clare, Edwin Denison, John Davidson, Carl Sauerman and Eva Gordon.

Robson Enters Pittsburgh Service of Famous Players

CLAUD SAUNDERS, exploitation manager of Famous Players, has appointed as his representative in the Pittsburgh district William N. Robson, a native of the erstwhile smoky city.

Mr. Robson had remarkable success in the exploitation of "Mickey." One of his best known stunts in connection with this well known production was his newspaper supplements. Pages and double pages of newspaper tie-ups are seen occasionally, but whole supplements running as high as eight pages, all exploiting one moving picture, were heretofore unknown. They ran all the way from big cities to small towns and showed the exhibitor a new way to tie up with the merchants.

Mr. Robson was recently re-elected president of the Jesters Club, of which he was the first president. The Jesters Club is the social organization of the amusement men of Pittsburgh.

Despite Clergy, Mayor of Elyria Bans Censorship

ELYRIA, Ohio, furnishes an example of co-operation between an exhibitor and the city fathers. According to a report furnished the Moving Picture World by Melton Phelos, of the Elyria Theatres Company, it seems that church officials of that city several times petitioned the mayor to appoint them a body which would view and pass upon every film before it was shown to the public. They also demanded a local censor board.

That the mayor of Elyria, Asaph R. Jones, believes in the integrity of exhibitors to the extent of relying on them to show suitable pictures without being forced to is indicated by his consistent refusal to establish any such censorship. His further confidence in the city's showmen in general and Mr. Phelos in particular is shown by the letter received by Mr. Phelos which follows:

I wish to take this opportunity to express to you our appreciation for the service rendered by you during the war period. We feel that the pictures shown during the campaign had much to do with the splendid results obtained. The picture show is now playing a very important part in our community life, and where a feeling of co-operation exists between the city officials and the men conducting the business, such as was shown in our city during the past two years, we are unable to measure the good that can be accomplished.

Thanking you for your help in the past, and wishing you the best of success in the future, I remain very truly yours,

ASAPH R. JONES,
Mayor of the City of Elyria.

Melton Phelos.

Vitagraph Preparing New Serial for Antonio Moreno

ALBERT E. SMITH, president of Vitagraph, has announced that Antonio Moreno, who has been visiting in the East, is to be starred in a new serial. Mr. Moreno recently finished "Perils of Thunder Mountain," a Vitagraph serial which was immensely successful.

Like "Perils of Thunder Mountain" and "Smashing Barriers," the episode play on which William Duncan is now at work, the new serial was written by Mr. Smith and Cyrus Townsend Brady. Both have made an exhaustive study of this particular form of motion picture entertainment and are convinced of the value of the chapter play as a form of entertainment. They declare that the possibilities of the serial are unlimited and promise many new thrills in their next effort.

Pauline Curley will play opposite Mr. Moreno in the new serial and Brinsley Shaw will play the heavy. The casting for the new serial is being done by Director William J. Bauman.

Blanche Sweet Takes Rest.

Blanche Sweet is taking a much needed rest after her strenuous work in "A Woman of Pleasure," a seven reel melodrama, filmed by Jesse D. Hampton for Pathe. This story was written by James Willard and presented upon the stage at the Adelphi in London.

It will be several weeks yet before the film will be ready for showing. It is being carefully edited by Mr. Hampton and his corps of film editors, working under the direction of K. E. Anderson.

One Serial to Follow Another.

Burton King, director-general for Wistaria Productions, Inc., announces that the first episode of "The Lurking Peril," a new serial in which Anne Luther and George Larkin are co-starred, has been completed. Mr King expects to have production completed some time in November after which he will commence work on a second serial.

There is a matter of interest to all of our readers presented on page 1377 of this issue. Turn to it.

NATIONAL FILM PLANT FAST GROWING

"Smiling Billy" Parsons Houses Progressive in Newly Enlarged Quarters from Modest Start

THINGS grow very rapidly in Southern California. Stick a few seeds in the ground, turn on the sprinkler, and before you can say Jack Robertson, there you are—a squash, an egg plant, succulent salsify, a rose, a geranium, a bean—anything, in fact.

Flowers and vegetables are not the only things that exhibit the traits peculiar to the gourd of the late Jonah in the growing line, however.

Take the film plant, for instance.

You stick a cinema seed in the ground, irrigate it with good judgment, co-operation and hard work, fertilize it with sound finance, and it will bloom and burgeon like unto the green bay tree for speed, and the grape vine of San Gabriel for size.

About two years ago William Parsons and Isadore Bernstein ploughed a small piece of ground on the corner of Santa Monica Boulevard and Gower street, Hollywood, and started a garden for the cultivation of the drama, comedy and other varieties of household and domestic movies.

From One Stage to Many.

When the National was first started, there was but one stage; and a private residence that stood on one corner of the lot, housed the offices and scenario department. The entire establishment was not so large, but either one of the bosses could stand at an upper window of the office building and hold communication with any part of the plant without using a megaphone.

A year later the plant had spread all over the place and the entire lot was filled with stages and new buildings for property rooms, dressing rooms, technical, mechanical and electrical departments.

A few months after this an administration building with ample office space, and a reception room as big as a lodge hall, with rugs on the floor, deer horns on the wall and a picture of "Smiling Bill" over the fireplace, was erected to take the place of the old residence office building.

That small garden grew and grew, until last month the two film farmers were forced to add another plot of ground and another group of buildings to their holdings in order to satisfy the demand for their products.

Today the National Film Studio is numbered as one of the important organizations of the West Coast, and the recent acquisition of the studio formerly occupied by Wm. H. Clifford is evidence that the management has no intention of standing still.

New Studio in Commission.

The New studio is being used for the making of "Lightning Brice," headed by Ann Little and Jack Hoxie, serial stars, at present, but as soon as the plans for further expansion—which are now under way by the management—are complete, the new place will be as busy as the parent plant. Mr. S. Goldaine is studio manager at the new film plant.

There are six companies in the National organization, all actively producing. The list includes the "Lightning Brice" serial company, with Paul Hurst directing; the Henry Walthall company, with Bertram Bracken as director; the Billie Rhodes company, under the direction of Louis Wm. Chaudet; the "Smiling Bill" Parsons comedies, which are directed largely by Mr. Parsons himself; Carter de Haven and his wife, directed by William Seiter; and the Flannigan and Edwards combination, making the "Hall Room Boys" comedies under Harry Edwards.

Jo Brandt, one of the most widely known film executives in the film industary, who has just recently been appointed general representative of the National organization, is now in the East carrying out plans for the intensive exploitation of National subjects.

Mr. Parsons says the growth of National is due to team work and co-operation and by keeping the fingers of both hands on the public pulse, both ears very close to the ground, and making the kind of films the people want.

New Studios Recently Added to the National Film Plant in Los Angeles.
Bill Parsons' producing interests, particularly those in the serial line with Joe Brandt, needed more studio space, hence the addition.

Fargo Manager Uses Airplanes to Exploit Show by Which Sunday Laws Are Evaded

FARGO Fair week proved a prosperous period for Samuel Cornish, owner and manager of the Strand Theatre. Cornish's newest exploit took place Sunday night, or rather, 12.01 a. m. on Monday, and took the form of a special midnight performance of J. Parker Read, Jr.'s, "Sahara," starring Louise Glaum and distributed by the W. W. Hodkinson Corporation.

Mr. Cornish's method of announcing his special midnight presentation of "Sahara" was spectacular. The owner of the Strand reached his decision to give an extra performance just twenty-four hours before the event. Too late to catch the Sunday newspapers for a half-page advertising flash on the event, Mr. Cornish bethought himself of enlisting the aid of a dozen or more aviators who had been thrilling the populace with loop-the-loops and nose dives during Fair week. Mr. Cornish had all Fargo bombed with cut-outs and small pictures of Louise Glaum, the ammunition being backed with the announcement of the special performance.

The special event proved a tremendous success, Mr. Cornish voicing the regret that his house could seat but one-third of the crowd that clamored for admission. Monday's Fargo papers gave Mr. Cornish's novel stunt high praise in their news columns.

Blazed Trail Productions Commenced in Northwoods

WRAY JOHNSTON, treasurer of the Arrow Film Corporation, has gone to the Adirondacks to supervise the finishing of the first two Blazed Trail productions produced by J. L. Russell. Incidentally Mr. Johnston will endeavor to obtain a vacation while in the Northwoods.

The productions are two reel pictures made in the Northwoods, starring John Lowell, George Crossman, son of Henrietta Crossman, and Fay Wheeler. Joseph J. Barry is directing. The Royal Northwest Mounted Police figure prominently in these pictures.

There will be twelve of these two reelers in this series, all with the same stars and director. They will all be released on a state rights basis through the Arrow Film Corporation. The first of these pictures is titled "When Big Dan Rides" and will be released September 15.

Larkin Returns to Stunts.

George Larkin, recently signed by Lynn S. Card, president of Wistaria Productions, Inc., to co-star with Anne Luther in a serial by Lloyd Lonergan, is declared to have been the first actor to do "stunt" work before the camera. His daring performances in Kalem Company's popular one-reel serial, "Grant, Police Reporter," represent some of his earlier work. Mr. Larkin has been placed under a two year contract.

A. N. WOLFF LEAVES SHOWMAN GAME

Manager of Rochester Rialto Had Long Career with Pictures and as Executive Musician

AFTER more than eight years of remarkable success as the manager of one of Rochester's best known down town picture palaces, A. N. Wolff has quit the show game, temporarily at least. When the "Good Night" slide was flashed on the screen of the Rialto Theatre on August 16, his last show had been presented in that house and in his capacity as "boss" he was saying good bye to the staff of employes whom he had trained in showmanship during his tenure.

A showman of the old school, Mr. Wolff was in the game long before the coming of the movies and not only watched their growth, but had a part in the rise to popularity of the theatres devoted to the silent art. He was the first Rochester exhibitor to lift the picture house from the nickelodeon stage, and for this alone he should have a monumental place in the history of the screen in Rochester. Mr. Wolff dared to raise his admissions above the five cent price which had become an accepted institution with the picture houses of those days. But the higher price was not all, for in its wake followed higher class shows, music and other thing.

Active in Organizations.

In the early days of exhibitors' leagues Mr. Wolff was active. When the Rochester Exhibitors' League was formed he was chosen president, an office which he held for four years. He was also for two terms president of the state exhibitors' league, resigning from that office a year ago.

Mr. Wolff's career in the show business has been a varied one and he is known generally by many of the old time showmen throughout the country. One of his principal claims to fame is as a musician, having been identified with theatrical music for many years and in many places. Born in Geneva, N. Y., he came to Rochester with his family and took up the study of music. His first engagement was as a violinist in the orchestra of the old Grand Opera House, now the Family Theatre, in Rochester.

Goes with Minstrels.

The traveling companies next claimed Mr. Wolff, and he was on the road for many years as musical director for Barlow Brothers' Minstrels, Haverly Minstrels and many other prominent organizations. Later he was located in St. Paul, where for fourteen years he directed a large orchestra which during the summer months gave public concerts in the city parks. During the theatre season he was musical driector at the Orpheum Theatre.

Helped Sunday Opening.

Since coming to Rochester his success has continued unbroken and he is especially well remembered for his activity in the campaign which resulted in Sunday opening.

In retiring from the field Mr. Wolff says he has no plans other than to rest, perhaps for a long time, although when he announced his intention of getting out of harness he received a number of flattering offers to become associated with big city houses.

Jean Paige Is Morey's Leading Woman.

"Out of the Dark," Harry T. Morey's latest Vitagraph feature, has been completed and the star and his supporting company are taking a vacation before beginning a new picture.

Much of the action of "Out of the Dark" occurs in a lumber camp and to get the proper atmosphere the principals, Paul Scardon, the director, and the cameraman, went to the lumber camps in the White Mountains. Real lumberjacks not only willingly got into the picture, but they saw to it that it was perfect in every technical detail, so far as a lumber camp and its customs were concerned.

Seated One Day at the Organ Doug Wasn't at All Weary or Ill at Ease.
Doug Fairbanks has an angelic smile even if he isn't an angelic choir in "His Majesty the American," the first United Artists' release.

Constance Binney Supported Well in "Erstwhile Susan"

THE cast of players supporting Constance Binney in her first production for Realart, "Erstwhile Susan," contains the names of several famous actors who have appeared in photoplay. In this film Miss Binney will make her debut as a screen star. Miss Binney made her first appearance on the screen in Maurice Tourneur's production of "Sporting Life" and was later John Barrymore's leading woman in "The Test of Honor." She has lately been appearing with marked success in "39 East," the stage play which has been playing to crowded houses in New York. The photoplay adaptation of "Erstwhile Susan" was made from the stage play of the same name, which served Mrs. Fiske as a starring vehicle a few seasons ago. The part originated on the stage by Mrs. Fiske, Juliet Miller, Erstwhile Susan, will be portrayed by Mary Alden.

Jere Austin, a veteran actor of the stage and screen, will be Miss Binney's leading man in the role of Judge David Jordan. His latest screen appearance was in "A Perfect Lady" with Madge Kennedy.

Barnaby Dreary, the father of Barnabetta, will be impersonated by Anders Randolf.

Alfred Hickman has been famous on the stage since playing Little Billee in "Trilby." Leslie Hunt, comedian, will enact Abel Buchter, the school teacher of the little Pennsylvania Dutch town, which is the locale of the story.

John S. Robertson is directing the filming of "Erstwhile Susan" with the assistance of Shaw Lovett.

Mix Goes to Oklahoma, Former Stamping Ground

TOM MIX'S next picture, which has not yet been given a permanent title, but which, according to Fox Film Corporation, is another of those big smashing Western stories like "Rough Riding Romance" and "The Daredevil," is now in work at Ponca City, Okla.

A large company of supporting principals and scores of cowboys and horses have been transported to this location to secure the exact atmosphere and true local color for this picture, which is promised as the most sensational thriller in which Mix has appeared under the Fox banner.

No better location than Oklahoma could have been selected for a Mix picture, for this is an old stamping ground of the cowboy star.

The House of 12,200!
Page 1377

ANOTHER SERIAL ADDED TO THE LIST

"The Radium Mystery," Featuring Cleo Madison, Eileen Sedgwick and Bob Reeves, Is in West-Coast Production

THE Pacific Producing Company announces their new serial, "The Radium Mystery," which is now in the making. It will be in eighteen episodes and will have in the cast: Cleo Madison, who has just returned to moving pictures; Bob Reeves, who will play the lead; Eileen Sedgwick, also to be featured; Ed Grady, Bob Kortman, Jeff Osborne, Gordon McGregor and Robert Gray.

The story is promised to be of interest to both the boy on the street as well as the man in college, because it will deal in various forms of radium and explain an interesting part of radium. It will contain humor, science and mostly out-of-the-ordinary thrills. The mysterious outstanding character will be that of a "baby tank" which seemingly comes from nowhere and disappears into space.

The serial will also embody some crack horsemanship by Bob Reeves and Bob Kortman, who are experts. The director is Robert Broadwell, who has been directing for William S. Hart and recently completed a Helen Holmes serial.

The story was written by Fred Burnett, whose novels have been published and have met with favor. He has created some hair-raising stunts for the players in this serial.

Story Has Scattered Locales.

The opening of the story is laid in northern Montana. After the three episodes it will be taken in the Barbery Coast, San Francisco, and then to tropical climes.

The theme is the impending loss of one of the greatest fortunes on earth, and the mysterious disappearance of the heirs. It bristles with mystery, according to promise, and suspense is its middle name.

Some of the big stunts are done by Bob Kortman, who for years played opposite William S. Hart. The first three episodes are expected to be finished by September 1.

Cleo Madison will play the lead in this serial and will be known as the Countess Nada, which will be the mysterious character who holds the solution to the Radium Mystery.

She was the star in the Universal serial "Trey of Hearts" and since then has been playing leads in several subjects. She will do most anything, from jumping off a bridge to riding a bucking broncho.

Eileen Sedgwick has been cast for the ingenue part. She is a daredevil rider and keeps her director and manager on needles and pins, refusing to be "doubled" in many of the breakneck stunts. She plays the part of Eileen Marston, heiress to the billions.

As speedy as his riding is the rise of "Bob" Reeves. From an "atmosphere" cowboy rider to leading juvenile in a serial in a few weeks is his record as a screen actor.

He has been cast for the part of Jack Turner.

Three of the Stars for "The Radium Mystery," the Pacific Serial.
Cleo Madison, Bob Reeves and Eileen Sedgwick will be seen in this chapter play made by the Pacific Producing Company.

Devotees of Vaudeville Like "Topics of the Day"

SCREEN gems of humor, "Topics of the Day" have been booked by the State-Lake Theatre, Chicago, according to an announcement made by Timely Films, Inc., the producers. This popular attraction has been scoring a big success at the Palace Theatre, New York, and in other vaudeville theatres allied with the B. F. Keith Booking Offices. This showing in Chicago is considered a "feather in the cap" for the producers, as the State-Lake is among the finest houses devoted to vaudeville in America and is the pride of the Orpheum Circuit.

These timely and humorous paragraphs selected from the press of the world by the Literary Digest have become one of the recognized "headliners" of vaudeville. In fact, the vaudeville officials are strong in their commendation of this screen subject because it always puts the audience in good humor.

Motion picture theatre managers are also having success with "Topics" and requests for bookings are piling up in the offices of Pathe Exchanges, the distributors of this reel.

Scardon to Direct for Crest.

Carlo E. Carlton, general manager of the Crest Pictures Corporation, announces that he has engaged Paul Scardon to direct his forthcoming productions. Mr. Scardon has been identified with Vitagraph, for whom he superintended the direction of approximately thirty-nine feature pictures, one of his most recent being "The Gamblers," by Charles Klein. Mr. Carlton's first feature film is to be "No Children Allowed." Edith Day, whose success in the musical comedy "Going Up," was one of last season's theatrical events, will appear in the play, surrounded by a distinguished cast of players. Mr. Carlton is planning to produce from four to six feature films with all star casts headed by Miss Day.

Emmett J. Flynn
Who will direct William Russell pictures for Fox.

E. J. Flynn Will Direct William Russell for Fox

THE most recent addition to the staff of Fox Film Corporation directors is Emmett J. Flynn. He is a director of reputation in every branch of motion picture production from two-reel comedies to special features and lengthy serials.

The first picture which Mr. Flynn will direct is a William Russell production of the Victory series, and it will follow, according to present plans, the first of the Russell pictures, "Sacred Silence," now nearing completion under the direction of Harry Millarde.

"Eastward Ho!" is the name of this picture. It it an adaptation of the well-known novel of the same name from the pen of William McLeod Raine, which appeared between the covers of Munsey's Magazine recently. The story is one of the West and East, with a thrilling plot revolving around a central character which suggested to William Fox an ideal role for Mr. Russell.

Mr. Flynn has gone to Lake Hopatcong, N. J., with Roy Somerville, of the Fox staff, to prepare the scenario for the production, which it is expected will be completed about the time Mr. Russell has finished "Sacred Silence."

ROBERTSON-COLE'S HAS BIG FALL FILMS

September Arrangements Prepared and Announced with All Their Stars Listed for Effective Work

FIVE features of announced class will mark the September Robertson-Cole offerings, distributed by Exhibitors Mutual. Two of them are adaptions of noted books and three are from original stories.

The casts will include stars of box office value. "In fact," declared one of the Robertson-Cole officials, "it is the finest series of pictures from every viewpoint that we have ever released in any one month.

"The Robertson-Cole organization is thoroughly alive to the fall situation and the keen competition that will face exhibitors. These pictures were produced with an especial view to prospective demands and showmen will find in them productions of consistent box office value.

"They are answers to both the star and the story questions. Robertson-Cole features released throughout the summer through Exhibitors Mutual proved their value to exhibitors.

Maintains a High Standard.

"Notwithstanding the merit and class of these summer offerings we have in no way permitted them to detract from a consistent improvement which we have established in our fall releases. We have raised our already high standards and this alone is assurance of better Robertson-Cole features.

"It has not been the Robertson-Cole policy to withhold the better productions and release them when there is the greatest demand. Instead, it is our endeavor to make the best pictures possible and release them according to schedule.

"Exhibitors Mutual reports that the Robertson-Cole stars have box office value and that their pictures are in consequent demand. On the September program are four of our best stars—H. B. Warner, Bessie Barriscale, Sessue Hayakawa and William Desmond. This insures a wide range in the variety of the productions as each of these players is a specialist in especial types."

We further quote the Robertson-Cole authority:

Naming the Attractions.

" 'The House of Intrigue' is one of the thrilling tales Arthur Stringer wrote. It carries romance, mystery and suspense, elements which contribute to an ideal motion picture. This story received wide publicity, first as a Sturday Evening Post serial and later in book form. This in itself is an invaluable asset.

"The Bessie Barriscale picture will be 'Her Purchase Price,' a picturization of an original story written especially for Miss Barriscale by M. B. Havey. It is a story of Egypt that picturesque land where the East and West meet.

"In Cairo, the girl Sheka is raised by a Bedouin bandit, posing as a silk merchant. She is raised in the culture of both the Orient and the Occident that she may bring a higher price at the slave auction.

"The role of Sheka offers Miss Barriscale a part which she has never before attempted. It gives her opportunity for emotional acting and to year Oriental creations. It is a novel part and one in which Miss Barriscale should be especially popular. 'Her Purchase Price' is another 'B. B. Feature,' produced under the direction of Howard Hickman."

Going on with his statement the Robertson-Gole official says:

"The Hayakawa picture is a Haworth production, produced under the direction of William Worthington, who has been having conspicuous success in handling this star. The story is one of the few novels that are adaptable to Hayakawa's use. This will be the first of the new series of Hayakawa productions to be released as Superior Pictures.

William Desmond's Newest.

"Jesse D. Hampton will present William Desmond in 'Dangerous Waters' based on an original story by George Elwood Jenks. It is a society drama founded on the developments of an Olympian revel held by members of New York society. The characters for a time assume the roles of various Gods of the Pantheon. This is a unique touch which gives opportunity for picturesqueness.

"H. B. Warner will also be presented by Jesse D. Hampton in a colorful drama laid in a foreign country. It is the story of an English army officer, stationed in India, who risks everything for the woman he loves."

"What Ho! The Guard! A Sardine Off the Starboard Bow!"
Sings Louise Glaum, star, to J. Parker Read, Jr., producer of "Sahara," a Hodkinson release. While cruising off Catalina Island.

William Farnum Commences Work on "If I Were King"

HAVING completed the William Fox Screen version of Zane Grey's great novel "The Last of the Duanes," and Louis Tracy's book of adventure, "Wings of the Morning," and having also enjoyed a brief vacation at his Sag Harbor, L. I., summer home, William Farnum, Fox star, has returned to the New York studios and begun work in J. Huntly McCarthy's famous story "If I Were King." In this he has the role of the poet dreamer.

On August 18, Mr. Farnum stepped before the cameras in the first scenes of this story under the direction of J. Gordon Edwards, and work is now swinging along with fine progress.

The cutting and titling department have nearly completed their part of the work on "The Last of the Duanes," which it claimed will be a revelation in artistic titles the tone of which will be in perfect harmony with the action of this colorful tale of the West—a subject of which no writer has a greater knowledge than Zane Grey.

The cutting and joining departments are busy on "Wings of the Morning" which was filmed at extraordinary expense, it is claimed. J. Gordon Edwards directed both "The Last of the Duanes" and "Wings of the Morning."

It was the aim of William Fox to put into "Wings of the Morning" the most startling shipwreck scenes ever attempted for the screen; and Mr. Edwards, having satisfied himself on this score, is interesting himself in the cutting and joining of these particular scenes.

"Oh Boy!" Does Well in Detroit.

"Oh Boy," the Albert Capellani special, distributed by Pathe, played for an entire week at the Adams Theatre, where the filmusical comedy had its first run showing in Detroit. The house was crowded at every performance. More out-of-town exhibitors were attracted to Detroit to view this unusual feature than have attended a production there in months. Bookings on the feature have already been extensive, with the De Luxe, Stratford, Ferry Field and Regent leading the field in Detroit.

Gladys Brockwell
Whose beauty and art make the thread linking up the shattered bits of
"Broken Command-ments"
Her Next Fox Feature

"Should a Wife Forgive" Is Completed; Nature of Story and Cast Is Announced

IRENE CASTLE has completed her second Paramount-Artcraft production, "Should a Wife Forgive?" for the Famous Players-Lasky Corporation, and with her husband, Robert Treman, has gone to her home in Ithaca, New York. Since her marriage to Mr. Treman she has had little time to enjoy any of the pleasures of home life.

The scenario of "Should a Wife Forgive?" is taken from the novel by Sophie Kerr, "The See Saw." Charles Maigne both adapted it and directed the production. The Taughannock Falls at Ithaca, the highest east of the Rocky Mountains, were used as the setting for the scene in which an automobile plunges over a cliff.

Is Play of Divorce.

Huntley Gordon plays the part of Harleth Cressey, a spoiled and strong headed man who marries Marcia (Miss Castle), a girl with high ideals who attempts to reform him. Harleth flirts with Leila Templeton, a dashing and showy girl. His wife remonstrates to no avail and finally gets a divorce. Leila forces Harleth to marry her and then treats him in exactly the same manner as he treated Marcia.

Mr. Gordon had his first engagement upon the stage with Ethel Barrymore in "Our Mrs. McChesney." He also played with Miss Barrymore in the screen version of this play. He has been leading man in a number of Ralph Ince productions.

Claire Adams is seen as Leila Templeton. George Majeroni is Wasson the chauffeur. Helen Green plays Imogene, the maid. Warburton Gamble plays Otis Vail. Flemming Ward appears as Curtis Jennings. Ida Waterman plays the role of Mrs. Cressey.

Mr. Maigne was assisted in the direction by A. Dorris and F. H. Dean was the cameraman.

Cincinnati Exchangemen Represented at Cleveland

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce was represented by six of its members at the conference of exchange managers held at Cleveland during the past week. The principal subjects discussed at the meeting had to do with ways and means for increasing business and affording better service, and also the question of transportation and the return of films to the exchanges within a reasonable time after their use.

The latter subject probably received the greatest amount of attention and discussion, especially from the standpoint of overcoming the abuses of service which have become more or less prevalent. A plan of action was adopted which will tend to decrease the "bicycling" of films, and the managers declare it is their firm determination to eradicate this evil. So far as the Cincinnati association is concerned, a great deal of progress already has been made in this direction.

Representatives from Cleveland, Buffalo, Pittsburgh, Detroit and Cincinnati were at the conference. The Cincinnati Association was represented by President Jack Stewart, of the Distributing Corporation; Secretary C. V. Zimmerman; Lou Baum, of the Universal Exchanges; O. F. Bower, of Goldwyn; Gus Muller, of Standard Film Service, and R. W. Rowland, of Metro. All of the Cincinnati representatives expressed themselves as well pleased with the results of the conference.

Novagraph Shows How Billiard Shots Are Made

THE secret of the masse and other difficult billiard shots is exposed in the Pathe Review 17, released on August 31, in which the Novagraph slow motion process shows in the minutest details the intricacies of the great indoor pastime. Alfred G. Cutler, at one time the national three-cushion champion, illustrates the shots which bring gasps from the spectators at championship billiard matches. Most people who play billiards believe they know just why they make every move, but they can learn much about their favorite sport by seeing the evolution of their shots by means of the Novagraph process.

Other features include "France, the Picturesque," showing the quaint towns and pastoral spots of France enhanced by the Pathecolo process; "Big Game Fish," action pictures showing the catching of Tarpon; "Old Capers of Animals," showing striking pictures of baby elephants at play, and "Crocodile Hunting," scenes in Pathecolor of a hunt and the killing of the giant Saurian.

These references indicate to picture showmen the effectiveness of Pathe Reviews.

Levey Invites Screen Advertisers to Submit Samples of Films to Advertising Convention

PRESIDENT HARRY LEVEY, of the Screen Advertisers' Association, which is planning a great program to offer several thousand of the biggest men in the advertising field at the convention of the Associated Advertising Clubs of the World at New Orleans, September 21-26, has asked other members of the association to forward to him films they wish shown during the five days of the assemblage.

Corporations and motion picture producing companies who have made industrial and advertising films are eligible to have their pictures shown during this convention, according to Mr. Levey, who is determined to show representative advertisers of the country that the films compose an almost ideal medium for the exploitation of products, ideas and themes. Mr. Levey, as president of the association, has made complete arrangements for the showing of these films.

The most important thing, however, under Mr. Levey's supervision is the production of a lengthy feature film which will exploit the parent association, and which will lend much to the success of the entire venture. The history of New Orleans provides much in the way of romance, legend and tradition which can be used as a setting for a really delightful story. Scenario writers and directors have already been placed at work, studying the history of the famous Louisiana port.

President Levey is particularly desirous of having other companies bring or send films to the convention and will assist in making suitable arrangements to that effect.

New England Will Soon Have Several More Film Houses

NEW ENGLAND'S moving picture business is booming. This district is at present breaking records for the number of theatres under construction. Here are some of the new projects under way in New England:

A $250,000 theatre now being built at Springfield, Mass., by A. Goodside, of Portland, Maine; theatre at Bangor, Maine, being erected by A. S. Black; another at Portland, Maine, being built for Mr. Black; photoplay house being constructed in South Boston for James Powers, proprietor of the Congress Hall Theatre, Boston; Scenic Theatre, Providence, R. I., opens; Keith's vaudeville theatre on Westminster street, Providence, is remodeled for moving pictures; Park Theatre, Manchester, N. H., is renovated; also the Codman Square Theatre and the Magnet theatres in the Dorchester District of Boston and a score of smaller theatres in the six New England states.

Goldwyn Is All Set for Big Anniversary Drive

EVER since the announcement of the enlargement of Goldwyn Pictures Corp. by the increase of the capital stock to twenty million dollars and the affiliation of the Shubert, A. H. Woods and the Selwyn interests, Goldwyn exchange men have been preparing to make Goldwyn's anniversary week, September 8-14, surpass all records.

Every member of the twenty-two exchanges is out to make the six days memorable. They mark the third anniversary of Goldwyn, and even more than that they stand as the beginning of a new era in the life of Goldwyn Pictures Corporation, which now has unequaled resources in capital, play material, stars, directors and authors.

Immediately after word of the Shubert-Woods-Selwyn deal had been wired to the exchange managers, meetings were called at the exchanges that the entire selling force might be made thoroughly familiar with the meaning of the new line-up and what it signifies for the future of Goldwyn Pictures. Several exchange managers suggested that a sales drive be made on the strength of the expansion of Goldwyn, and anniversary week, coming at the launching of the fall season, was selected as a suitable time.

The sales force has supplemented the slogan, "This Is a Goldwyn Year" with "This Is a Goldwyn Week." For six days every salesman is going to drive home the line, "Don't Book Goldwyn Pictures Until You Have Seen Them," which expresses the keynote of Goldwyn's new booking policy.

Five of Paramount-Briggs Comedies Will Be Released in September; Show Childhood Scenes

SEPTEMBER will see the release of the first five of the Paramount-Briggs Comedies, one-reel subjects based on the stories told in the cartoons of Briggs in the New York Tribune and nearly 500 other newspapers throughout the country.

The releasing of these comedies will be coincident with the completion of a comprehensive array of publicity and advertising aids for exhibitors. The first of the comedies, to be released on August 31, is "New Folks in Town." Skinny is played by Johnny Carr, in whom, it is said, screen fans will find a new comedian of a unique type.

In support of Johnny Carr, are his brother, Stephen Carr, who plays the role of Buck, Skinny's pal, and his sister, Rosemary Carr, who is seen as Her, the new little girl. Lynn Hammond is Mr. Malloy, Skinny's father, and Myra Brook plays the role of Skinny's mother. Others in the cast are Hilda Darron, Skinny's sister, Mary, Robert Armstrong and Mary Carr.

"Skinny" Helps Dear Teacher.

The second release will be "Skinny, School and Scandal," in which Skinny, by overhearing a conversation while riding on the back of the carriage of the chairman of the school board, uncovers a plot to have his teacher removed and have the chairman's niece put over the class in her stead. The cast is practically the same as that of "New Folks in Town," with the addition of Phil Robson, who plays the role of the school board chairman, Deacon Appleby, Helen Cooper, who is seen as the deacon's niece, and Clarence McGinty, who plays the role of Fat, one of Skinny's friends.

"S'prise Party 'n' Ever'thing" is the title of the third Paramount-Briggs Comedy release. In this picture are scenes which are expected to carry the spectator back to the days when children had surprise parties, and played postoffice, and drop-the-handkerchief and ate cake and ice cream and everything.

In "A Rainy Day," the fourth Paramount-Briggs release, Skinny and his friends are seen in the attic. After his hour of organ-practicing is up, he and the others go into the attic, where they dress in the cast-off garments of Mr. and Mrs. Malloy, and have a wonderful time generally. They come to grief, however, when Buck, as leader of a parade, pokes a staff through the roof, which lets in the rain in a flood. The picture ends with Skinny placing a geography inside that part of his trousers where it will give the most protection.

The fifth Paramount-Briggs release next month is "Fotygraft Gallery," an amusing picture of the old-fashioned photographer's shop, with its horribly stiff poses and his torturing methods. The cast is a large one, including besides the three Carr children, Myra Brook, Lynn Hammond, Hilda Darron, Clarence McGinty, Henry Gerold, Anita Brown, George Murphy, Dorothea Allen and Maurice LaVigne.

Kniskern Made Supervisor of Contracts of Realart

LEWIS KNISKERN has been appointed supervisor of contracts of Realart Pictures Corporation. He comes to the new film producing and distributing company with a business record aggregating fifteen years.

After being graduated from the University of Syracuse, Mr. Kniskern went into the mail order business and was for four years office manager of the Kansas City branch of a mail order house. He then became associated with a Pittsburgh mail order firm as an efficiency manager. Following his experience in the business of selling through the mails, Mr. Knishern became sales manager of the West Virginia branch of an adding machine company. He stayed there five years.

It was at that time that the photoplay industry began to become established in a business way, and Mr. Kniskern joined the old Famous Players as office manager of the Pittsburgh branch, later holding the same position for Artcraft in Pittsburgh. Then the consolidation of Famous Players, Lasky, Artcraft and Paramount took place and Mr. Kniskern became Pittsburgh branch manager of the affiliated companies, a position which he held until last fall. Mr. Kniskern's film career in Pittsburgh lasted three years.

In addition to his experience as a business executive in film circles, Mr. Kniskern has been an exhibitor. He resigned from Famous Players-Lasky to become affiliated on a partnership basis with the Nathan-Friedberg Company, which operates a chain of seven photoplay theatres in Pittsburgh and Cleveland. Mr. Kniskern supervised the management of the Pittsburgh houses. This was Mr. Kniskern's last connection before joining Realart. In his present capacity, Mr. Kniskern handles all matters relating to contracts with exhibitors.

How Loew's New York Theatre Heralded a Warner

AN EFFECTIVE display, conservative, attractive and inexpensive was used by Loew's New York Theatre in connection with its showing of H. B. Warner's picture, "The Pagan God," a Robertson-Cole Superior Picture distributed by Exhibitors Mutual.

"H. B. Warner" and "The Pagan God" in letters twelve inches in height are in a rack of bronze moulding above the ticket booth and covering the space of both entrance and exit. The letters are of a white opalescent material lighted from within and they catch the eye just as quickly in daytime as at night. They are set in a bronzed background and rack. They are easily readable a block away.

The remainder of the display consists of photographs and well printed signs announcing the bare facts, "H. B. Warner in 'The Pagan God' now playing." The signs are placed in frames on each side of the entrance. Covering the wall on the left of the ticket chopper are the photographs mounted on a dark background and with plenty of space surrounding each picture in order not to detract from its effectiveness.

Pathe Review Becomes Weekly

Complying with the requests of hundreds of exhibitors Pathe announces that beginning October 19, the Pathe Review will be issued every week, instead of semi-monthly. Contracts under the new arrangements are now being circulated.

"Checkers" Moves So Fast That It Has Slipped by the Seventh Inning Before You've Thought of Stretching.
The Darktown Strutter in the center puts some stable jazz into this big Fox racing special with Tom Carrigan and Jean Acker.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Programs.

HOUSE programs are little or no good unless they have proper distribution. It does no good to print up a couple of thousand and then trust the distribution to a few irresponsible boys. In our home territory, our house is supposed to be covered by the two neighborhood theatres, yet only twice in three months have we had both programs the same week, and often we get neither. Both houses trust almost entirely to the distributed advertising. They get out no window cards or poster paper, and do no advertising work. One house does put up an oilcloth sign near the most used elevated station; the other trusts to the house front sign, which gives the three best plays of the week. Apart from this they must depend upon custom and the programs, and yet they make no special efforts to see that the programs get into the proper hands. It is more than a waste of money—it is a waste of opportunity to work in such a slipshod fashion. It would pay better to hire older boys who can be depended upon to get the programs into every home.

McCormicks.

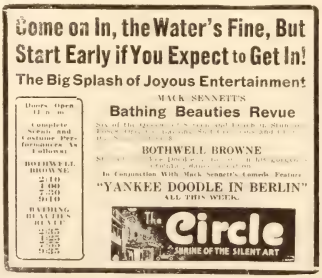
Naturally S. Barret McCormick made much of the Sennett bathing girls, as these cuts will show. The first example shows the dual use of a cut layout.

A Five Fifteens and a Four Twelves Using What Is Practically the Same Cut Copy.

Apparently the larger design was first used, without the Kaiser and the soldier. Then a spray design was worked in on the strip, doing away with the lower straight edge and the second cut was made, saving much art work. Mr. McCormick often cuts down a large design to work in a smaller space, but here he gets practically two drawings at little more than the cost of one. The larger space was also used for the colored advertisement, with the upper white space in orange and the uniform and the soldier's shirt in blue with a blue lower portion and the draperies of the figure pointed up with the red. Both red and blue were employed to touch up the draperies of the girls. The right hand cut in the second example is pretty much along the same lines, which seem to be favored, a black belt cutting the talking space into two portions. This is an excellent device in that it gives two distinct spaces and allows two big talking points to be made. This is worth more than twice as much as the same space without some sort of division, for the two halves of the display each carries its appeal direct and has virtually the effect of two advertisements. The Sunday displays carry the time table for the personal appearances of Browne and the girls and the later announcements

A Three and a Four Elevens for the Bathing Beauties.

still further elaborate by giving each act a time table, though one follows the other. The displays were cut down to two three and a halfs by Wednesday. The last cut shows one of these smaller spaces, of which several were used, for the copy was not repeated. McCormick makes his big splash with the Saturday and Sunday papers and after that cuts down to what is a small space for him, though it would be regarded as a splash in many towns with similar advertising rates. He knows that advertising pays and that larger spaces pay better than small ones in proportion to their extra cost. If he can spend an extra twenty-five dollars, and through this sell thirty dollars worth of tickets, he is not only five dollars ahead,

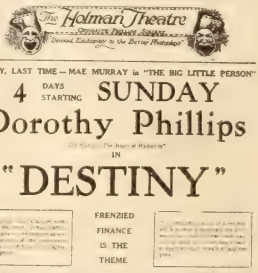


A Double Three and a Halfs for a Mid-week Announcement.

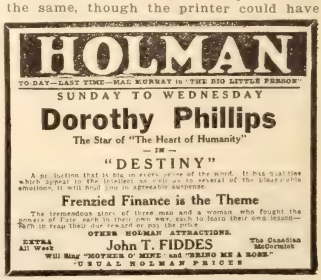
but he has also impressed every one of the patrons and not merely this extra thirty dollars' worth. The moral effect of big advertising runs for the entire clientele, though it may not influence much greater business. This is something that small advertisers are apt to lose sight of. They do not figure that moral effect, yet it is powerful and far reaching.

Open and Attractive.

Here is an unusually good four nines from Harry Pommeroy, of the Holman, Montreal. The more you look at it the better you like it. It is as neat and attractive as a pretty girl in a fresh gingham gown. Nothing is crowded and yet there is plenty of selling talk, one of the panels being devoted to the production and the other to the story, but the big facts of star and play as well as playing date fairly yell at you. Even the house signature is better than usual. But here is virtually the same copy, cut to two three and a halfs, and the effect is by no means the same, though the printer could have



An Exceptionally Good Four Nines from Harry Pommeroy.



The Same Copy Set in Two Three and a Halfs.

done rather better than this even in the smaller space. As it stands the title is faded in favor of "Frenzied Finance is the Theme," though the type face is the same. Using the lower case letters gives a blacker and therefore bolder effect. The finance line could have been taken down six points, which could have been added to the title with a better result all around.

Here's Cobb Again.

A. H. Cobb, Jr., who used to send in very good stuff from the Temple, Hartville, S. C., sent in a bunch of recent stuff from the Strand, Marietta, Ga. None of the stuff will reproduce, for it is all on colored stock, but we are going to try and get a copy of his program on white paper, for

it looks particularly nice with boxed dates and a neat arrangement of type. He also sends in a couple of throwaways in which he uses the stock cuts. The two and three-column cuts from the ready-made advertisements in the press books work better as throwaways than in the newspaper columns very often. Few managers care to pay space rates on these cuts, but they can afford to put them out on throwaways, and Mr. Cobb appears to use them regularly. For throwaways he uses a light stock, but of good quality and a light yellow in tint. They make very sightly sheets as he gets unusually good press work from his printer.

What Sold.

Nat L. Royster, who has taken hold of the publicity end of the Goldwyn Atlanta office, sends in an advertisement for the Strand in that city and says that it must have pulled because the house had a big week. It is a four fourteens with

A Four Fourteens from Atlanta, Prepared by Nat L. Royster.

about half a column of press story on the same page. We think the pull lay entirely in the bank of two point italic, underlined with hairline rule just below the cut. It reads:

> The mystic hour of twelve. Roars of thunder and crashes of lightning driving fate's crumbled victims God knows where. Then the savage imp of hunger grinning and sneering. A light in a distant window—just one light—in the dead of night at that mystic hour of twelve. Like a beast of prey he leaped forward. What happened within the room? Frank Melford found the greatest thing in life, the love of a good woman. He was in the city of comrades—and he won.

That is capitally written copy, but the artist was not on the job. He drew what he thinks is probably a good picture, but he did not make an advertisement. In a fourteen-inch space the S. and D. of the "Strand" are four and a half inches deep. The "Tom" is a quarter inch letter and the "Moore" five-eighths. The title is a scant half inch. This is crazy proportioning and we think that Mr. Royster wrote the copy and did not ride hard on the artist. Possibly he was afraid he would kill him if he did not turn his back on the botch, for it is an awful mess. "The greatest human interest story ever put into motion pictures" is a good line, but it does not show against a hatched background, and a house signature nine times as large as the play title is a capital crime. A two-inch signature and a three-inch letter for the title would have been better. As it stands, the only effective selling point is the type matter. Wherever the artist got a chance he killed the stuff. It is terrible.

What Does It Mean?

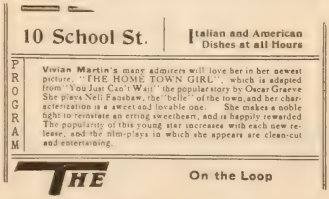
Back in those dreadful days around July 1, the Third Street Theatre, Easton, Pa., sent out its June 30-July 5 program in an envelope, at the bottom of which was a desert scene with a lot of camels. We wonder if the decoration had any bearing on the drought. They were about the only house to make capital of the big news event.

Another Program.

Annabel Davidson, of the Strand, Brockton, Mass., has added a weekly program to its advertising string, a sixteen pager with pages 4½ by 6. The cover design is neat except that the fool artist had to muss up the house name with some lines which do not belong, spoiling the solid effect of the white letter. No one

A Program Front Page in Which Lines Spoil the Solid Effect of the White Letter in the House Name.

knows just why an artist is usually impractical, but all over the country men who should know their business indulge in this same stunt of mussing up good work with fussy, mussy touches. The remedy is very simple in this case for the letters can be routed out or the operation performed with a jack knife if necessary, but the artist should not be permitted to err again. Inside, a space one and one-eighth inches is used on each of the right hand pages for the program, the rest being given over to trade advertising save for a local railroad time table on one of the back pages. This program box is labeled

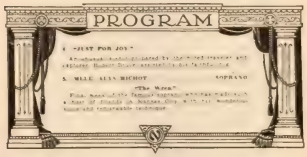

10 School St.
Italian and American Dishes at all Hours
PROGRAM
Vivian Martin's many admirers will love her in her newest picture, "THE HOME TOWN GIRL", which is adapted from "You Just Can't Wait" the popular story by Oscar Graeve. She plays Nell Fassbaw, the "belle" of the town, and her characterization is a sweet and lovable one. She makes a noble fight to reinstate an erring sweetheart, and is happily rewarded. The popularity of this young star increases with each new release, and the film-plays in which she appears are clean-cut and entertaining.
THE
On the Loop

The Program Space from the Same Issue

at the left with a rather unlovely typewriter type; probably the handiest thing the office had. It would be better to make boxes of twelve point border. Since the space is always the same, the handiest plan would be to get border slugs from the linotype cut so that mortising is not necessary. Two 24-em strips for top and bottom and two 7-em pieces for the sides will work nicely, then the slugs for the type matter are set short and cut to fit. This would make a considerable improvement, but we think it would pay to cut out a page of trade advertising and use it to promote the popularity of the house.

Swagger.

The Newman Theatre, Kansas City, Mo., uses an unusually elaborate house program, a 32-page form with cover, the latter printed in blue and gold to get both a solid blue and a tint. The pages are 6 by 9 inches and in the front are a number of full page cuts of stars to be seen shortly, while the back pages carry a lot of readable notes about plays and players in general. It makes a very sightly issue and deserves the very liberal patronage of the outside advertiser which it receives. It carries the usual device of advertising programs of scattering the program proper over as many pages as possible to give all advertisers a preferred position, but it overcomes the objection to this scheme by making a special frame for the program. This is generally done by using heavy rule or border, but this drawn design is more desir-



A Very Effective Frame for the Program Announcements.

sirable in every way. Once the design is made the extra electros are not costly and they give a finish to the job that is worth very much more than the cost. The program devotes a full page to a complete roster of the house staff and another to the price schedule and house information. Away back in the early days the Tenth or Twelfth street theatre (we forget which) had a very complete program, but we have not seen one of them in years. Kansas City seems to be strong on good programs.

Cutouts.

Here is one of the most effective cut-out displays we have had the pleasure of seeing lately. It was devised by Thomas C. Grindley, of the Liberty, Astoria, Oregon, to advertise Wives of Men. The suggestion that cut-outs be used so often

A Capital Cut-out Effect Devised by Thomas C. Grindley, of Astoria, Oregon.

contained in the press books are not merely schemes to sell paper. Often a cut-out will attract several times the attention that a full sheet would, and if corrugated paper is used instead of beaver board, the cost is cheap. It can be stiffened with common lath and will last through a showing.

On White, Please.

If you have a specially good program or throwaway, please send in a copy on white paper. Colored stock prevents reproduction. Thanks!

Which?

Suppose that you were a drummer, sitting in your hotel room after a hard day's work and that you wanted to see a show. Which of these advertisements do you think would be most apt to get your money? Don't you think that the one on the right—the one you could read with ease—would be most likely to get your eye and your coin? All three are good, in their styles, but the type display is so much clearer that even without the added advantage of better cuts it is most apt to sell. You can read it without having to take a fresh breath. It is all there for you to see and at a glance you can get the house name, the play and the star. The middle advertisement gives a good display to the star and title, and you can puzzle out the house name if you are interested, but you have to look three or four times to make out just what the design is before you can see that it is the face of Nazimova with a dragon in the

Three Displays for Nazimova Running from Three Thirteens to Four Eighteens. Which Type of Display Do You Think Will Sell the Most Seats?

background in the light supposed to be radiated from the lantern. It is an exceptionally artistic bit of work—but it isn't advertising. That on the right is a compromise between the two; fantastic hand lettering to conform to the conventional idea of Chinese lettering, but the only merit to the display, as an advertisement is that it gives the running attraction a better show because that announcement is set in type. All of these displays were prepared by J. L. Johnstone for the New Garrick, Minneapolis, and all three are above the average in their class, but the advantages of the type display are so much greater for advertising purposes, that we think the point proves itself. We do not mean to suggest that type should always be used and reverse never, but the more "artistic" you get, the more apt you are to lose the advertising value of the space you are paying for, and space is space whether you pay fifteen cents an inch or seventy-five cents a line. Look those three cuts over and see what you think yourself.

The Moral.

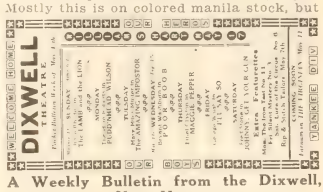
Here is some smartly written stuff from an advertisement of the Grand Theatre, Harrisburg, Ill., for Help! Help! Police!

The story, it is said, deals with safety razors, the police and a love affair. It is denied that the safety razors are introduced to give George a chance to cut up—the police provide that opportunity. However, it is obvious that if it hadn't been for the razors George would not have gotten into so many scrapes. George, it seems, falls in love with the daughter of his dad's principal business rival. Both fathers consider this is a stroke against the grain and one of them is rather inclined to assist the police in ticketing George "over the road."

This is very well done and will probably help to sell the play, but the people who are attracted by the advertising will wonder what sort of a manager the Grand has that he knows nothing about the attraction he offers, for the story as released has nothing to do with safety razors, a deal in rubber being substituted. The moral is to leave the press book alone or at least check up the press agent with the story as told in Advertising Aids in this paper, these stories being written from the film and not from the company synopsis. Fox usually runs pretty close to the film, but you can be certain of **no** press book. Check up and be safe.

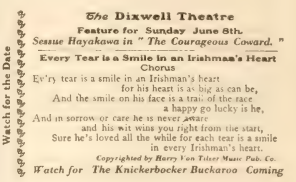
Prints His Own.

L. H. Rossiter, of the Dixwell, New Haven, Conn., is the whole works on the advertising end. He is in Dan Connor's class in that he sets his own type, but he goes Dan one better and prints his own displays. Every now and then the sends in a batch of stuff, but this last batch is mostly on colored stock and difficult to reproduce. He has accumulated a lot of ornamental stuff lately, but he uses it with good taste. His standard program is called a pocket bulletin and is 3¼ by 6. Mostly this is on colored manila stock, but



A Weekly Bulletin from the Dixwell, New Haven.

sometimes a straight manila is used. He has two sorts of border letters with stars to match, and he gets from one to four messages over with this material. The cards are mailed out in envelopes specially printed up for the next really big attraction, and these coming attractions are also advertised by means of small cards which carry the chorus of some recent song. The cards are saved for the song, and keep on carrying their message. It is in the same class with calendars and "useful" information cards, but is apt to make more of an appeal to the average picture lover. Mr. Rossiter also does the house printing and sends in one of the booking charts. This is printed up in blank on a sheet about nine by eleven with 35 spaces, like a blank calendar, but with the days named. The days are dated by hand with pen and ink and the serials set in with red ink at the bottom of the box. The other features are written in with pencil and as the stock is stout, it will stand a number of erasures. It is a

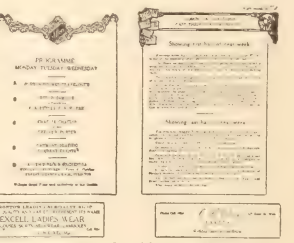


A Card on which a Song Chorus Is Printed to Ensure Preservation.

very handy form and better than a book since it shows the bookings for the month on the same sheet and two or three months can be put in a row without inconvenience. From what we remember of previous offerings, Mr. Rossiter has made a decided improvement in handling his faces and he seems to have a better selection of type. He puts in ten hours a day on another job and still has time to get this stuff up, post the bills and write the signs.

A New Program.

H. G. Jennings, of Allen's Bloor Theatre, Toronto, a neighborhood house on the Allen string, sends in some of his new eight-page programs which are gotten up in unusually good taste. The program is a 6 by 9, with white pages printed in a strong blue. We show a pair of the inside pages, the coming attractions facing the bill for the first half of the week, while that for the last three days faces



The Program of the Allen's Bloor Theatre, Toronto.

an answer department. An answers man is useful on a program, but he should know the answers. This chap says that "Charles Clary played the part of Alan Douglas, Dorothy Dalton's husband, in Extravagance. Never heard of him before in pictures, but remember him in Charles E. Blaney's melodrama stage productions." Evidently the Answers Man does not remember the old Essanay Stock Company. A better feature is a page on the music edited by Ernest Johnson, the orchestra leader, in which the music for the current and coming week is commented upon in a manner to interest the lay reader, which is not always the case with these music departments. The house wisely takes the best of the space and uses only a genuine inch at the bottom of the page for the trade advertisement. They could do better than this, but it is well to err on the safe side. The house needs space, too.

A Slogan.

For its program front the Brevoort, Brooklyn, uses a clever slogan which runs:

Good habits are easy to cultivate;
Make the Brevoort a habit.

Try it on your own program if you need a new slogan. Use it anyway.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

One Armed Projectionist

G. Kingston Howard, Business Manager Baltimore Local Union 181, says:

"My Dear Brother Richardson: Our Board of Examiners has just granted a projectionist license to a man who has had his left arm amputated below the elbow. While it is true this man has had five or six years experience working as assistant to a projectionist, is of proper age and doubtless passed a satisfactory examination as to knowledge of projection, still, in your opinion, is a one-armed man entitled to license as projectionist under any circumstances? Let us hear from you on this matter in the department."

One-Armed Men Not Capable.

Broadly speaking, I would say no, such a man would be entirely incapable of handling certain situations that may arise, for instance, in case of a film fire, in anything like a satisfactory way. That there are rare cases where thus handicapped such a man has trained himself to such an extent that he can do almost incredible things, rivaling the average performance of men with both hands, does not alter the fact that a one-armed man would under ordinary circumstances be incapable of performing the duties of a projectionist. The exception noted merely proves the rule. Situations arise in projection rooms where it puzzles a man with a quick brain and two good arms to handle matters. I have myself seen the time when I would have given at least a week's pay to have been possessed of a third good hand for a brief space. What would have happened had I possessed but one, God only knows!

Maybe the Examiners Thought.

Maybe the examining board of your city has been so accustomed to passing men handicapped by insufficient knowledge that it thought the added handicap of one missing arm wouldn't matter. I have myself seen licensed projectionists who had no head. True, they had something which looked like one, but a glance at the screen showed it to really be some sort of an imitation. No, Brother Howard, I could hardly imagine any circumstances under which I would, if an examiner, issue a license to a one-armed man. For one thing I would be afraid that he might get burned to death, and if he did it would be I who would have to shoulder the burden of the guilt of his death, because I would know that neither he or the property within the walls of the room he had charge of would be safe.

New Carbon Adapter

The Al-Bro Company, Cleveland, Ohio, manufacturers of projection specialties, have sent in a new carbon adapter, which they propose placing on the market. We have examined the adapter and pronounce it good. The parts are strong, the grip powerful and the contact ample. The whole adapter is coppered and then nickled in order to prevent the carbon from sticking and the metal from corroding. The adapter will be advertised presently. Its inventor is a working projectionist, and a corking good one too. His adapter is now being used in many Cleveland theatres. It has the approval and commendation of this department and its editor.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. ?-cent stamps or money order.

Department Has Proven Invaluable

P. E. Irving, manager, Forsyth, Montana, orders a handbook and lens chart; also he makes certain pertinent and interesting remarks, as follows:

"Dear Mr. Richardson: Your department has always had my close attention, and has proven itself to be invaluable. I have, however, not noticed anything exactly covering conditions existing in my theatre, hence take the opportunity of laying my problem before you for consideration and possible solution. Before becoming a theatre owner I was a projectionist, hence fully realize the importance of projection and am willing to stand back of my projectionist in any undertaking calculated to promote better screen results.

Has Fine Screen Results.

"I am told by film salesmen that we have projection equal to any they have seen, but I think there is room for improvement. These results are the fruits of practical experimentation, as I have not specialized in optics, etc. We have a large, fireproof projection room, finished dull black inside. Same complies with all underwriters' requirements. Have two Power's Six-Bs, motor-driven, a Hertner 50-50-ampere transverter and a Minusa screen, especially designed for the house. Use from 40 to 50 amperes. Objectives are 6.5 E. F. Gundlach. Condenser is 7.5-in. meniscus bi-convex combination. Carbons are ⅝ cored upper and 5/16 Silver Tip lower. Distance of projection eighty-two feet from screen to aperture. Center of screen one inch lower than center of lens. Picture is eleven feet six inches. This rather small size is made necessary by limited height of ceiling. Building is but twenty-five feet wide, so that there is but very little distortion even from front side seat twelve feet from screen.

What He Wants to Know.

"What I want to know is this: What is proper distance between condensers; from condenser to aperture and from aperture to shutter? Reason for using 40 to 50 amperes is that projectionist increases amperage on dense scenes. Use three-wing shutter of my own design and get no flicker, even with the least dense scenes. My idea in getting 7.5 meniscus bi-convex condenser combination was to get arc back far enough to eliminate lens breakage. Have done that, all right, but perhaps have weakened my optical train and am wasting light. Have several books on motion picture projection, but not your latest volume, but you will find enclosed check covering its cost, with fifty cents added for lens chart for framing."

That's What They All Say.

Without intending to cast the least doubt on the excellence of your present screen results, I would say that film salesmen (judging by what projectionists and managers tell me) seem to tell every projectionist and manager they meet that they have the best screen result. It seems to be a part and parcel of their superior line of bunk. Sort of a "jolly" to get all hands in a good humor to listen receptively while the salesman spins his web of lies about the (according to him) p-e-r-f-e-c-t-l-y w-o-n-d-e-r-f-u-l (?????) production he is selling. But, nevertheless, I have no doubt that you are really producing excellent results, because you are a progressive. You say you have a 7.5-inch meniscus bi-convex combination. By this I suppose you mean that both lenses are 7.5 focus. The handbook and lens charts will answer your question. Condenser lenses must be spaced so that their apexes come within not more than 1/16th of an inch of each other. The lens charts are based on the E. F. of lens combinations spaced that way. To space them further not only alters the results obtained from a given line-up, but also wastes light between the two lenses.

Slide Your Lamp Post.

For 50 amperes you should have a 6.5 meniscus and an 8.5 bi-convex. This will be right for both forty and fifty amperes, but for fifty the distance from center of condenser combination to film is nineteen inches, whereas with forty it is twenty-one. You could easily arrange to slide your lamphouse back and forth when altering amperage, though you might need to have the Power Company supply longer rods. The diameter of your objective can be obtained from the lens chart. The distance of shutter from lens is of importance only as enabling you to trim down your interrupter blade to its lowest possible value, thus utilizing the greatest possible percentage of light.

How Does the Handbook Compare?

You have "several books on projection."

All right; you by now have the third edition of the handbook. May I ask an expression from you as to how it compares in actual value to the other books you have? A reply on that point will be appreciated. By the way, you have about a 6.5-inch E. F. lens, which same will probably have a working distance (back focus) of more than four inches, so I think the meniscus bi-convex will be best, as it gives you about two inches greater distance from condenser to film, hence makes for less divergence of ray beyond aperture, which, in its turn, enables an objective of less diameter to collect the light, and the less the objective diameter you can have without waste the better and—there you are.

An Excellent Working Agreement

Local Union 509, Duluth, Minnesota, sends us copy of a most excellent working agreement, or, as it is headed, "Working Contract and Wage Scale," with request that I advise them of any changes which might be made for the better.

There is little to criticize, except in the heading. The name or title might better be "Working Agreement (or contract) and MINIMUM Wage Scale." For that is precisely what it is. It is NOT a "wage scale" at all, but merely a schedule of MINIMUM wages. No union man can accept less, but surely any union man may accept more. As I have repeatedly pointed out, the words "wage scale" creates a false impression. It tends to fix in the mind of the employer one single standard of wages, whereas every union man should strive in every legitimate way to raise himself above the minimum scale. In the Duluth scale seven hours constitute a day's work, and every man has the privilege of a day off by supplying a union substitute. Personally I believe every man should be obliged to take one day in seven off.

Twenty-five Per Cent. for Hand Drive.

Where hand-driven projectors are used twenty-five per cent. is added to the scale. The seven hours must include time necessary for care of equipment. Drunkenness, incompetency, flagrant insubordination and smoking are prohibited, but charges of same must be made on day offense is committed and must be accompanied by competent proof. The local agrees to reimburse the employer for any film destroyed through negligence or incompetency of any of its members. The rate of payment is to be five cents per foot, but guilt must be established in a court of law, the finding of which shall be binding on the local.

The agreement is, taken as a whole, very good—very much better than some that I have seen. The minimum scale ranges from $30 for evening theatres to $50 for theatres not regularly running pictures. Afternoon and evening houses carry a minimum scale of $37.50.

New Film Cement

W. G. Griste, Florence, South Carolina, is the inventor of a new film cement which makes, according to his claim, an instantaneous and smooth joint. He asks that we examine and test same and give our opinion in the department.

This we are unable to do. Past experience has taught us the lesson that while one sample of film cement may be all that its inventor claims, the next sample, a few months later, may be quite different, even though made from the same identical formula. In the early days we were fooled many times on this. We believe it to be due to difference in different lots of chemicals. Anyhow we promised ourselves about two years ago that we would never again recommend a film cement. Mr. Griste says twenty theatres in that section are now using his cement and like it very much. Very likely it is just what is needed, but all I can say is: Try it out—at your own risk.

Economizer Connections

Ralph V. Plew, projectionist, Linton, Indiana, submits sketch of his economizer connections together with following remarks thereon:

"I am running two Simplex projectors which take current through a Fort Wayne A. C. compensarc and a Hallberg econo-

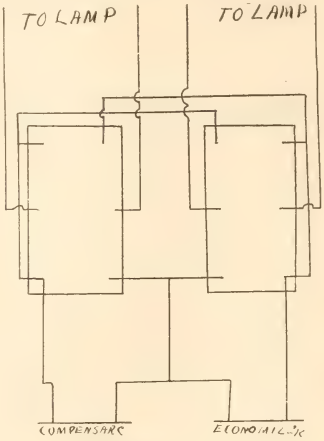


Diagram 1.

mizer. These I have wired in what I believe to be series multiple, as per diagram attached.

"By this plant two D T D P switches enable me to use one transformer on either machine, or both on one machine. With this scheme I always have a good light. Last night, after a fuse blew, I discovered that the primary coil of the Hallberg was shorted, and further investigation showed that there was not a bit of insulation on either of the coils. The transformers are both about ten or twelve years old, and I thought this to be the reason why the insulation had burned off, but a local electrician said they should not be wired as I have them. Is this true? Would rather

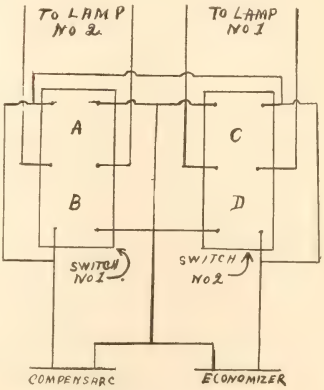


Diagram 2.

buy new coils myself, even though they only last a few months, as I cannot keep good light with one transformer. Have been using them the way I now have them wired for the past eight months. Am using two 6.5-inch condenser lenses, spaced one-eighth of an inch apart, with sixteen inches from condenser to film. Distance from lens to shutter, four inches. Is this right?"

Get a Lens Chart.

Could not tell you without knowing your amperage, since these things depend on amperage. Get a lens chart. That will answer all your questions as to optical system; price, fifty cents, from Moving Picture World.

If your transformers are twelve years old it is about time that the insulation went bad. You will have to send them back to the maker for rewinding. You are wrong in saying there is no insulation at all on the coils, because if that were the case there would be a dead short circuit. As to the wiring, always provided both the compensarc and economizer are for the same voltage, there is nothing in the wiring which would in the least degree injure them, provided you wired them the way you say you have; but your diagram does not show it that way. You have one end of the transformer secondary connected to the two lower binding posts only. When you throw the switches to the other end you would have no current at all. For your benefit I have drawn the correct wiring, as you probably really have it.

As you will see, when switch No. 1 is closed in position B, and switch No. 2 open, you would be using the compensarc on lamp No. 2. With switch No. 2 closed in position C and switch No. 1 open you would be using the economizer on lamp No. 1. With switch No. 1 closed in position A and switch No. 2 open you would be using both economizer and compensarc on lamp No. 2, and with switch No. 1 open and switch No. 2 closed in position C you would be using them both on lamp No. 1. You could not, however, use the compensarc on lamp No. 2 or the economizer on lamp No. 1. By "the switch open" I mean with its blades in contact with neither upper or lower contact points—in neutral position. When using both the economizer and compensarc thus this would be in "multiple."

Some Stunt—If Possible

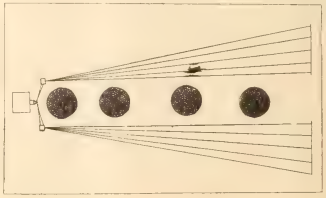
Every once in a while we have a queer one sprung on us. Here is the latest. The Business Manager of a large union in a large Eastern city writes:

"Have a problem concerning which would like your help. One of our large hotels desires to install a projection machine, but the auditorium has a row of large pillars down its center. This would not only obstruct the projection, but would interfere with view of the screen. They want to know if it is possible, instead of having one screen in center of front wall, have two screens, one at center of section on each side of pillars, and to project same picture on both screens from one projector? Owner of house claims he saw this done somewhere in Mexico.

"Attached drawing will make certain your understanding of the matter. Have you ever run across such a thing in your travels? If not, do you think the thing can be done?"

Can You Climb a Sunbeam?

The accomplishment of such a stunt would, in my opinion, be just as possible as it would be for the gentleman who "saw it in Mexico" to climb a sunbeam. It is barely possible that by means of a prism or suitably constructed mirror the picture itself might be split in half and each half projected to a different screen. I am not at all certain that even this could



be done; anyhow, it does not matter, for there could be no reason for doing it.

What the Man Probably Saw.

What can be done and what the man most likely saw is this: It is entirely possible to join the driving shafts of two projectors together by means of a coupling rod, so that the machines must run in synchronism with each other, set them any reasonable distance apart and, using duplicate films, project the same picture to two screens. That is often done at the Simplex factory, New York City, where two projectors are thus coupled for experimental purposes.

Baird Company Behind with Orders

In response to an inquiry as to the present status of the Baird projector and what the company intends to do as regards manufacturing now that the Hun is squelched, the following was received from Robert J. Emory, president of the Baird Motion Picture Machine Company:

"Dear Mr. Richardson: We have not yet been able to accumulate any stock of projectors, and while we are bending every effort to increase production, without taking chances on decreasing quality, orders still keep us behind and striving to catch up. As you well know, accuracy is very important in a projector; also, as you doubtless well know, it is not so easy to get help sufficiently experienced except after an extended period of breaking in. The company proposes to push things as fast as possible. It intends to see the Baird occupy a leading position with regard to numbers of projectors in use.

Very truly yours,
ROBERT J. EMORY,
President.

Don't Like the Petzval Type Lens

V. Davis, projectionist, Sterling, Colo., has the following to say:

"We are trying to get a pair of extra good lenses and are willing to pay for same. Some time ago you advised a lens of the anistigmat type, but where can they be obtained? Have written to all lens-makers of whom I have been able to get the addresses, but they say nothing doing. We have Gundlach 5.5 E. F., with 1⅝-inch opening. They are good, but I have the first Petzval type lens to give a perfect field and depth all over the picture. Would certainly appreciate help in this matter. It seems to me that it is about time some manufacturer got busy and put out a real objective for projection. No matter what the cost, let us have the lens. The sale might be limited, but there are those who want the best, regardless of price. Incidentally I, for one, would like to see a discussion of the objective and its possibilities for improvement in the department. Have my lens system matched up as per chart, with the exception of objective aperture. If I had to lose light or sacrifice definition I decided that light must suffer. Have my objective stopped down to one inch. Was able to gain some of the loss back through reduction of shutter blade width. That question idea would be fine."

Doubts the Possibility.

Sorry, Brother Davis, but I doubt the possibility of securing anything better than you now have at this time. Friend war just simply raised merry hallelujah with the lens proposition. The Sabo lens is most excellent under certain conditions. Yes, I did recommend anistigmatic lenses, but I am not so sure my recommendation would fit all cases. We live and learn. Here is what this depth of focus and curvature of field amounts to, as I now understand the matter. You can judge for yourself how far its application has bearing on your own condition:

In figure A we see a flat screen, A, B, and lens C. Now all rays from lens C will "focus" at the same distance from the object, provided the object itself be flat, as is the photograph in projection. But it is a greater distance from a point at the top, bottom or sides of the screen to the object than it is from a point in the center of the screen, and this difference will increase as we (A) increase the size of the image, (B) decrease the distance from object to screen. The difference in distance is represented, in exaggerated form, by curved line DE, figure A.

THE PROJECTIONIST

Is the future moving picture showman.

He is a subscriber to the Moving Picture World.

He is reading to-day the expression of ideas that will aid him, as a manager, to-morrow.

Glance at Figure B.

Now let us glance at figure B. At the top we use the full aperture of the lens, projecting to screen represented by the center line. The angle is a wide one, and if the screen be moved ahead or back to either screen line the focus is very quickly blurred, as is readily understood. At the right we have stopped down the lens, so that the angle is narrowed. Under this condition it will be seen that definition will not suffer so quickly or so much

Figure A.

by alteration of distance from lens to screen, hence we have "increased depth of focus."

Personally, I believe there would be gain in high-grade lenses quite sufficient to justify increased cost. I have seen that demonstrated to my satisfaction, but I cannot say just what type of lens would be best, hence shall make no further recommendations along this line until I have conclusive evidence in hand as to exactly what is what. That there was no actual loss by those who followed my former recommendation as to anistigmatic lenses I feel sure because they all reported satisfaction, but whether that satisfaction was due to the type of lens or to increased excellence in quality I do not know. I doubt if stopping down the objective will improve definition very much when distance of projection is long and picture of normal size. I have been studying this particular thing quite a bit of late.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

A Perfectly Legitimate Kick

Recently Roy Howell, Howell's Opera House, Coleman, Tex., asked me to have some supply dealer send him certain condenser lenses, and to have them be sure the lenses were of good quality and of the focal length ordered.

I at once sent the order to a supposed-to-be reliable New York City supply house. Here is a letter just received from Brother Howell: "Condenser lenses received. Two of the lenses were broken and of no use whatever. The two meniscus lenses were marked respectively 6½ and 4½, the first named being what was wanted. I do not hold you as in any way responsible, but do want to register a strenuous kick against the utterly rotten methods of most supply houses. For three months past I have been trying to get some condenser lenses of correct focal length for my conditions; also "Grippo" carbon holders. In these three months I have spent a considerable sum of money in this endeavor. C. O. D. parcel post and express packages, when opened, have been found to contain wrong sizes, or something else wrong. Why in the name of common sense cannot supply houses send what is ordered? I am three months back from "Over There," and was very anxious to rebuild the business of the theatre, which had almost ceased to be since I left, two years ago. The first thing that I tackled was the projection, and it is extremely discouraging and almost a hopeless task when one just simply cannot get what is ordered from supply houses."

We Back Up Howell's Protest.

This department has had hundreds, if not thousands, of kicks on this particular thing. If a supply house will not send proper goods, properly packed, on order from the editor, what in Heaven's name will they send on order from the projectionist. Two lenses broken and one lens two inches out on focal length in an order for four lenses! Pretty nearly the limit. The manager of the house in question replied to our letter requesting him to send the goods and to be sure the lenses were of proper focal length, by saying "we will do all in our power to comply with your request and send proper lenses." Well, the "power" of this supply house must be very weak indeed. Almost no voltage at all, as it were. The thing is an outrage! It is a stench! It is an affront to decency! And the pity of it is that so many supply houses seem to be tarred with the same stick. Of course it is difficult for supply dealers to always send exactly the focal length condenser demanded, when the lenses, as received from the manufacturers, are not accurate as to focal length, and there is no very accurate method for measuring the focal length of such a lens. But if supply houses raised the right sort of howl over this inaccuracy it would soon be a thing of the past. Howell is absolutely right. The lack of method of all too many supply houses is absolutely without possible excuse.

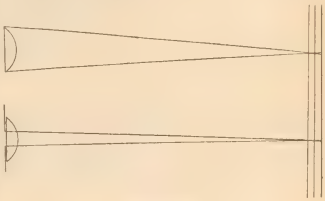


Figure B.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"It's Easy to Make Money."

Released by Metro Picture Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse D'Amour), Zamecnik.
1—D. At screening. 4:45. That Naughty Waltz (A La Jazz), Levy.
2—T. Yo' Sho is some Shopty. 2:00. Fluffy Ruffles (One-step), Green.
3—D. When James looks at watch. 1:15. Karian (Fox Trot), Dulmage.
4—T. This is a fine way of treating. 3:00. Taxi (One-step), Kaufmann.
5—T. Paternal pride. 2:45. Theme.
6—T. When are you going to take up a. 2:30. Mimi (Allegretto Moderato), Leigh.
7—T. You heard what I said. 1:00. Agitato No. 37, Andino.
8—T. Good morning, Judge. 1:45. Moon Glow (Moderato Intermezzo), Barth.
9—T. Winning a bet from dad. 2:00. One Sweet Day (Valse Intermezzo), Zamecnik.
10—T. Music hath charms. (Ukalele effects.) 2:15. Popular air in 2/4 time.
11—T. Old man Slocum knew he was licked. 2:00. Flight of the Birds (Allegretto Moderato), Rice.
12—T. Mr. Morgan is here to see you. 2:45. Theme.
13—T. Like Columbus and Jesse James. 4:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
14—T. Ethel Wheeler. 3:45. Theme.
15—T. Did Jimmy lose his heart. 3:15. Air de Ballet (Allegretto Moderato), Borch.
16—T. There's a fortune in this water. 4:15. Flickering Firelight (Shadow Dance), Penn.
17—T. I'm going to pay my depositors. 1:30. Theme.
18—T. The opening of the Slocum bank. 3:30. Hunkatin (Half-tone one-step), Levy.
19—T. The thief in the night. :30. Misterioso, Andino.
20—D. When Jimmy enters bank. :45. Agitato No. 69, Minot.
21—D. When Jimmy recognizes burglar. 1:30. Theme.
22—T. Did Jimmy make good. 3:00. The Dance Queen (Caprice Moderato), Lodge.
23—T. What do you mean by treating. 2:00. Pierrot-Serenade (Allegretto Molto Moderato), Randegger.
24—T. Dad this is the most wonderful girl. Theme (to end).

"The Pagan God."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Love Theme—Premier Amour (Andantino Expressivo), Benoist.
1—At screening. 1:15. Chinese-Japanese (Moderato), Langey.
2—T. Daniel Tanner, the U. S. Consul. :45. America (Play f a few bars and then p).
3—T. And in the garden. 1:15. Love Theme.
4—T. While a few paces away. :45. In a Pagoda (Chinese Characteristic), Leigh.
5—T. Tai Hing, the sly half-caste. 1:45. A Japanese Sunset (Theme for Tai) (Lento), Deppen.
6—D. Back to consul's office. 2:15. Dialogue (Andante), Meyer-Helmund.
7—T. But a certain high official of his. 3:15. Nocturne No. 13 (Lento Serioso), Chopin.
8—T. An opportunity so promising. 1:00. A Japanese Sunset (Lento), Deppen.
9—T. Another pair with little in common. 1:15. In a Chinese Tea Room (Andante), Langey.
10—D. After fadeout—Warner and consul. 1:00. Dramatic Tension No. 36, Andino.
11—T. And the heavier cross. 1:15. Love Theme.
12—T. At the palace beautiful he worked. 2:30. The Lady Picking Mulberries (Giocoso), Kelley.
13—T. And only at night did he seem. 2:45. A Japanese Sunset, Deppen.
14—T. And while he dreamed. 2:00. Dance of the Mandarins ("Suite Oriental"), Berge.
15—D. When the Chinese attack Beryl. 1:00. Nipponese (C) (Allegro Agitato), Sullivan.
16—T. But there was one who looked upon. 3:00. (Watch cue for small gong.) Dramatic Agitato No. 32 (Moderato Appassionato), Berge.
17—D. Interior—Tai and Warner. 1:30. A Japanese Sunset, Deppen.
18—T. A full-fledged hatchetman of the. 3:30. Sinister Theme, Vely.
19—D. Exterior—Garden scene. (Waterfall effects.) 2:00. In a Tea Garden, Grey.
20—D. Tai and Warner entering secret chamber. 2:00. Misterioso No. 3 (Dramatic Misterioso), Andino.
21—D. Interior—Tai and Warner. 1:45. A Japanese Sunset, Deppen.
22—D. When Tong leaders enter Tai's room. 3:30. Misterioso Infernale, Borch.
23—T. Sieze the foreigner and torture him. 1:45. Dramatic Allegro (Agitato), Falck.
24—T. And by the time Wong Fu became. :45. Chinese-Japanese, Langey.
25—T. While Chantung slept. 1:15. Misterioso No. 29 (Moderato), Andino.
26—T. But stolen goods must be disposed of. 1:00. In the Bazaar (Morceau Oriental), Leigh.
27—T. The very next day a saffron hued. 1:15. Dramatic Tension No. 44 (Moderato Agitato), Borch.
28—T. In Nanching again—and rendered desperate. 4:15. Sinister Theme, Vely.
29—T. If you wish to save her. 2:30. Agitato Misterioso, Langey.
30—T. Stop them! He has read the list. 2:30. Orgies of the Spirits (Allegro Agitato), Iljinsky.
31—T. The mysterious impulses of a woman. 2:00. (shots.) Nipponese (Oriental Dramatic), O'Sullivan.
32—T. And once again while the Mongolian. :45. Love Theme (to end).

"The Gamblers.

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—When You are Truly Mine (Ballad Sentimental), Dorothy Lee.
1—D. At screening. 3:00. Admiration (Novellette Moderato), Jackson.
2—T. I'm too old to play the game. 2:45. Mountain Song (Andante Moderato), Borch.
3—T. My boy, whatever you do. 2:00. Theme.
4—T. Oh, yes, success is wonderful. 4:00. May Dreams (Andante), Borch.
5—T. But today's meeting. 1:00. Theme.
6—T. We've got to raise the money. 3:15. Dramatic Recitative, Levy.
7—T. Father is at Darwin's. 3:00. Simplicity (Moderato), Lee.
8—T. And promise me that we shall. 1:15. Theme.
9—T. In less than three months. 1:30. Heavy Misterioso, Levy.
10—T. If we can hold them off. 2:30. Valse Danseuse, Miles.
11—T. Do you know that your husband? 2:45. Heavy Dramatic (No. 18 A. B. C. Series).
12—T. And I will be—free. 4:00. Heavy Andante (No. 18 A .B. C. Series).
13—T. What is the trouble Wilbur. 3:45. Budding Spring (Andante Grazioso), Platzman.
14—D. When Catherine enters room. 2:00. Theme.
15—T. We w[illegible] 2:15. Birds [illegible] Butt[illegible] (Allegretto), Vely.
16—T. It isn't the note I signed. 3:15. Heavy Dramatic (No. 10 Luz Photoplay Series).
17—T. Take your hands off. 2:45. Dramatic Narrative, Pement.
18—T. My family, Wilbur I couldn't. 2:30. Rememberance (Andante Moderato), Deppen.
19—D. When Wilbur leaves. 2:00. Misterioso Dramatico, Borch.
20—D. When Wilbur enters house. 2:00. Misterioso No. 29, Andino.
21—T. Catherine, I have come for. 3:30. Andante Appassionato, Castillo.
22—T. Then perhaps I can get an answer. 2:00. Agitato No. 49, Shepherd
23—T. Nine a.m. and Wilbur Emerson. 4:30. Cradle Song (From Tragic Suite).
24—D. When men sit at card table. 2:45. Adagio (From Tragic Suite).
25—T. Get your affidavits ready. 3:00. Andante Doloroso, Borch.
26—T. I've come for the packet. 2:15. Dramatic Suspense, Winkler.
27—T. Get out on the porch. Watch. 1:45. Theme.
28—T. Get a cigar lighter. 2:15. Dramatic Reproach, Berge.
29—D. When Wilbur opens envelope. :45. Dramatic Agitato No. 38, Minot.
30—Take him along. Theme (to end).

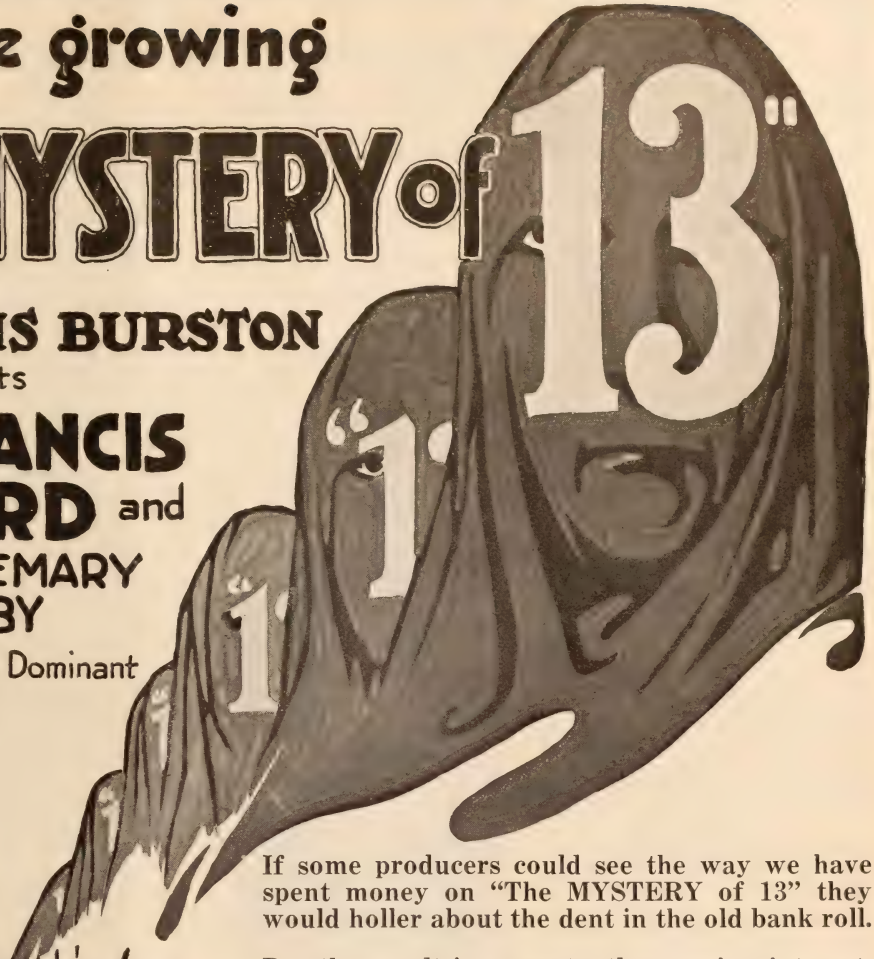
"A Sporting Chance."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

Love Theme—May Dreams, Borch.
1—At screening. 2:26. Capricious Annette (Andante), Borch.
2—T. Meanwhile at the. 5:01. Canzenetta (Allegro), Godard.
3—T. Look out! Glass. 4:00. Romance, Frommel (Omit first two bars).
4—T. Mr. Stripes is indeed. 4:46. Florindo (Allegretto), from "Carnival Venetian," Burgmein.
5—T. After slipping in the back way. 1:49. Adieu (Andante), Kargan-off.
6—T. Pemela I've engaged. 3:11. Sweet Bells (Allegretto), Gruenwald.
7—T. Many nights Inchcliffe. 4:40. Love Theme.
8—T. But why did you kiss her. 3:56. A Dutch Windmill (Allegretto), Zamecnik.
9—T. Of course, Inchcliffe. 2:24. Dramatic Andante No. 24, Berg Series.
10—T. And so the next morning. 3:45. Heart Wounds (Andante), Grieg.
11—T. Pamela voices a protest. 1:41. Cossack Lullaby (Andante), Jiranek.
12—D. Fade out Miss Clayton—fade in automobile. 4:00. Intermezzo (Allegretto), Arensky.
13—T. Pamela's distress grows. 1:33. Dramatic Andante No. 32, Berg Series.
14—D. Inchcliffe enters telephone booth. 2:16. Dramatic Tension No. 44, Berg Series.
15—D. Miss Clayton hangs up telephone receiver. 4:20. Dramatic Tension No. 64, Berg Series.
16—T. Marry you? I'm going. 2:52. Allegro Agitato No. 8 (Allegro), Berg Series. (Start quietly and increase to action.)
17—T. Thus Carey becomes a mesenger. 3:16. Melodie (Andante), Huerter.
18—D. Inchcliffe takes Miss Clayton's hand. 2:47. Love Theme (to end).

The growing "MYSTERY of 13"

LOUIS BURSTON
presents
FRANCIS FORD and
ROSEMARY THEBY
in 1919's Dominant Serial.



If some producers could see the way we have spent money on "The MYSTERY of 13" they would holler about the dent in the old bank roll.

But the result is a constantly growing interest, and a deeper and deeper mystery that is going to pull them in as readily in the fifth and the ninth episode as at the first showing.

The first, biggest and best, ***really*** FIFTEEN WEEKS' SERIAL.

Write me for particulars.

LOUIS BURSTON, President,
Burston Films, Inc.

BURSTON FILMS INC.
1476 Broadway
NEW YORK

Among Independent Producers

Conducted by C. S. SEWELL

Tom Gibson Will Direct Series of Hank Mann Comedies Which Are to Be Distributed by Arrow

THE Hank Mann Comedy Company, of which Morris Schlank is the head, announces the engagement of Tom Gibson as a writer of comedy, to direct Hank Mann in the series of one reel comedies being made for The Arrow Film Corporation.

Mr. Gibson is the author of over one hundred and fifty reels of produced comedies, having written for Eddie Lyons and Lee Moran, Gale Henry, Wm. Franey, Neal Burns, Jack Dillon, Billie Rhodes, "Bill" Parsons, and others. For over a year he was a staff writer at Universal City, where he made a record of seventy-four reels of produced material in eleven months.

Lately Mr. Gibson has been confining his efforts to the drama, having written "Are You American," "The Wolves of Wall Street," "The Last of the Open Range" and others for the Art-o-Graf Company, of Denver, and "The Other Half," King Vidor's new Brentwood production.

His first production as a director in his new connection is "When 'Spirits' Move," and has as its theme the cellar idea, so interesting since July first. Hank Mann plays the part of a detective hired to run down the thieves. Madge Kirby again appears as his leading lady and his supporting cast includes John Kelly, Wm. Vernon. V. L. Walker presides at the camera and M. MacDermott is assisting. The David Horsley Studios is being used.

Bee Hive Exchange Expands

R. C. CROPPER, president and general manager of the Bee Hive Film Exchange Company, announces that on September 15 his company enters the feature film field. Two pictures a month, of five or more reels, are to be released from the exchange in Chicago, Milwaukee and Indianapolis. The first will be Texas Guinan's five-reel Western "The She Wolf."

Bee Hive has also acquired territorial rights on the series of two-reelers being produced by Capital Film Company, in which Neal Hart and Al Jennings are featured.

Mr. Cropper also announces he will soon have at least two or more exchanges in nearby states, which he hopes to invade with Bee Hive Service just as soon as deals are completed. He presoon as deals are completed.

Robert McLaughlin Is a Dramatist of Note

ROBERT McLAUGHLIN is an American who has written himself into popularity within a comparatively short time. His latest creation, "The House Without Children," is said to be one of the strongest works of fiction by a modern author, and as a motion picture entertainment, it surpasses anything he has ever achieved.

Mr. McLaughlin is a dramatist of originality, and his works deal with the struggle of human emotions, with the conflicting elements of life, sex, romance, riches, poverty, love and hate, and he is a champion of woman, with her trials, struggles, vices and virtues.

Mr. McLaughlin has several new pieces under contract for production this autumn. The first, "The Pearl of Great Price," will be presented by A. H. Woods. It is a pretentious allegorical drama. "Fires of Spring," recently given a tryout, is scheduled for Broadway in October.

Robert H. McLaughlin
Author of "The House Without Children," an Argus production.

Alfred Butts and J. H. Sacks will produce in London "Decameron Nights," a dramatization of the "Decameron" of Boccacio. Another McLaughlin play, "Home Again," based on the poems of James Whitcomb Riley, was presented for twelve weeks in New York and is scheduled to reopen in Chicago.

First Burrud Scenic October 15

The premier release of the Burrud "Legends of the Wilderness" scenics is scheduled October 15, instead of Oct. first, as previously announced, according to a statement issued by the Bulls Eye Film Corporation, which will market the "Legends" on the state's rights basis. Leland J. Burrud, who is filming the "Legends," was last heard from in the northern American Rockies, where he is picturizing the second series of the "Legends."

Burston Is Enthusiastic Over King Baggot Serial

FROM the Pacific Coast it is announced that the new King Baggot serial being produced by Burston Films, Inc., is well under way, the fourth episode being filmed without injury to any of the cast in spite of the thrilling scenes in which the actors portraying leading roles took daring risks.

The title of this latest Burston production has not yet been announced, however, it is stated, it will be one which will give an idea of the thrilling story and be of value from the exhibitors' standpoint.

The already strong cast has been further augmented by the addition of Rhea Mitchell, who is well known for her work in several Thomas H. Ince productions as well as pictures for other companies.

Grace Darmond is also in the cast, portraying the role of sister to Miss Mitchell.

So that the finished production will meet with his ideas as to excellence of photography, direction and acting, Mr. Burston is in Hollywood supervising the work. He recently wired his office in New York: "Without a doubt, this new serial will prove a revelation. Everything that is needed for a successful production, we have. It is to be the greatest serial story ever released, if I know anything about the serialt business."

Max Cohen to Make Trip in Interest of Monopol

MAX COHEN, president of the Monopol Pictures Company will leave New York in a few days for a swing around the country in the interest of his two state rights pictures, "Crimson Shoals" and "Alma Where Do You Live," and announces that this trip is the result of inquiries from state rights buyers who have expressed great interest in the two productions.

"I believe that two present Monopol attractions have all the requirements necessary for success. "Crimson Shoals" might be termed a serial in six reels. Starring Francis Ford, it presents this popular serial star in an unusual triple character which will baffle any photoplay audience," says Mr. Cohen. "The story has a distinct mystery element and at least six big punches, culminating in a climax involving several hundred people in a big fight scene.

"In contrast to 'Crimson Shoals,' 'Alma Where Do You Live' is a comedy drama based on the Broadway stage success of a few years ago.

Bulls Eye to Film "Tid-Bits"

A sixth short subject has been added to the already crowded Bulls Eye Film Corporation's program. The newest "recruit" to the Bulls Eye banner is a short-reel attraction of about 300 feet, to be marketed under the title of "Tid-Bits" on the state rights plan.

Supercraft Productions Locate in Philadelphia

SUPERCRAFT PRODUCTIONS, INC., a new company of which Fred Bezerril is president and director general, and which will make a series of two-reel comedy dramas, has decided on Philadelphia as the place to produce its films and has taken over the spacious studios at Twenty-fifth street and Lehigh avenue.

Mr. Bezerril, who is a South American producer, and has now entered the North American field, announces that all of the pictures will be made in Philadelphia and adjacent territory, and that the company has adopted as a trade mark "photoplays of quality" and will produce only high class pictures.

Irma Harrison and Jack McLean will be featured in the first production, which is well under way. Miss Harrison appeared in feature productions with Taylor Holmes also in "The Red Viper," while Jack McLean was featured in "Hate" and "When Men Betray" and recently played opposite Corinne Griffith in Vitagraph features and had a prominent role in "The Lost Battalion."

Lou Marks, who has a number of comedies to his credit, will write the scenarios and co-direct with Mr. Bezeril. Others in the cast include Jane Adler, who appeared in a prominent role in "For the Freedom of the World," and John Altierri, who portrayed a unique character in "The Virtuous Model." Frank Perugini, formerly with Victor Moore, is the camera man.

Fischer Changes Name of Thanhouser Plant

THE studio and plant built and formerly occupied by the Thanhouser Film Corporation at New Rochelle, N. Y., will henceforth be known as the Fischer studios, after A. H. Fischer, who recently acquired the property to be the home of B. A. Rolfe productions.

Since purchasing the property, Mr. Fischer has spent a large amount in adding equipment and making improvements to accommodate Mr. Rolfe's producing policy, which calls for the picturization of specials, which will be based on works by noted authors.

Trade Showing for "The Red Viper"

Tyrad Pictures, Inc., will give a trade showing of "The Red Viper" at the Rialto Theatre on Tuesday, August 26, at 10 a. m. The story was written by Winifred Dunn, and directed by Jacques Tyrol. Gareth Hughes, Ruth Stonehouse, Jack Gilbert, Alfred Hollingsworth, Irma Harrison and Alberta Lea are members of the cast. The production is now being sold on a state right basis. "The Red Viper" is not a propaganda picture, but is said to contain a powerful love story showing the right to happiness of those who understand and appreciate the principles of American institutions.

Rolfe Announces Exceptional Cast For "The Amazing Lovers," First Chambers Special

IN accordance with B. A. Rolfe's statement that only players with established reputations would appear in the Robert W. Chamber's series of features which he is producing for A. H. Fischer Features, Inc., an exceptional cast is announced for the initial production, "The Amazing Lovers," which is being produced with Chester DeVonde as co-director with Mr. Rolfe at the former Thanhouser studios at New Rochelle.

The cast includes Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. v. Seffertitz, John Goldsworthy, Robert Paton Gibbs and John L. Shine, and account of the prominence of the individual players, no one of them will be featured over the others in billing.

Grace Darling first came into prominence through a transcontinental trip in the interest of the Hearst-Selig weekly, which received many columns of newspaper publicity, she then appeared in a series of International productions, and recently in the features, "Virtuous Men" and "False Gods."

Though a comparative newcomer to the screen, most of his work having been on the speaking stage, Ramsaye Wallace has appeared before the camera as leading man for Norma Talmadge in "The Only Way," Lillian Walker in "The Grain of Dust," besides playing the lead in "The Woman and the Law."

Sally Crute has been prominent in pictures for a number of years, during which time she has played prominent roles in a large number of pictures. Formerly an ingenue, she has more recently been seen in "heavy" roles, a type of part in which she will appear in "The Amazing Lovers."

Marc McDermott, like Miss Crute, has appeared in pictures for a number of years. He was a featured player with the Edison Company during almost its entire existence, and has been featured in a number of productions since. In this production he has been assigned a big character role.

E. J. Ratcliffe, who appears as the leading "heavy," has filled many important engagements, both in stage and screen productions. In pictures, he has appeared with Marguerite Clark, Ethel Barrymore, Florence Reed and Eugene O'Brien, and in addition delineated the late Theodore Roosevelt in "The Fighting Roosevelts."

G. v. Seffertitz is also a former stage player who has earned praise for his intelligent characterizations on the screen. For eleven years he was general stage director for Charles Frohman, and in the picture field has appeared in several Cecil DeMille productions, also in the support of Julian Eltinge and Mary Pickford and others.

John Goldsworthy, to appear in "The Shining Band," divided his time between the stage and studio, as he has been appearing in George M. Cohan's "The Royal Vagabond." He is a musical comedy favorite, but appeared with Catherine Calvert in "The Career of Katherine Bush" in pictures, and also with Lionel Barrymore, Ethel Barrymore and Valeska Suratt.

Richard Paton Gibbs is another well-known stage player. In films he has appeared in Pathe productions and also with other companies. The same is true of John L. Shine, who has the role of a whimsical multi-millionaire in "The Amazing Lovers."

First Year for Bulls Eye Closes with Six Series

AT the close of its first year, during which time its growth has been very rapid, the Bulls Eye Film Corporation starts upon its second year as a producing and distributing organization for short length subjects with the announcement that it now controls the right to six series one and two reel features. As this company specializes in comedies, four are of this type.

The "big six" includes the Gale Henry Comedies, the Bulls Eye master comedies, A Lincoln Miller's "Weakly Indigestion" (a comic news weekly), the Napoleon and Sally Monkey Shines, also "The Legends of the Wilderness" (Burrud Scenics) and "Tid-bits," a prose novelty.

According to Milton L. Cohen, president of Bulls Eye, several other attractions will be added during the coming year, one of which will be a big "scoop."

Song Written for Fay Tincher

Thomas Bruce, organist of J. H. Christie's Strand Theatre, Tacoma, has written a song, "Dangerous Nan McGrew" around Fay Tincher and the picture of that title, a Christie Special.

Mr. Bruce, whose song is a one-step, received his inspiration from seeing Fay Tincher in a previous Christie Special.

Here They Are—All Three of 'Em—"The Amazing Lovers."
Grace Darling, John Goldsworthy, and Sally Crute, three of the all-favorites cast of "The Amazing Lovers," first picturization of Robert W. Chambers' series by B. A. Rolfe for A. H. Fischer Features.

Argus Company Blazes Way By Producing Picture Under Direct Supervision of Author

IN connection with announcements made recently by some of the large producing companies that arrangements had been made by which works of well-known authors would be filmed under the actual supervision of the authors themselves, attention is called to the fact that "The House Without Children" was produced under these conditions eight months ago by the Argus Motion Picture Company of Cleveland, and the producers claim that this is the first picture to be produced on this basis.

The Argus company has for its president Robert McLaughlin, a distinguished dramatic playwright, and coincident with the preparation of the play he prepared a scenario which his company produced under his supervision, and the result is said to be a vindication of the policy of having the author actively associated in the production of the film.

Both Film and Stage Play.

As already announced, both the spoken and film version were presented in Cleveland at the same time to capacity business and both engagements have been indefinitely extended.

Mr. McLaughlin states that his decision to personally handle the picturization of his own play was the result of distressing experiences with two of his previous works, and that one which should have lent itself admirably to screen presentaation was handled in such a manner that big dramatic opportunities were overlooked, the story revised, and even the names of some of the characters changed. The other, which had enjoyed a successful Broadway run, met the same fate.

With this in mind, the Argus Motion Picture Company was formed, and the services of Samuel Brodsky, a young director of great promise, secured, and work begun on "The House Without Children."

Tom Johnson's House Used.

"It happened that the residence of Tom L. Johnson, the late mayor of Cleveland, was vacant," say Mr. McLoughlin. "This we rented and installed the necessary equipment, a company was engaged to suit the requirements, and I wrote the scenario following the play without a single deflection. For subtitles, bit of dialogue from the drama were used.

"We engaged capable actors and the best mechanical assistants procurable, and it took less than five weeks to complete this eight reel picture. The result has exceeded our most sanguine expectations, and buyers from all over the country have hastened to get in touch with our sales agent, Robert W. Priest, who is rapidly disposing of territory.

"The drama contains a terrific punch in the third act and that punch has been faithfully transferred to the screen. There has been no padding, and we started with our narrative at the same point where the play opens and proceeded directly to our goal.

"This one experience has taught me a lesson, and so long as I am writing for the stage, I shall never permit a play of mine to be made into a picture without my immediate supervision. If this is the essence of the 'authors' idea, I'm for it, and the Argus company is entitled to some consideration as the real pioneer of this innovation."

Many Screen Hopefuls Pose For Bathing Beauty Roles

NOTWITHSTANDING the statement that it was an old stunt and could not be worked again, the management of B. S. Moss' Broadway Theatre, New York, where "Yankee Doodle in Berlin" is being presented, with the Sennett Bathing Girls in person, by Sol Lesser, arranged for an "Amateur Night," and it went over big.

Publicity regarding this affair was carried in the daily press and three large signs were placed in the lobby requesting any girls who desired to come on the stage and pose in the various bathing costumes, to notify the management. There was a generous response.

After the first performance of the evening, the curtain was raised, disclosing a studio on the stage, with lights, cameramen, dressing tables, make-up and all. Each of the girls who had volunteered had to appear before the judges, who were prominent theatrical and motion picture men, and if found near the type desired were sent to put on the bathing costumes and parade before the camera. There were all kinds of girls, tall, short, large, slender, and otherwise, all of whom laid claim to Mack Sennett beauty.

By a process of elimination, seven of the most attractive from the audience standpoint were selected. Mr. Lesser then offered the girls positions with a road show in connection with "Yankee Doodle in Berlin," and after a certain length of time, they will be sent to the Coast to appear in Mack Sennett Comedies, under contract.

"I Don't Believe in Numbers,"
Says Rosemary Theby, co-star with Francis Ford in the Burston serial, "The Mystery of '13'."

Hirsch Makes L. I. Barent Manager of Aywon Branch

NATHAN HIRSH, president of the Aywon Film Corporation announces that L. Lawrence Barent, formerly of the Fox Film Corporation and New Jersey representative of the Pioneer Film Corporation, has been appointed manager of the Aywon New York exchange.

Mr. Barent, in assuming his new duties, calls attention to the fact that it has always been his endeavor to treat exhibitors in a fair and business-like way and that he will continue to guard their interests the same as heretofore.

"Besides the six Security Pictures, we are now releasing in New York," says Mr. Barent, "'Beyond the Law' and 'The Law of Nature' and will soon release 'The Birth of a Race' in New York City and New Jersey, in addition we are releasing 'Once to Everyman' and the new Mack Swain Ambrose Comedies in New Jersey.

"We are also negotiating for three other big productions, which we hope to announce within a short time. Runs on 'Yankee Doodle in Berlin' in the legitimate houses are now being arranged for through the Aywon Exchange."

Victor Kremer Will Make Whirlwind Tour in East

VICTOR KREMER, who recently returned to New York after a trip through western United States and Canada, is preparing to start a whirlwind tour of the Eastern states, visiting the various cities between Chicago and the Atlantic Coast.

"I expect that my Eastern trip will be as satisfactory as my Western," said Mr. Kremer, "if such is the case, as I am confident it will be, from the number of inquiries received from state rights buyers, I shall have the domestic territory pretty well sold. Business is coming in splendidly from all directions."

In addition to three series of Essanay short subject reissues, as well as reissues of Essanay feature, Mr. Kremer is handling five Shorty Hamilton's which are not reissues, "Strife," starring George LeGuere and "Stripped for a Million," by Crane Wilbur. The latter is a comedy drama of a society man cut off without a cent, who made good.

Pioneer to Hold Meeting of Its Affiliated Members

WITHIN the next week a meeting will be held in New York between the heads of the independent exchanges handling Pioneer product and the producers who are to make pictures under the supervision of Pioneer.

The plans announced last week of the Pioneer's purpose to create a chain of co-operative exchanges are progressing and it is expected that several other prominent film men will take their places at the council table, as members of the Pioneer's body of co-operative exchangemen.

Christie Films with Pacific Fleet

According to first class printer Dooley, of the U. S. S. Wyoming, Christie Comedies accompanied the Pacific fleet on its cruise from the Atlantic to the West Coast. Mr. Dooley, who is one of the publicity men of the fleet made his first stop in southern California at the Christie studios to meet personally the comedians who made such a hit with the sailors on the screen.

"Hall Room Boys" Are Own Salesmen, Says Joe Brandt

JOE BRANDT, special Eastern representative of The National Film Corporation, reports that State Rights territory on the "Hall Room Boys" comedies is selling fast. Although the announcement was only made a few days ago that Mr. Brandt, Jack and Harry Cohn would offer the series of comedies to the state rights buyers, the response was so immediate that already a great deal of territory has been closed.

Within the last few days Standard Film Service, Cleveland, bought the rights for Michigan, Ohio and Kentucky, while California, Arizona and Nevada rights were purchased by Consolidated Film Corporation of California with offices in San Francisco and Los Angeles. Western Pennsylvania and West Virginia have been acquired by Quality Films Corporation of Pittsburgh.

Mr. Freedman, of Celebrated Players, Chicago, has signed contracts purchasing the rights to the states of Illinois, Wisconsin and Indiana and the rights for eastern Pennsylvania and southern New Jersey have been bought by Masterpiece Film Attractions of Philadelphia.

"It has not been a very difficult task to sell rights to the 'Hall Room Boys' comedies," says Mr. Brandt. "The films themselves are their best salesmen. All that it has been necessary to do is to show the pictures to the buyers who were not slow in seeing their value and signing up for their territory.

Linnick and Jacoby Close Big Deal with Sol Lesser

ONE of the largest deals in the independent field during the last few months has just been closed between Sol Lesser and Linnick and Jacoby Enterprises, whereby the latter for what is said to be a very large figure secure rights to the presentation of "Yankee Doodle in Berlin" with the Mack Sennett Bathing Girls for eight states.

This territory includes Louisiana, Mississippi, Kansas, Missouri, Minnesota, North Dakota, South Dakota, and Wisconsin. After seeing this production at the Ziegfeld theatre in Chicago, Messrs. Linnick & Jacoby, who had an option on these states, wired for Mr. Lesser to come to Chicago and the deal was closed immediately. Two companies will be put on the road.

This completes the sale of territory in the United States, as Mr. Lesser will retain the New York city rights. It is announced that due to previous booking for another production, the run of this picture at the Broadway Theatre, New York, will close on August 25, and will reopen on August 25 at the Montauk Theatre in Brooklyn.

Pioneer Opens an Exhibitor's Service Bureau to Aid in Effective Exploitation of Its Films

ONE of the results of the tour of observation recently made by M. H. Hoffman, General Manager of the Pioneer, is the decision to reorganize the policy and methods of the publicity and advertising activities of his concern.

Mr. Hoffman is convinced that the big need of the exhibitor is co-operation from the exchange selling him his pictures, and that this co-operation must not cease upon the signing of the contract but must continue until the very last day of showing.

To this end an Exhibitor's Service Department is being installed at the Pioneer Home Offices, where all information, stills, press stories, and business-like co-operation will be offered gratis to exhibitors playing Pioneer pictures.

Large stocks of advertising accessories are being collected in New York from which the exchanges handling the Pioneer output can draw upon for immediate use. In the reorganization of this branch of the Pioneer business several exchangemen have given valuable aid and practical suggestions. Among them are Chas. Rosenthal, of the M. & R. Exchange of San Francisco and Los Angeles, Herman Rifkin of the Eastern Feature Film Co. of Boston and Messrs. Elliot and Brockall of the Greater Star Productions of Chicago. These gentlemen are handling the Pioneer attractions in their respective territories, and will have a voice in the formation of the exploitation layout of the Pioneer output.

"Alma Where Do You Live" Is a Monopol Attraction

IT is believed by the Monopol Pictures Company, sponsors for "Alma Where Do You Live" production, that this attraction will provide the kind of "comedy special" which many buyers have been seeking. Picturized from the Broadway stage success of the same title, this feature unfolds a story containing a strong comedy element interpreted by George Larkin and Ruth McTammany.

"Alma Where Do You Live" was written for the stage by Adolf Philipp in musical operetta form. Originally played by the producer in a small hall in New York City on a stage twelve feet wide, it sprang into instant favor, and four weeks after its opening performance was purchased by Joe Weber, the famous comedian, and placed in Weber's Theatre on Broadway, where it ran successfully for more than one year.

Kitty Gordon was starred in the original stage version. For two seasons three companies toured the United States and at the present time the piece is a favorite among stock companies.

The Monopol film version is said to have retained the charm and humor, and all the situations are of the type which will keep motion picture audiences in a pleasant frame of mind from start to finish. The chorus of the famous song has been interwoven into the picture in such a manner as to cause spectators to hum and whistle the tune.

E. K. Lincoln
New star of American Cinema Corporation.

Vigorous Americanism in Film Novelization

THE novelization by H. C. Witwer based on the W. H. Production's photoplay, "Everybody's Business," is said to be one of the best things that this popular author has written. Mr. Witwer, it will be recalled, is author of the novels, "Baseballs to Boches," "A Smile a Minute" and others, and is also a contributor to several popular magazines.

Mr. Witwer has written a 30,000-word novelization, the foreword to which is "Written with the fervent hope that this novel will arouse a latent Americanism of every human being who calls America 'Home.'"

Throughout the story there are striking passages which combat Bolshevism and breathe Americanism, such as "Bolshevism has attacked America and we have got to fight that as hard as if it was Germany, and fight it to a finish." "Don't let the Reds take the white and blue out of our flag." "A united, whole-souled patriotism, unswerving support of our government and one hundred per cent. Americanism will kill Bolshevism surely and effectively before it fastens its hideous tentacles on America and crushes it in its poisonous grip as it has Russia."

Arrangements are now being made by the W. H. Productions Company for the widest possible distribution in connection with the release of this photodrama.

Bert Ennis Still with S-L

Bert Ennis denies the rumor that he has severed his connection with S-L Pictures. While he is at the present time engaged in handling special exploitation work for another state rights concern, he is still handling publicity for the Sawyer-Lubin organization. Upon the return of Herbert Lubin from the Pacific Coast next month, Mr. Ennis announces that he will again devote his entire time to the interests of Arthur H. Sawyer and Herbert Lubin.

Krellberg Says The Story Is Biggest Factor In Production of Successful Serial Pictures

IN the opinion of S. L. Krellberg, president of the S. L. K. Serial Corporation, producing "The Fatal Fortune" serial, starring Helen Holmes, the story is the big factor in serial making. "When I set out to produce this serial, my endeavor was not only to make it excel any other serial, but to equal any feature in point of logic, situations and excellence of production.

"I realized that the story was the biggest factor, and after reading many scripts, began to feel discouraged, as none embraced all the necessary elements, where the action can never slow down for a moment, where situation upon situation must unfold itself, and each episode must have a counter plot in addition to the master plot; in which romance must blend with intrigue, and each episode have hair-raising thrills, where the characters should be human and each a distinct type.

"I then went into the open market. This brought me "The Fatal Fortune," I communicated with the author, Walter Richard Hall, and secured the story at an unusually high price. With the story now in my possession, I then looked about for a capable serial director and secured Donald Mackenzie who directed the popular serials, "Perils of Pauline," "The Shielding Shadow" and "Seven Pearls."

Then I secured such prominent players as Lieutenant Jack Levering, Leslie King, Frank Wunderlee, Bill Black, Floyd Buckley, Sidney Dalbrook and Nellie Lindrith to support Miss Holmes, and in connection with elaborateness of setting, am endeavoring to eclipse any exploitation or advertising campaign ever attempted on a serial production.

Fay Is Wilder Than Ever in New Christie Special

SEVERAL months ago Al E. Christie discovered the possibilities in Fay Tincher as a wild western cowgirl heroine, when he produced the Christie Special "Rowdy Ann." Up to that time Fay Tincher is said to have never ridden a horse nor donned a boxing glove. So rapidly did she take to these forms of sport that in a few weeks punching cowboys in the nose and riding cow ponies were as child's play to her.

Then Maie Havey wrote what Christie terms a "knock-out" western comedy, "Dangerous Nan McGrew," which will be the Christie Special for August. The story presents Nan as the soda fountain queen in Dead Dog. She was in love with Billy, but she got a letter from a New York lawyer saying that she and her cousin, Hezekiah, a New England school teacher, would have to marry in order to share a bequest of some thousands of dollars. Hezekiah was on his way west and because Nan would lose the money if she turned him down, she conceived the idea of rejuvenating the wildness of Dead Dog to frighten poor Hezey out of marrying her.

With the scene all set and Hezekiah duly shocked, Nan made her entry, riding her horse up the steps and into the bar.

In spite of his terror, Hezekiah was willing to go on with the ceremony, and just as Nan and he were about to say "I do," Billy made his entry and began to shoot up the place. This was too much for Hezekiah, and he started running, caught the observation platform of a train starting for the east.

This production was directed by Scott Sidney, W. Scott Darling prepared the scenario. With Fay Tincher in the cast are Earl Rodney and Eddie Barry.

Hartford Papers Praise "The Lost Battalion"

THE W. H. Productions Company, distributing "The Lost Battalion," predicts that it will establish box office records for years to come, and in support of this statement refers to the enthusiastic comments carried in the Hartford, Connecticut, newspapers on the occasion of a recent showing of this picture.

The Hartford Courant, says: "Somehow, in some miraculous manner, the producer and director of 'The Lost Battalion' have caught the glorious spirit of the American doughboy, and in every scene filmed, is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations,' the American soldier. In its mightily playing on the chord of human interest, in its appeal to the individual's patriotic pride, and lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white wooden crosses in a graveyard in France 'The Lost Battalion' is far superior to 'The Birth of a Nation.'"

The Hartford Post says: "The film story of 'The Lost Battalion' brings back the spirit of '76."

Film and Stage Version Both Playing to Capacity

FURTHER reports from Cleveland, following the telegraphic despatch published in our last issue, indicate that "The House Without Children," which is appearing in film form at the Klaw & Erlanger Opera House and the spoken version at the Shubert Colonial Theatre continue to play to capacity business.

The film version is produced by Argus Enterprises under the direction of Samuel Brodsky, and with this achievement, the author Robert McLaughlin is said to be the only author to write for the stage and screen at the same time and then produce both simultaneously according to schedule.

Another innovation is claimed in the manner in which the film was produced. Mr. McLaughlin dramatized what he thought would get over with an audience, and then co-operating with Samuel Brodsky the director, rehearsed the actors just as they do for the theatre, at the same rate of speed or tempo before the camera as they would before an audience in a theatre, speaking the lines word for word. The result is announced as being astonishing, and to be a step nearer to the elimination of subtitles.

The sales campaign for "The House Without Children," which will be distributed on the independent market, is in the hands of Robert W. Priest, president of the Film Market, Inc., who reports widespread interest among state rights buyers.

Mr. Priest also reports that account of the success of the innovation in Cleveland a number of prominent Broadway theatres in New York are now carrying on negotiations for the production, which will probably be shown at an early date in one house while the stage version is presented simultaneously at another.

The Waters Are Easily Troubled in "Crimson Shoals," the Monopol Feature with Francis Ford in a Triple Role.
The star is seen in all three parts in the center view from this six-reel production now being put on the state rights market.

Helen Keller
Has found happiness in this moment from her picture, "Deliverance," now showing at the Lyric, New York.

First Chambers Special Is "The Amazing Lovers"

THE title of the first production of the Robert W. Chambers series of stories which B. A. Rolfe is picturizing for the A. H. Fischer Features, Inc., is announced as "The Amazing Lovers." The production is based on Mr. Chambers' story, "The Shining Band," with adaptations for the screen by Charles A. Logue.

Adventure, romance, intrigue is furnished by a group of cynical characters and an eccentric recluse, his pretty daughter, and a band of fanatics. The group has put a fence around a paradise in the Adirondacks. In the midst lives O'Hara; recluse and man of mystery, who guards his holdings against intrusion with a hatred for all society.

The club wishes to evict O'Hara and the members of the Shining Band determine to try to settle the dispute. Dr. Land, the leader, a cynic meets Eileen O'Hara, who is guarding her father's property, marking the beginning of a romance between two amazing lovers.

Big Poster Campaign for Two Pioneer Productions

A SIMULTANEOUS billboard showing of twenty-four sheet stands of the two next Pioneer releases, "The Boomerang" and "The Unpardonable Sin," is now under way in New York and New Jersey. This showing precedes the first runs of these pictures by about three weeks.

Bookings on these productions are now being received in New York and Buffalo Pioneer exchanges, as well as at the exchanges handling the Pioneer attractions in other territories.

These two pictures will be followed shortly by "The Sins of the Children," Walthall in "The Long Arm of Mannister," and "Atonement," in which Grace Davison and Conway Tearle make their bow as Pioneer stars.

Frohman Corporation Holds Its Annual Meeting at Which Plans for Coming Year Are Discussed

THE annual meeting of the stockholders of The Frohman Amusement Corporation was held at the office of the company, August 13. William L. Sherrill was re-elected president and treasurer; M. H. Scully, of Chicago, vice president; and Jesse J. Goldburg, secretary and general manager. The report of operations for the year ending July 31 was submitted by Mr. Sherrill and revealed a prosperous condition of affairs.

The stockholders elected the following as members of the Board of Directors; William L. Sherrill, M. H. Scully, of Chicago; William H. Burn, of Chicago; C. S. Anderson, of Hot Springs; Grover D. Edwards, of Chicago; H. W. Davis, of Wilmington, Del.; and Jack Sherrill.

Plans for enlarged operation were discussed, and Mr. Sherrill outlined the scheme of the further activities which includes the production and release of thirteen two-reel Western productions; twenty-six comedies of either one or two reels; a serial of fifteen episodes, and two special features of seven reels each.

"The serial which we are about to produce I shall endeavor to make an individual example of concentration and specialization," says Mr. Sherrill. "The end of the year 1919 should see produced and released worthy examples of the single, two reel and multiple reel productions.

"So long as the hand of The Frohman Amusement Corporation is upheld by independent buyers, so long as the state right exchanges in the United States will, through the acquisition of worth while productions, guarantee 100 per cent. distribution, I shall ally myself with that medium of distribution.

Many Foreign Sales on "The Mystery of '13'"

IT was recently announced that the foreign rights to Louis Burston's latest Francis Ford serial, "The Mystery of 13," had been sold to Jacob Gluckman, 110 West Fortieth st., New York. Evidence of the popularity of this film is seen in the fact that Mr. Gluckman has already disposed of the Australian territorial rights to Australian Films, Ltd., who also have taken over the Far East Rights.

Max Gluckman has retained the Argentine and Chile rights and announced that another distributor has purchased the rights for Porto Rico, Mexico and other Central American countries.

Mr. Gluckman had never seen the serial, but purchased the foreign rights because of the estimate of its value he had formed through the reports from the West and recommendations of his own representatives.

Allens Buy Rights to S-L Film for Eastern Canada

S-L PICTURES announces that the rights for its production, "Virtuous Men," for eastern Canada have been purchased by Jules and J. J. Allen. This deal was recently completed between Arthur H. Sawyer representing S. L. Pictures, and Phil Kaufman, general manager of the Monarch Film Company, which is the distributing branch of the Allen interests.

In order to close this deal and go over the details of an extensive exploitation campaign which will be started next month, Mr. Kaufman visited New York. During his trip he placed an order for a large quantity of special aids, and also arranged for the personal appearance of Grace Darling in conjunction with the initial presentation at one of the Allen theatres.

Messrs. Sawyer and Lubin are both well known in the Dominion, account of their former control of the Metro franchise there, and it is said that Canadian exhibitors are therefore particularly interested in this production. Western Canadian rights have been sold to Big Four Limited, of Winnipeg.

S. L. K. Announces Song Featuring Helen Holmes

A SONG entitled "Pretty Helen" has been writen around Helen Holmes star of the S. L. K. serial, "The Fatal Fortune." While several feature actresses have had songs written about them, it is unusual for a song to be written about a serial actress. The words are by Walter Richard Hall, author of the serial in which Miss Holmes is starring, while the melody is by William A Sullivan, a popular song writer.

The producers announce that this is but one of the strong and novel advertising specialties which have been prepared in connection with this picture, as Mr. Krellberg is a firm believer in giving exceptional advertising aid to exhibitors.

Within a short time the song will be placed on the market, and in the hands of song "boosters" and it is believed that large numbers of people will be singing and whistling it soon.

Sunk!
Are H. B. Warner's hopes in "For a Woman's Honor," a Robertson-Cole feature distributed by the Exhibitors Mutual.

Live News from Everywhere

BUHLER EXPECTS HIGHER ADMISSIONS

The Managing Director of Philadelphia House Says That Exhibitors Must Protect Themselves

"THERE will be a big change in the motion picture business next fall," asserted Frank Buhler, managing director of the Stanley Company. "Owing to the advance in the price of films, due to the change in the policy of the large producing companies, it will be necessary for all the modern theatres showing pictures to raise the price of admissions. However, this is not the only reason for the raise of prices, because today first-class organists are receiving $70 a week where a few years ago they worked for about half that sum. In fact, the price of supplies, equipment and help has jumped skyward, and in protection to ourselves the proper adjustments will have to be made." According to recent rumors, there will be an increase in the prices of admission also by the Nixon-Nirdlinger theatrical enterprises.

Wright Corson Visits Film Row.

Wright Corson, formerly bookkeeper for the Fox and Triangle exchanges, who recently received his honorable discharge from the service, recently paid a visit to his old friend, Bill Humphries, of the Triangle. Sergeant Corson fought in all of the principal battles, beginning with the second battle of the Marne, and escaped without a scratch. He states what he enjoyed the most was the "Battle of Paris."

Harry Kline Returns.

Harry Kline, who was recently mustered out from the service, has resumed his old position as assistant manager at the Victoria Theatre of the Stanley Company. Harry was overseas for over one year and was in nearly all of the big battles, starting from the second battel of the Marne.

Max Will Go Across.

Max Milder, manager of the Select exchange, will shortly sail for London. He will be the foreign representative and supervise the opening of several branches throughout the United Kingdom. A farewell dinner will be given by his many friends before his departure.

Morris Will Redecorate.

S. Morris, of the Hippodrome and the Franklin theatres in this city, will spend the summer making extensive alterations and redecorations at both of his houses.

Denbow Takes Over Grand Opera House.

George Denbow, manager of the Fox exchange, has taken over the Grand Opera House, at West Chester. This theatre formerly ran vaudeville and pictures and has a seating capacity of over 1,200.

Manheim Is Renovated.

The Manheim Theatre in Germantown will be reopened September 1, after having been thoroughly renovated and redecorated, by M. Steifel, who is also owner of a large chain of theatres in this city.

Fisher Announces Engagement.

N. Fisher, the popular booker of single reels at the Stanley Company, announces his engagement to Miss Rose Berger, of New York.

Clark Goes to Vitagraph.

J. Clark, assistant to Jack Delmar, of the Stanley Company, has resigned to accept a position as salesman for the Vitagraph exchange.

Cleveland News Letter

Cleveland Heights Will Get House.

CLEVELAND HEIGHTS, a suburb of Cleveland, will have its first moving picture theatre within another year. This village, which is practically a part of Cleveland, has 40,000 people residing in it or in close proximity, and has been theatreless because in years past an element opposed Sunday shows. Since the war, however, a change has come about, and the majority of the residents want the shows.

Louis Isreal, part owner of the Fountain and Haltnorth theatres, and Jacob Makoff, a baker, have bought land for the house, and will build at once. The theatre will seat 1,800.

Exchange Boards Meet.

A meeting of representatives of the exchange boards from Detroit, Buffalo, Pittsburgh and Cincinnati was held in conjunction with the regular weekly meeting of the Cleveland board at the Chamber of Commerce, August 8. This meeting was called for the purpose of establishing closer relationship among the different boards and with the thought in mind that a more uniform policy among the exchanges in the Central West would eventually rebound to the benefit of exhibitors and exchanges alike.

Forty-one representatives of the exchange boards in the different cities mentioned above were in attendance.

Warner on His Own.

Dave Warner, for several years employed by Cleveland film exchanges as a salesman, has gone into business for himself, having purchased the entire stock of films and office fixtures of the Capitol Film Company in Cleveland.

Mr. Warner also retains his interest in the Warner and Fox Keystone Bathing Beauties. George Fox, his partner, is handling these troupes, they having four out on the road now.

No Riot Pictures for Ohio.

Governor Cox has issued orders to the Ohio Board of Censors to eliminate all scenes of race riots which occured in Chicago and Washington or any other city on the ground that such pictures are likely to be detrimental to the peace of the state.

Alice Joyce Returns to Work.

Alice Joyce, who has been resting at White Sulphur Springs, Va., will return early next week and begin work on her next Vitagraph feature. Miss Joyce worked hard on her last picture, "The Winchester Woman," which awaits an early release, and welcomed the vacation.

Which Sister Had the Right to Happiness, the Daughter of Radical Russia or the Spoiled Child of American Society?
Dorothy Phillips has a powerful dual role in her new Universal, "The Right to Happiness," in which she does the finest work of her career, playing the parts of sisters of widely separated characters.

Emile Chautard
Whose productions for Mayflower will be distributed by Realart.

Pittsburgh News Letter

Clarion Will Have a New House.

THE Orpheum Theatre, at Clarion, Pa., a small house which has been conducted for several years by Lewis Hepinger, has been closed and discontinued. A new house is being equipped by Mr. Hepinger on the best location in the town, with a greatly enlarged seating capacity as compared with the old stand, and which he expects will be ready to open Labor Day. The new theatre will be up-to-date in all respects, comfortable, with the best of ventilation and beautifully decorated.

Miss Lissman Resigns.

Miss Ida Lissman, booker at the Pittsburgh Metro exchange for the past four years, has resigned her position in order to become associated (for life) with Henry Heyman, a member of the 319th Infantry, recently returned from service. The wedding will take place in September and the young couple will reside in the West End. Miss Lissman's coworkers at the Metro exchange gave her a rousing sendoff, recently culminating in the presentation of a fine chest of Community silver.

Miss Rose Liebhardt succeeds Miss Lissman as booker.

Realart Settles Permanently.

The Realart Pictures Corporation, which has been temporarily located at 412 Ferry street, is now occupying its permanent home on the sixth floor of the Paramount Building, at 1018 Forbes street. Manager Nat Barach is pleased to get into the new quarters.

Harvey Acquires Ground for New House.

Manager Harvey, of the Grand Theatre, Woodlawn, is said to have purchased a large lot in that town, on which he intends to build a large photoplay house.

Simplexes for Goldwyn and Pathe.

The Goldwyn and Pathe exchanges, Pittsburgh, have installed Simplex projectors in their projection rooms. The machines were purchased of the Hollis, Smith, Morton Co., of this city.

Fourth Select Man Returns.

Manager L. F. Levison, of the Pittsburgh Select branch, is in receipt of a card from A. E. Rosenberg, aboard the U. S. S. Finland, going to Camp Merritt, N. J., where he will be discharged from the army and will immediately return to Pittsburgh to resume his position as salesman for the Select exchange. This is the fourth Select man from Pittsburgh to return from duty with Uncle Sam and completes the quartette who left during the past year.

THEY ARE HUSTLING IN MOUNT VERNON

The Illinois Town Is Remodeling Its Plaza and Will Shortly Build a $20,000 Theatre

A DEAL has been closed for the purchase of the Mount Vernon Plaza Theatre and all equipment by a group of theatre operators.

The new owners took possession August 1. Among the principal stockholders in the company, which also operates theatres in Benton, Murphysboro, Christopher and other neighboring Illinois towns, are Robert Cluster, theatre operator, and Herman Ray, banker, of Christopher; George Newsome, of Murphysboro; Charles H. Camp and Delbert Whittington, of Benton. Mr. Hicks, who formerly owned the Plaza, will retire from business.

Work of remodeling the Plaza, to make it a modern, fireproof house, with gallery and seating capacity of about 1,000, has already begun.

Probably three months will be necessary to make the repairs.

Will Build a Real House.

Instead of constructing an airdome as first contemplated, Aris Zicos and James Zarkadas have decided to erect a big modern theatre at Mount Vernon. They consummated a deal for the Junker lot 39 by 140 feet, just north of Main street, on Ninth street, where they propose to erect a building costing between $20,000 and $25,000.

Construction work has been begun and the building is to be completed in about three months.

Moving pictures and vaudeville will constitute the program of the new theatre, which will have a seating capacity of 1,200.

Fans Meet Wallace Reid.

A delegation of moving picture fans and members of the local office of the Paramount Film Corporation, headed by Mayor Henry W. Kiel, met Wallace Reid at the station when he stopped off in St. Louis on his way west to work in the Paramount studios.

The popular star was badly bruised in a railroad wreck at Lackland, Mo., thirteen miles from St. Louis. The train on which he was traveling ran into an unlocked switch, two rear coaches turning over. He was able to resume his journey without medical aid.

Mr. Reid, who is a St. Louis boy, was tendered a banquet by local exhibitors.

The star appeared at King's Theatre, West End Lyric, Lyric Skydome and Mozart Skydome, where he delivered short talks to the audiences.

Lyric Will Be Remodeled.

Arrangements for the complete remodeling of the West End Lyric Theatre, of St. Louis, have been made by the management. The work will begin immediately.

The theatre will be newly decorated and paintings hung throughout the house. A water fountain will be installed in the lobby and also in the balcony. It is planned to move the orchestra back twelve feet from its present position and place it on the stage, instead of in a pit as at present.

Plans had been made to enlarge the house, but the St. Louis zoning law prevented this. Three amendments were recently added, which would have allowed this work to be done, but the amendment was too late.

Trick Photography in New Aubrey Comedy

Jimmy Aubrey has just completed a clever comedy for Vitagraph, as yet without a title. It was made under the direction of Noel Smith and is full of trick photography. As it is replete with surprises, the star and director are not telling the story until it is ready for release. They want to keep it as a surprise.

Reviews in Moving Picture World are written from the screen—not press books.

"The Girl from Outside" Gets on the Inside of the Man's Heart.
Her eyes did it, and we can't blame him for looking like that in this Rex Beach story of the North picturized by Goldwyn.

ALLENS RETURN TO SUNDAY SHOWINGS

Westmount Theatre Changes Policy and Many Are Pleased with Adoption of the New Plan

AFTER several weeks of voluntary Sunday closing, the Allen Theatre, of Westmount, a suburb of Montreal, has returned to its policy of holding Sunday performances. Programs are changed for Sundays, Tuesdays and Fridays, making the long run of pictures during a week from Tuesdays to Thursdays inclusive.

Music a Special Feature.

The management of the theatre is also making a special bid for patronage with good music. The orchestra gives a short recital each evening at 9 o'clock and special recitals are given on Saturday and Sunday afternoons at 3 P. M. The theatre is also catering to automobile parties, having considerable space adjacent to the theatre which is reserved for private parking. The theatre boasts of the largest theatre floor space without balcony post or other obstruction in the Province of Quebec, and a special point is made in newspaper and other advertising to this detail.

The Tide Has Turned.

When the theatre decided to discontinue Sunday performances on its own account, church officials of the neighborhood sent a letter of appreciation to the manager. The tide has turned, however, with the result that a greater number of people are pleased. The Allen Theatre was the only moving picture house in Montreal which has been dark on Sundays for years.

Plan New Montreal House.

Plans are under way, it is announced, for the erection of a brand new Allen Theatre in Montreal proper. The theatre in Westmount was erected by the Allens only two years ago. It was practically the first theatre venture of the Allens in the Province of Quebec. The Allens now control the New Grand Theatre, in Montreal, as well as other properties, but the New Grand is only a made-over church. Something more pretentious is now in contemplation.

Incidentally, the Allens recently took out a charter in the Province of Nova Scotia for the Allen Theatre Company, Ltd., with a capitalization of $700,000. This is part of the plan to build a handsome new theatre in Halifax.

Up Go Admissions.

The high cost of living has again reached the moving picture theatres of Montreal. On Monday, August 17, practically all of the local houses put a new admission scale into effect, with the result that theatre patrons were called upon to produce an extra nickle or dime for admittance to a show.

A meeting of many local exhibitors was first held to discuss the subject, and it was resolved that prices would simply have to be boosted. One of the reasons for the advance was that the musicians had just been given a healthy increase in wages, and another factor was the recent ruling of the administration that the statute which forbids the admission of more people than can be seated would be enforced to the letter. It was also pointed out that the Canadian Government was persisting in the collection of the 15 cents per day reel tax.

Adding to Local Tolls.

A number of Montreal's downtown theatres have been charging prices up to 25 cents, and the top price at fairly large theatres has been 15 cents or 20 cents. This is very low in comparison with other large cities, it was pointed out. Figures were also given to show the increase in rental charges for feature bookings. Several Toronto moving picture theatres are charging 35 cents general admission, so it was decided to add something to the local tolls.

At Loew's Montreal Theatre, one of the largest in the city, Manager Mills decided not to advance matinee prices, but for evening performances the admission will be ten cents more for the ground floor, or 35 cents. The balcony will be 25 cents nights, whereas the previous scale provided for a large number of 15 cents in the rear of the balcony.

Indians Like Animal Pictures.

The discovery has been made by Ontario Government representatives at the Hudson's Bay post, in the Temagami Forest Reserve, Northern Ontario, that the Indians like Chaplin comedies. A recent presentation of "Shanghaied" was received by the redskins with "spontaneous appreciation." One of the most interested patrons was Dan Misabi, familiarly known as Shunas (Old Man), who is said to be 125 years old.

The Squirrel Was Applauded.

A space was cleared in the store of the Hudson's Bay Company for the show, and the presentation was made under the direction of William Dawson, director of the Ontaria Provincial Motion Picture Bureau, Toronto. The Chaplin comedy was the first picture shown. A few of the Indians were frightened at the start, but they soon reached the point where they were able to laugh. They were also greatly interested in an official film, "The Making of Maple Sugar," and there were real shouts of approval when a red squirrel flashed into the picture. The Indians also were delighted when they saw pictures of the animals in the New York Zoo.

Many questions were asked by the Indians, and some of them asked to have the pictures repeated. The presentation of the pictures was the first step in a move to modernize the natives of the North Country.

Manitoba Will Teach Farmers.

The Government of the Province of Manitoba has undertaken to teach farming to rural residents with the help of moving pictures. Manitoba is the second Canadian Province to undertake this feature, Ontario having already made considerable progress with the work. Twenty educational reels have been borrowed from the Ontario Government and twelve moving picture projection machines have been bought by the Manitoba authorities. S. T. Newton, director of Extension Service, is in charge of the new moving picture department. Ten reels of pictures have already been taken in Manitoba districts, and these were recently edited and printed at Toronto for immediate use. It is intended to present the reels in moving picture theatres and other places during the coming fall and winter.

Allens Invade Stage Field.

Messrs. Jule and J. J. Allen, the prominent Canadian film magnates, have made a step into the "legitimate" amusement field as their latest move, according to a recent announcement. It is reported that they have secured a half interest in the Russell Theatre, Ottawa, which is the only "speakie" in the Canadian Capital. The lease of the Russell Theatre was acquired some weeks ago by James T. Moxley, manager of Allen's Regent Theatre, Ottawa, and he has sold a half interest to the Allens, it is stated.

The Allens have hitherto confined their attention strictly to the moving picture field, having a large interest in both the distribution and presentation of pictures in Canada. They have decided to broaden out, however, with an invasion of a number of American cities with new picture houses, and now they have taken a dip into the speaking stage sphere.

Turned Down Strike Picture.

Jean Arsin, of the Winnipeg Publicity Bureau, recently approached the city of Winnipeg with an offer to sell to the municipality a moving picture record of the recent general strike disturbances in the city. The film is 350 feet in length, and some of the views are close-ups of

It Was a Moving Scene. Sob Followed Sob. . . . Even the Checkers Were Moved.
"Skinnay," without an engraved invitat ion, breaks in on the meeting of the Cut Plug Club in his Paramount-Briggs, "New Folks in Town."

the street rioting. The picture was given a special presentation in the Lyceum Theatre, when it was found that the views were truly realistic.

The finance committee of the city turned down the offer, however, on the ground that the authorities already had an interesting record for the archives in the police court reports and other documents.

Releases Special Weekly.

The Pathescope of Canada, Ltd., Toronto, has brought out a Canadian Weekly, the first runs of which are being seen in the Allen Theatres across the country. It is an all-Canadian reel with news and scenic views along with a collection of editorial jottings from Canadian newspapers. The latter feature is somewhat similar to the "Topics of the Day," which is released under the auspices of the Literary Digest.

Manager Joe Price, of the Allen Theatre, Calgary, has arranged a special local feature, which consists of a Calgary News Weekly. He calls it the "Allen Screen Magazine."

Talk Over Regulations.

Winnipeg, Manitoba, moving exhibitors were interested in the holding of a joint session of representatives of the theatre managers, the operators and the City Government, on Tuesday, August 12, for the discussion of details of proposed new regulations governing local theatres. The conference was attended by George A. Graham, representing the Manitoba Exhibitors' Association; V. Armand, representing the operators' local, and Ed McGrath, the Government representative.

Claim Posters Frighten Children.

The Toronto police have been engaged in a crusade against local exhibitors for the exhibiting of lobby posters which have not been submitted to the chief of police for official approval. Seven exhibitors have been found guilty, and the fines range from $2 to $5 and costs. A local storekeeper who had been showing moving picture posters in his window was also convicted. Two of the exhibitors were charged with showing posters "that might frighten children."

Ice Cream Cones for Children.

Just by way of little encouragement, the management of the Empress Theatre, Calgary, arranged for the distribution of ice cream cones to all child patrons at the theatre for the matinee performance of August 12. The cones were on deck until five o'clock. A local ice cream company donated the ice cream and cone biscuits for the purpose.

Old Stones for New Front.

Part of the ornate stonework in the old Customs Building, at Toronto, Ontario, which is now being torn down, has become an incorporated section of a new front to the Colonial Theatre, City Hall Square, Toronto. The stones, though old, are beautifully carved, and, when renovated, make ideal material for a theatre building. An upper floor has been added to the theatre structure.

Write Bushman-Bayne Story Especially for the Stars

ALBERT E. SMITH, president of Vitagraph, and Cyrus Townsend Brady, who wrote "Daring Hearts," which is nearing its release by Vitagraph, took two of the greatest days in history as the time for their story. The action of the play begins on the day war was declared on France by Germany and ends on the day the armistice was signed, more than four years later. But while the play is of the war it is not in it. The stirring events in France and Alsace which fell between those days have little to do with the story.

Francis X. Bushman and Beverly Bayne have the two leading roles. The authors wrote the play to fit the peculiar talents of the joint stars. The play gives splendid opportunities for unusual scenery and camera work.

PACIFIC NORTHWEST BOOMS BUILDING

Many New Picture Theatres Are Contemplated or Already Under Way in the Seattle Districts

THE motion picture industry of the Pacific Northwest is enthusiastic over the tremendous building activity in the territory.

It is understood that three fine new theatres are shortly to be built in Seattle. One of these is to be erected and operated by the trade unions. Plans of the other are not far enough along to announce as yet.

In the residential districts of Seattle are also new houses going up. One of these is being built by Frank Stannard, who now operates the Olympus in West Seattle, having formerly operated all the theatres in Wenatchee. The new house is in West Seattle, and Mr. Stannard will close the Olympus when he opens the new one.

House for University District.

Another suburban house soon to be built is one in the University district, which H. W. Bruen, now operating the Majestic in Ballard, and his brother-in-law, Edward H. Flohr, will build and operate. They will continue to operate the Majestic. The fine new house going up in Wenatchee will be completed in a few weeks. It is not yet definitely settled who will assume control.

Fred Mercy's magnificent new house in Yakima will be completed in about two months. This is said to be the finest house in the country for a city of the size of Yakima.

George Reizner's new house Raymond, which is one of the finest for a small town, will also be finished for fall opening.

Rogasner Is Optimistic.

Emil Rogasner, salesman out of the Seattle Universal office, returned from the Pasco territory this week with news that the motion picture business in that locality was decidedly "looking up." The new Liberty at Pasco, he said, was doing a splendid business under the management of G. P. Reynolds and Mrs. Reynolds. Mr. Rogasner was particular to add Mrs. Reynolds' name, because he said she was a big help in making the theatre a success.

Mr. Rogasner was enthusiastic over the new theatres being built in Yakima and in Raymond by Fred Mercy and George Reizner,, respectively. He reported the old Central theatre nearly ready for reopening by W. G. Ripley, of the West-American Theatre at Sunnyside, who lost spoke of M. Barnett, manager of the American Theatree a tSunnyside, who lost a leg six months ago and is just now returning to active management of his house. Mrs. Barnett took charge in his absence.

Ben Garretson
Goldwyn's press and service representative in Chicago exchange.

Greater Feature Changes.

Virgil Adams has been advanced from booker to salesman for Greater Features and will leave within thirty days for an extended trip through the territory. Mr. Adams was booker for Mutual before he left to enter the army. He returned from service three months ago and went to work recently for Greater Features.

Alfred G. Keighley will take Mr. Adams' place as booker. Before the war Mr. Keighley was booker for General. He has seen a year's service in France and has just returned.

R. A. Landstrum, who was booker for Greater Features up to about two months ago, when he was taken seriously ill with appendicitis, is now out of the hospital, after an operation, and is rapidly regaining his strength.

Tacoma's Victory Changes Hands.

The Greater Theatres Company of Seattle this week purchased the Victory Theatre, of Tacoma, which has been operated for the past year by Ed. James. The house will be remodeled and elaborately decorated before it is reopened as one of the chain of motion picture theatres operated by Jensen and Von Herberg. This makes the eighth house in the Greater Theatres chain, the others being the Coliseum, Liberty, Strand and Mission, of Seattle; the Liberty and Columbia, of Portland; the Rialto, of Butte.

To Sell Adventurer.

John Rantz and H. H. Brownell have left for New York to dispose of the first series of their Adventure travel pictures. Besides being president of the Adventure Pictures Company, Rantz also operates the two motion picture theatres of Bremerton, Washington. Brownell was formerly manager of the Mutual office in Seattle.

Realart Opens.

Albert W. Eden has opened the Seattle Realart branch office at 216 White Building until a new building is erected for them on film row. Two salesmen will soon be at work for him. J. S. Woody, general manager, who spent several days last week here before going on down to San Francisco, will return for a short stay.

James Q. Clemmer and H. B. Wright recently left for Spokane to hold a convention of the exhibitors in the Spokane territory who are members of the Northwest Exhibitors Circuit.

Two Managers Visit Seattle.

Harry Lustig, West Coast special representative for Metro, is in Seattle for a ten-day stay.

A. S. Aronson, Coast division manager for Goldwyn, was in Seattle a few days this week.

Select-ed Notes.

Charles R. Rogers, director of sales for Select, after spending a week at the Seattle office, left this week for Salt Lake.

Hugh Rennie, manager of the Seattle Select office announces that he has secured the services of A. B. Knox as salesman in the Washington territory. Mr. Knox has been for the past three years manager of the First National office in Salt Lake City.

NEWARK IS COMING WELL TO THE FORE

With Two New Theatres Building and Additions Being Made to Others, the City Is Looking Up

WITH two new theatres under construction and alteration and additions being made to half a dozen theatres already built, Newark is coming to the front as a theatrical center. The two houses under construction are the Rialto, at 915 Broad street, under the management of Max Spiegel, and the Branford Theatre, occupying the site of the old Star-Eagle at Branford place and Nutria street. The houses, which will reopen after repairs and renovation, include Fox's Terminal, 84 Park place; Lyric Theatre, 211 Market street, Anita Theatre, 81 Sixteenth avenue, Carlton Theatre, 138 Market street, and several of the legitimate theatres.

Rialto Plans Filed.

With an authorized capitalization of $500,000, the Newark Rialto Theatre Corporation has been incorporated to finance the construction of the Rialto, at 915 Broad street, Newark. Stein, Stein and Hannoch, counsellors, with offices at 31 Clinton street, are listed as registered agents. The incorporators include Max Spiegel, William F. Rafferty and Sol Brill. The plans of the new theatre, as filed with the building department, call for the construction of a one-story brick theatre building, with an entrance at 915 Broad street, and extending through to 36-42 Pearl street. The estimated cost is $125,000, after plans by Thomas J. Lamb, architect. Max Spiegel, who is also interested in the Newark Theatre, 195 Market street, and the New York Strand, will assume active management of the Rialto.

Branford Has 3,500 Seats.

The other theatre now being built, the Branford, at Branford place and Nutria street, will be one of the largest in the state. It is announced that the seating capacity will be 3,450. The new theatre will be controlled by the Fabian, Zucker, Steiner & Co. The building will cover the entire plot at Branford place and Nutria street, having a frontage of 175 feet on the former, and a depth of 148 feet. It will be mostly one-story, the main portion being seventy feet high. Every known convenience and improvement will be installed in the theatre. Special attention will be paid to the convenience of lady patrons, even to the point of having a nursery where babies may be left during the performance. Fred W. Wentworth, architect, of Paterson, designed the building, which is expected to be opened in February.

Fox's Terminal Improved.

Fox's Terminal Theatre, 84 Park place, Newark, is undergoing extensive alterations and improvements, preparatory to the opening early in September. The estimated cost of alterations, after plans by William E. Lehman, architect, is $35,000. Henry W. Doremus, 36 Orange street, Newark, has the general contract. The Fox Film Co., of New York, is the owner. Manager Shafer will most likely resume the managerial reins of the house.

Films Figure in Politics.

State Controller Newton A. K. Bugbee, candidate for the Republican nomination for Governor of New Jersey, believes in the advertising possibilities of the screen. He will soon be exploited throughout the state in a film called "How New Jersey Is Caring for Its Wards."

Moving picture photographers accompanied Mr. Bugbee on his recent visits to various state institutions, and took views of scenes in which he was featured. The pictures were taken under the direction of Dr. L. B. Blan, publicity agent for the Department of Institutions and Agencies.

Bugbee Bears Cost.

The staff correspondent of the Newark Evening News quotes Dr. Blan as saying that the entire cost of the films is being borne by Mr. Bugbee, and that the state will not incur any expense in connection with the film, which will be ready for distribution the week of August 24.

The foreword to the pictures by Dr. Blan as director will be exhibited in each performance as follows:

"The object of this picture is to show the public how well New Jersey takes care of her wards who need protection. Due care has been taken not to disclose the identity of any patient. New Jersey jealously guards these wards, and no tender wound can here be opened."

Take Picture of Candidate.

Warren C. King, of Bound Brook, another candidate for the Republican nomination for Governor of New Jersey, is another who believes in the publicity value of motion pictures. Mr. King recently gave a reception to newspaper men at his Bound Brook residence, at which fifty guests were present.

By previous arrangement moving picture photographers were on hand, and took views of Mr. King and also of the party. These pictures will soon be exhibited throughout New Jersey in the interests of Mr. King's campaign.

New Paterson Producing Company.

The Orpheus Photo-Play Company, Ltd., the purpose of which as contained in the charter, is to produce motion pictures, has filed articles of incorporation with the Secretary of State at Trenton. The authorized capital is $10,000. The registered agent, Seldon S. Gordon, has headquarters at 305 Broadway, Paterson, N. J. The incorporators include beside Mr. Gordon, George F. Winchester and Alfred B. Robinson.

New Trenton Theatre.

W. E. Slack & Son, architects, with offices at the St. Regis Theatre building, Trenton, N. J., will soon ask bids for the erection of the one-story theatre building, 100x175 feet, to be built on South Broad street. The theatre will be used for the exhibition of high class motion pictures.

Garden, Elizabeth, Incorporates.

With three prominent film men as incorporators, the Garden Theatre Company, with Abe J. David, 215 Broad street, Elizabeth, N. J., as registered agent, has been formed to take over the Garden Theatre, Elizabeth. The concern is capitalized at $25,000. The incorporators are Herman F. Jans, David J. Hennessy and Max Gold.

New Police Censor in Newark.

Miss Justina Ellers, a policewoman of Newark, has been detailed to censor picture films exhibited in the Newark theatres. Newark is one of the cities that takes pride in showing good, clean, wholesome films, and Miss Ellers will have very little occasion to cut or alter any films exhibited in the Newark showhouses.

Newark State Rights Concern.

The Arrow Film Company of New Jersey, has been formed with offices at 286 Market street, Newark, to acquire New Jersey state rights to film productions. The first acquisition of the new concern is "Fool's Gold," featuring Mitchell Lewis and Florence Turner.

The personnel of the new state rights concern is Otto Marbach, present manager of the Appollo Feature Film Exchange; John Blum, formerly with Greater New York, Universal and other exchanges. Mr. Blum has had considerable experience in the exhibiting end of the industry. Also associated in the Arrow company is Harry E. Gibson, of New York, well-known in exchange circles.

Stern Forces on Vacation.

Joseph Stern, head of the Joseph Stern Theatrical Enterprises, controlling a number of motion picture houses in Newark and vicinity, is spending the summer with his family at Asbury Park. Mr. Stern manages to run up to Newark every once in a while to supervise affairs.

W. J. Schell, who has active charge of the offices of the Stern Enterprises at the Ordway building, 207 Market street, has taken advantage of the summer season, and is spending a few weeks at his old home town, Pittsburg. Mr. Schell was formerly manager of the Grand Theatre, 647 Springfield avenue, Newark.

S. Ballet, manager of the Grand and Casino theatres in Kearney, N. J., spent ten days along the Jersey coast, and has just returned to the active charge of the two West Hudson theatres.

For "The Man in the Moonlight" the Los Angeles Superba Had a Moon That Is Shown as Ever Rising.

And a head of Monroe Salisbury was put in the "moon" during the run of this Universal feature.

days along the Jersey coast, and has just returned to the active charge of the two West Hudson theatres.

Jerome Kraker in Bloomfield.

Jerome Kraker, recently returned from service with the A. E. F., has joined the Joseph Stern Theatrical Enterprises, and as soon as the two Stern houses in Bloomfield are ready for business, Kraker will assume active management of both. The two houses are the Empire and the Lincoln. The former will reopen soon, after being thoroughly renovated and redecorated. The Lincoln will be closed altogether about a month for redecorating and general improving. Mr. Kraker, the house manager, was formerly connected with the Newark office of the Universal Film Exchange.

Film Supply Company Moves.

The New Jersey Movie Supply Company has moved its offices from the Proctor Theatre building to larger quarters at 192 Market street, Newark. The move was necessitated because of increased business. The officers of the concern are M. A. Lefkowitz, president, and M. R. Heslowitz, secretary and treasurer. The firm deals in new and used moving picture machines, supplies and accessories. They also do repairing and wiring of booths and generators. They have installed machines recently in over a dozen Newark theatres.

Moorestown to Have Theatre.

The Criterion Theatre, care of Howard Knid, Moorestown, N. J., is taking estimates for the construction of a one-story theatre building, 40x100 feet. The proposed theatre will be built at the corner of Main and Mill streets, Moorestown. The estimated cost of the project is placed at $25,000.

Farmer Misses Machine Parts.

Guy M. Farmer, who conducts the theatre at 392 Central avenue, Newark, is still looking for the parts of his motion picture machine stolen recently. The parts were valued at about $35.

New Film Manufacturing Firm.

The Sen Jacq Film Print Company, with an authorized capital stock of $100,000, has been formed to manufacture motion picture films. The United States Corporation Company, with offices at 15 Exchange place, Jersey City, is listed as statutory agents. The incorporators are Samuel B. Howard, George V. Reilly, and Robert K. Thistle.

Lyric, Newark, Reopens.

The Lyric Theatre, 211 Market street, Newark, will reopen August 28 under the management of Dr. R. G. Tunison. The house has been closed all summer and has undergone extensive alterations. The lobby has been particularly improved, and presents a neat appearance. Motion pictures will share the bill with big time vaudeville.

Anita, Renamed Amsterdam, Opened.

The Anita Theatre, which closed June 30, was opened August 16, with vaudeville and motion pictures. The showhouse has been renamed the New Amsterdam, the original name. The theatre, which has been entirely renovated and redecorated, is located at 83 Sixteenth avenue, Newark. Jacob Speller has returned as manager of the New Amsterdam.

Discontinue Sunday Shows.

Although the management of the Sea Bright airdome, Sea Bright, N. J., had the permission of the mayor and the council, it has served notice on the public that Sunday performances would be discontinued. The reason was that the management did not wish to affront any of its patrons. The ministers of the Sea Bright churches led the movement against Sunday shows.

C. C. Smith at National.

C. C. Smith, an old-time showman, has been placed in charge of the management of the National Theatre, 182 Belmont avenue, Newark. This house is controlled by the Joseph Stern Theatrical Enterprises.

MISHAWAKA TEMPLE WILL BE ENLARGED

L. J. Lambiotte, Who Purchased the House from the Masons, Will Run on Pictures Exclusively

THE Temple Theatre Building, at the corner of Main street and Lincoln highway, Mishawaka, Ind., has been purchased from the Mishawaka Lodge of Masons by L. J. Lambiotte, proprietor of the theatre. The consideration involved in the transaction has not been made public.

Mr. Lambiotte has announced that he will remodel the structure throughout and will equip it with all modern appliances. The seating capacity of the house will be doubled by utilizing the room now occupied by the Western Union Telegraph Company. The theatre will be operated strictly as a photoplay house.

Ohio Amusement Company Incorporates.

Articles of incorporation were filed with the Secretary of State of Indianapolis, a newly organized concern. The capital of the company is given as $25,000 and the directors are Frank J. Rembusch, of Shelbyville, John R. Welch and David A. Coulter, of Indianapolis. The company was formed for the purpose of erecting a motion picture theatre at 42 West Ohio street. Workmen are now engaged in remodeling the building at that location for theatre purposes.

Orpheum Will Be Renovated.

James Michelstotter, proprietor of Hammond's Orpheum announced before leaving on his vacation that the three weeks' closing period will be used in renovating and redecorating the interior of the theatre. He expects to reopen it again about August 23.

Bingham Back from Vacation.

E. E. Bingham, one of the owners of the Colonial and Regent theatres in Indianapolis, has just returned from a two weeks' vacation at northern Indiana lakes.

Majestic Will Look Like New.

When the Majestic Theatre, at Evansville, which was closed a few weeks ago for improvements, opens the first part of September it will be practically a new home. The stage has been moved back to a new addition at the rear, giving the theatre an increased seating capacity of about 500. The main floor boxes have been removed and substituted with new loges, a handsome new pipe organ is being installed and a new heating and ventilating system is being put in. The interior of the place is being redecorated.

McCormick Entertains the Orphans.

Three hundred and fifty-two orphans from the various orphan asylums in Indianapolis were guests of S. Barret McCormick at the Circle Theatre recently, just before they started for Riverside Park for their eighteenth annual picnic given under the auspices of the Indianapolis Lodge of Elks. Mr. McCormick, who is an Elk, was unable to get out to the picnic, so he invited the youngsters to see the show at the Circle as his part in the affair.

Lafayette Will Not Get House.

Because of a lack of community interest, the people of Lafayette are not to have a new theatre building, as formerly proposed, the time of the option on the site on which the structure was to be erected having expired. It was planned by a number of Lafayette business men to erect a new theatre and apartment building, but lack of subscriptions for a fund to cover the cost caused the backers to cancel their plans.

New House for Anderson.

The Anderson Theatre Company, an organization composed of Indianapolis capitalists, has closed a deal with Dr. W. P. Harter, at Anderson, for the purchase of a lot in the downtown business section and expect to erect a new motion picture theatre on the site in the near future.

Look 'Em Over! They're the Five Pathe Honor Month Champion Salesmen.
They won the contest for a week on Broadway, just spent as the guests of the Home Office. Left to right: Harry Taylor, H. R. Calloway, D. C. Stearns, March Wood, and Jack Auslet.

MINNESOTA FIRE MARSHAL IS ACTIVE

Official Closes Up Five Picture Theatres for Non-Compliance with State's Fire Regulations

FIVE moving picture theatres were closed for violating state fire regulations by Clyde Hitchcock, deputy fire marshal of Minnesota, in a recent tour of inspection made through the iron range country and southern Minnesota.

According to Mr. Hitchcock the exits in most of these houses were not clear or the booths were not up to the standard fixed by law.

The state fire marshal has extended an invitation to exhibitors of the state to obtain copies from his office in the state capitol in St. Paul of the fire laws regulating safeguards for moving picture theatres.

Star Congratulates Perry.

Charles Perry, manager of the Minneapolis Strand, feels amply repaid for his recent successful attempt to pack his house by giving away piping hot pancakes to patrons during the showing of Marguerite Clark in "Come Out of the Kitchen." The famous star was so delighted with the story of this novel exploitation appearing in the Moving Picture World that she sent him the following telegram:

"Los Angeles, Cal., Aug. 9, 1919.

"Charles C. Perry,

"Strand Theatre, Minneapolis, Minn.

"Have just noticed your advertising of 'Come Out of the Kitchen' in Moving Picture World. Please accept my heartiest thanks for your interest and also sincere congratulations on a splendid idea successfully carried out.

MARGUERITE CLARK."

Fox Exchange to Move.

Max Weisfeldt, manager of the Minneapolis Fox exchange, is making preparations to move his office from the Jewelers' Exchange to the Produce Exchange, where Metro, Vitagraph and Realart have their branch offices. The removal of the Fox exchange will bring about a further concentration of the Minneapolis film colony, practically all the exchanges now being located in three buildings, the Produce Exchange, Film Exchange building and the Loeb Arcade.

Film Minnesota Lakes.

Minnesota's lake scenes are to be presented to the public in motion pictures by the federal government, according to word received by the Ten Thousand Lakes association. The federal authorities are interested in the movement to develop Minnesota's recreational resource and have announced their intention of filming the lakes and woods in the Superior forest district. The national forest embraces St. Louis, Lake, Itasca and Cook counties in Minnesota.

Roof Garden Shows Films.

With a stage and motion picture screen installed the roof garden of the Minneapolis Y. M. C. A., which opened early in July, has been showing films every Wednesday night during the summer.

Plan Great Outdoor Theatre.

Como Park in St. Paul will have a great open air theatre with seats for 10,000 and standing room for 15,000 under plans being prepared by Park Commissioner J. M. Clancy.

$20,000 Theatre Fire.

The Liberty Theatre, owned by H. C. Higgins, was destroyed at Moore, Montana. The estimated loss is $20,000.

New Theatre for Bemidji.

Mrs. Brinkman is building a new theatre to replace the Rex which was recently destroyed by fire at Bemidji, Minn. She expects the new home will be completed and ready for business in September. The theatre will have a seating capacity of 499. Mrs. Brinkman is also the owner of the Grand Theatre at Bemidji.

W. K. Howard Visits Minneapolis.

W. K. Howard, former manager of the Minneapolis, Vitagraph and Metro exchanges, who recently landed in the United States after serving in France, was in Minneapolis recently as special representative for Universal handling exclusively the exploitation in the large cities of the Stage Women's War Relief series of productions.

Northwest News Notes.

S. L. Young has purchased the Kid Theatre at Manhattan, Montana, from D. A. Johnson.

The Palace Theatre in Owatonna, Minnesota, will open this month under the management of the Rochester Theatre company.

Chisholm, Minnesota, will build a municipal recreation building to cost $200,000.

M. M. Hanson and other business men of Williston, Montana, have completed arrangements for the erection of a $100,000 theatre.

Gustave Schocken has engaged a Milwaukee architect, to prepare plans for the erection of a $70,000 theatre at Wausau, Wisconsin.

G. Nestle has purchased the Minneapolis Cozy and Alhambra theatres from E. E. Hinz, who plans to locate in some small town of Minnesota or Wisconsin.

Baltimore News Letter

Century Elects Officers.

THE officers for the new Century Theatre Company, which has just been incorporated in Baltimore to build a $1,500,000 photoplay theatre, were elected by the temporary board of directors, pending the election of the permanent board.

Charles E. Whitehurst was elected president; F. William Bolgiana, vice-president; Julian S. Stein, treasurer; Edwin L. Hall, secretary; H. Webster Smith, general counsel. Besides Messrs. Whitehurst, Bolgiano and Smith the following are serving on the board: Julian S. Stein, G. Edgar Smith, Charles Ruzicka, Edwin L. Hall, Howard R. Smith, Louis Deal and J. Herbert Whitehurst.

Stock Sales Ratified.

The sale of 6,000 shares of the preferred stock of the company and 5,000 shares of the common stock of the company to a syndicate of Baltimore bankers was ratified by the board. The Equitable Trust Company, of Baltimore, was appointed registrar and transfer agent of the company's stock.

Enlarging Linwood Theatre.

Extensive alterations and improvements are being made in the Linwood Theatre, 902 South Linwood avenue, which is under the management of Charles Nolte, who also manages the Belnord and Aladdin theatres. The playhouse will not close down during the time the improvements are being made as the work will be done before performances. The building is to be extended back 70 feet, which will make the measurements of the structure 45 by 140 feet. A large marquee is being erected on the front of the playhouse, the lighting and ventilating systems are being rearranged and the exterior and interior are being done over.

Moving Pictures a Feature.

As a feature of the entertainments which are being given every night at the Central Y. M. C. A. building in Baltimore, a new series of educational motion pictures are being shown excepting Mondays. Approximately one-third of the audiences which attend these entertainments at the Central "Y" building are former soldiers and sailors, and the attendance is still large.

Personals of Baltimore.

Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, spent the last two weeks at Atlantic City on vacation.

Joseph Brodie, proprietor of the Brodie Theatre, 1118-22 Light street, has gone to Atlantic City for a few days' vacation.

Michael Wurtzburger is piloting the affairs of the Comedy Theatre, 412 East Baltimore street, during the absence of J. Rabinovich, the manager, who is now at the Church Home and Infirmary recovering from an operation.

The Community Theatre, Hamilton, Md., which has been owned and operated by Charles B. Eyer, has now been bought from him by Harry B. Durkee. His brother, Frank H. Durkee, manager of the Palace Theatre, Gay and Hoffman streets, will book the pictures for the Community.

Out-of-Town Notes.

Extensive alterations are now being made in the Liberty Theatre, on Mechanic street, Cumberland, which was recently bought by Charles Charuhas, the purchase price being $100,000. This playhouse, which has a seating capacity of 700, will be reopened to the public about September 7. A new stage is being installed, the front of the house is being remodeled, the interior is being redecorated and repainted and the projection room is being changed. The theatre will be managed by Harry Emmerich when it is reopened and Julius Byrlawski will book the pictures.

Frank Fisher, who formerly owned and operated the Liberty Theatre, Cumberland, has joined his brother, Charles H. Fisher, who operates the Belvedere Theatre, and is playing the piano at the latter playhouse.

The Victoria Theatre, Cumberland, has been taken over by Thomas H. Burke, who formerly managed the Empire Theatre. Mr. Burke will rename the Victoria the New Empire. The Empire, Mr. Burke's old theatre, is to be changed into a clothing store, which Berlin Werthimer, the former manager of the Victoria, will establish and operate.

Antonio Moreno
Vitagraph serial star in East after completion of "Perils of Thunder Mountains."

After serving fourteen months overseas as a member of the A. E. F., John Bush, who managed the Grand Theatre, Grafton, W. Va., has returned to that city to assume his former duties. The Grand was managed successfully in his absence by Miss Maude E. Moore.

The Midland Theatre, Midland, Md., which has been closed during the summer months, will reopen in September.

Two Houses Change Owners.

The Grand Theatre, at Mt. Savage, Md., and the Imperial Theatre, at Brunswick, Md., have been taken over by Spates and Frey, who own the Palace and another theatre in Frostburg, Md.

Washington News Letter

Moore Acquires Leader.

THE map of downtown filmdom must again be changed to show the acquisition by Tom Moore, of the Leader Theatre, on Ninth street. This house was formerly controlled by George Mann, at one time manager of the Famous Players-Lasky Corporation in this city, and was managed by Corbin Sheild. Almost without notice the house was closed, ostensibly for repairs, with the announcement that it would be reopened later. For some weeks there has been very little activity around the house and there has been more or less speculation as to what was in the wind. Recently Tom Moore announced he had secured control of it.

Give Shows in Playgrounds.

The playground department of the District of Columbia has just invested in a projection machine and it is proposed to give nightly exhibitions of educational films at the various playgrounds. The shows are given under the supervision of Mrs. Rhodes, who is in charge of the playground work, and it is announced as her intention to prove to the public that children enjoy educational pictures just as much as comedies, dramas, etc. Operators have been recruited from among the workers in Mrs. Rhoades' office, and three young women have volunteered. It is estimated that in one week more than 2,000 men, women and children viewed the free movies.

Jazz Band at Metropolitan.

The twenty-five piece orchestra at the Metropolitan Theatre, on F street, was converted into a jazz band during the showing of "Upstairs." Jesse S. Heitmuller, conductor of the orchestra, got in touch with a number of song writers and secured a full jazz score to accompany the picture and also for a special overture. A score was perfected that synchronized with the scenes.

Omaha News Letter

Ross Joins Select.

C. W. Ross, formerly representing Pathe out of Des Moines, Ia., has joined the force at the Omaha Select-Selznick exchange, and will travel over the Eastern half of Iowa. He has had two and one-half years among the exhibitors of that part of Iowa and is personally acquainted with all of them.

Tom Arthur Made Good.

When Tom Arthur, manager of the Cecil Theatre, at Mason City, Ia., quit playing "legitimate" at the Cecil and started showing pictures, his friends protested. When, despite the fact that the Cecil is three blocks off the main street of Mason City, he spent thousands of dollars remodeling and redecorating it, his friends said he was too lavish.

The Cecil is now rated as one of the best money-making houses in Iowa. Showmanship did it.

New Equipment Store Opens.

Swanson-Nolan have opened a theatre equipment store at 423 South Fifteenth street, Omaha.

BIG BUFFALO HOUSE TO SHOW PICTURES

Shea's Vaudeville Theatre Will Give Sunday Screenings with Elaborate Musical Effects

SHEA'S big Buffalo vaudeville house will be turned into a motion picture theatre. But only for one day each week. Harold B. Franklin, managing director of Shea's Hippodrome will present an elaborate motion picture program on Sundays during the coming fall and winter, commencing Sunday, August 24.

A twenty-five piece symphony orchestra will accompany the first run features and a beautiful stage setting will be one of the attractions of the entertainment. Shea's Court street houses is one of the most attractive houses in the country and will make an ideal place for film entertainment. One of the innovations at the Sunday show will be the appearance of noted soloists, who will come from New York to give recitals between the different numbers on the bill.

Popular prices will prevail. So enormous has been the Sunday business at Shea's Hippodrome that the Shea Amusement company decided to open its other big house to take care of the thousands who seek film amusement on the Sabbath.

Crabb Invents Fire Extinguisher.

Earl L. Crabb, manager of the Strand Theatre, has invented an automatic fire extinguishing device for use in connection with motion picture projection machines. To manufacture this patent the Mighty Manufacturing Company has been incorporated with a capital of $50,000. The incorporators are Emanuel Pappas, George N. Chaltas and Earl L. Crabb. Mr. and Mrs. Crabb left Buffalo Thursday, August 14, for New York, where at the Astor Hotel they were joined by Si Bunce, of Buffalo. Mr. and Mrs. Crabb plan to spend two weeks in the metropolis and vicinity.

Three Theatrical Incorporations.

The Hertel Theatre Corporation has filed incorporation papers in Albany proposing to build a motion picture theatre on Hertel avenue. The incorporators are Joseph Gaver, Moses J. Bryman, and R. O'Connell.

The Victoria Theatre Corporation has also been launched. This company plans to build a theatre in Lockport. The incorporators are F. E. Mosher, F. D. Morris, C. E. Shearton, all of Lockport and the capital is $195,000.

The Brooklyn Strand Theatre corporation, of Buffalo, has filed incorporation papers in Albany with a capital of $56,250. Moe Mark, Walter Hayes and Max Spiegel are the incorporators.

Plans for Exchange Filed.

Plans have been filed with the Bureau of Buildings by the Famous Players-Lasky corporation for film exchange building at Franklin and Chippewa streets, to cost $60,000. According to R. C. Fox, local manager, the building will be ready for occupancy the first of the year.

Stops Double Feature Programs.

Elmer C. Winegar, manager of the Central Park Theatre, plans to eliminate all double feature programs at his house, commencing September 1. He will substitute better features with new comedies, scenics and news pictorials as supplementary attractions. He also will be able to improve his programs greatly. An enlarged orchestra will be installed at the same time the program change is made.

Abandon Hotel Idea.

A. C. Hayman, who is associated with Joseph A. Schuchert and others in the building of a mammoth theatre at Niagara Falls, informs the Moving Picture World representative that the idea of combining a large hotel with the theatre has been abandoned and instead a theatre and office building will be erected. A sum in excess of $3,000,000 would have been required to put over the hotel proposition, according to Mr. Hyman. Work will begin at once on the new theatre building.

Buys Two Theatres.

J. Wallingford, of Keith's Theatre, has bought out the James Savage interests in the Como and Abbott theatres in the South Park district and will open both houses September with better pictures and increased admission prices. The Como Theatre is on Triangle street, and the Abbott on South Park avenue. Mr. Wallingford is also dickering for several other neighborhood houses in Buffalo.

Allens May Enter Buffalo.

There are rumors in film circles that the Allen interests of Canada may follow the lead of Barcus Loew and put Buffalo on their theatrical map. The Allens, it is said, will put up a big theatre in the Queen City of the Lakes. With the new Shea $1,500,000 theatre, the Marcus Loew house and the Allen theatre, not to mention the several houses being built in the outlying districts, Buffalo should be a beehive of theatrical construction during the coming months.

New Batavia Theatre.

Stockholders of the Batavia Construction Company, owners of the Family Theatre building on Jackson street, Batavia, have voted to build a modern theatre on the site of the present house. The new building will seat 1,450 people. The owners of the Family Theatre building are Charles H. Honeck, Raymond M. Walker, Herbert T. Booth, William C. Casey, Frank H. Homelius and James C. Corbett.

To Increase Prices.

E. O. Wineberg announces that he will increase his orchestra and boost admission prices at the Elmwood Theatre about September 1. The Elmwood is one of Buffalo's most attractive neighborhood houses and is now enjoying the best business of its career under Mr. Wineberg's management.

Howard Dietz

Rapidly rising Goldwynite, just appointed head of the Goldwyn service and exploitation department.

WHO SAID EXCHANGEMEN DON'T WORK

Goldwyn Boston Staff Express Films via Auto and Can Now Express Views on Transportation

THE force in the Boston office of the Goldwyn Pictures Corporation played an important part in the distribution of films to New England exhibitors under the auto truck system of the New England Film Managers' Association.

Dan Horgan for several days had charge of actually despatching the films from Boston and keeping track of them. A. A. Lionais, K. G. Wylie and Jack Davis were also on the job. H. M. Davis, the Boston manager of the Goldwyn office in Boston, called William West, a salesman, out of bed for a Paul Revere midnight ride—only it was to New Bedford and was aboard an auto truck. Discovery was made on the first night that the New Bedford distribution station did not have a supervisor, so Mr. West rode down at midnight on the first truck.

Elm Company Secures Magnet.

The Elm Amusement Company, owning and operating a chain of theatres throughout New England, has secured control of the Magnet Theatre, Dorchester, Mass. The Magnet Theatre has been closed temporarily while a force of carpenters, painters and decorators were busy preparing for the reopening. The remodeled theatre has every modern comfort and convenience.

Fox Exchange Will Move.

The Fox Company has outgrown the Boston quarters in the year and six months they have occupied them. So Manager Campbell has leased the adjoining building. All departments are to be enlarged. Mr. Campbell thinks it will take about $10,000 to put the office and plant into shape for the fall rush.

Rochester News Letter

Paul A. Fennyvessey Returns.

PAUL A. FENNYVESSEY, erstwhile manager of the Strand Theatre and son of Albert A. Fennyvessey, Rochester picture magnate, has returned from overseas service in the American army.

Before assuming the management of the Strand young Fennyvessey had been with several film companies in the capacity of branch manager and salesman. When he left to join the service the management of that house was taken over by his sister, Miss Florence Fennyvessey, who has kept the home fires burning right well.

More Houses for Batavia.

Stockholders of the Batavia Construction Company, owners of the Family Theatre in Batavia, have voted to erect a modern theatre on the site of the present picture house. The new house will seat about 1,500. Harry T. Crosby, a retired showman, is promoting another new house there and says that he has secured $15,000 of a required capital of $40,000.

Fays to Reopen August 25.

Fay's Theatre will reopen for the fall season August 25, with Fred J. Sarr again at the helm. The policy will be the same as last season—vaudeville and pictures. The house did a big business last season, but most of it may be attributed to the feature pictures which overshadowed the variety offerings.

San Francisco News Letter

Alhambra Is Being Remodeled.

THE Alhambra Theatre on Market street, San Francisco, owned by Carl Laemmle, was closed recently for the completion of remodeling work that has been under way for several weeks. When reopened it will bear a new name, the selection of which has been left to the public. The new house will be managed by Leo Weinberger, who has had charge of the Strand Theatre for the past two years and who has been succeeded there by Guy Smith, formerly manager of the Hippodrome Theatre, Oakland.

Girl Workers' Pay Raised.

The California State Industrial Welfare Commission, with headquarters at San Francisco, has issued orders that girls and women employes as ushers and attendants at theatres and similar places of amusement be paid a minimum wage of $13.50 a week. This rule also applies to women working in photographic studios. The former minimum wage was $10 a week, but many theatres have been paying more than this for ushers during the past year.

Fox News Staff Organized.

Organization of a Pacific Coast staff of photographers for the Fox Film News, which will make its initial appearance in October, has been completed and work will be commenced here by a force of trained workers. Eugene H. Castle, for years with Gaumont, has been placed in charge of the Pacific Coast division. He will make his headquarters at San Francisco and has selected for his assistant Bert Moissant, a former Gaumont operator, who returned recently from service in France. The Los Angeles territory will be covered by Blaine Walker, formerly of that city, but more recently of San Francisco.

Injured Patron Demands Big Damages.

Mrs. Mary Monk has brought suit for damages in the sum of $16,244.35 against the Lyceum Theatre and Robert McNeill for injuries said to have resulted from stumbling over a keg in the dark aisle of this San Francisco house. She asks $5,000 on the ground that she will never be able to again follow her profession as a nurse, $5,000 for disabilities that will prevent the performance of usual household duties, $5,000 for the physical pain suffered, and the balance for doctor bills.

Changes in Pathe's San Francisco Force.

E. O. Child, for several years manager of the San Francisco branch of the Pathe Exchange, Inc., has been promoted to studio manager and will shortly leave for Los Angeles to assume his new duties. He has been succeeded at the Pathe exchange by Henri J. Henrioulle, who has been associated with this office almost continuously since its opening. Meyer J. Cohen, formerly manager of the local office of the George Kleine System and more recently with Sol L. Lesser and the Kehrlein Circuit as publicity expert, has joined the Pathe staff as Western manager of publicity and exploitation with headquarters in this city. O. W. Hellwig, formerly cashier at the Seattle Office, has been installed as inspecting auditor of the Western division, with headquarters at San Francisco. He succeeds Gilbert Moyle, who has resigned.

Ralph Quive Goes to Realart.

Ralph B. Quive, who has been in charge of the San Francisco Vitagraph exchange, has severed his connection to become local manager for the Realart Pictures Corporation. He has been succeeded at the Vitagraph office by M. C. Wilder, who has been connected with this branch for the past four years. A location for the Realart exchange has not yet been selected.

United Artists Open Exchange.

Under the direction of Louis Reichert, the United Artists' Corporation has formally opened for business at 100 Golden Gate avenue, in the heart of San Francisco's film row. This location was formerly occupied by Sunrise Film Company and the furnishings were taken over intact. Ralph O. Proctor, general manager of this concern, arrived here recently for a stay of a few days and will shortly visit seattle.

Select Official Visits San Francisco.

Charles R. Rogers, sales manager for Select, spent a few days in San Francisco recently. David Swing Ricker, Western exploitation manager, is making a stay at Reno.

Kahn and Greenfield Secure Grand.

The Kahn and Greenfield Circuit of which Louis R. Greenfield is the shining light, has purchased the Grand Theatre at Twenty-second and Mission streets, San Francisco, one of the oldest houses in the Mission district, and will take possession in a short time. This concern now controls two theatres in the Mission district and two in the Fillmore section, having a large one and a medium size one in each district. It is also building a large house at Santa Cruz.

Producer Sails for Australia.

Taking with her an American company for the production of moving pictures in Australia, Mrs. Reginald L. (Snowy)

He Murmured Sweet Nothings into Her Pearly Ear.

Charles Maigne whispers softly to Irene Castle that all is ready for a scene from her Paramount-Artcraft, "Should a Wife Forgive?"

Baker, wife of the famous athlete, sailed from San Francisco on the steamer Ventura on August 12. In the party were Wilfred Lucas, actor and director; Bess Meredyth Lucas, scenario writer; Agnes Vernon, lead, and Robert Doerrer, cameraman.

Trade Briefs.

A contract has been awarded at $80,000 for the remodeling of the Macdonough Building at Oakland, Cal., the future home of the Hippodrome Theatre.

A. J. Rich & Co. are preparing to erect a theatre at Modesto, at an estimated cost of $150,000.

The Turner and Dahnken Circuit is now making but two changes of program a week at its house at Berkeley.

Ben Brodsky and R. E. Hasbrok, San Francisco film exchange men, are making a business trip to New York.

Max Berlin has purchased the Cory Theatre, an old-time San Francisco house.

The Joaquin Theatre has been opened at Stockton ,under the management of E. V. Clover.

The Lyceum Theatre, Twenty-ninth and Mission streets, San Francisco, is to be enlarged to a seating capacity of 1,200 and will be reopened before the close of the year. The Bell Theatre near by will be used while alterations are being made.

The Exhibitors' Poster Exchange, Inc., has opened for business at 134-146 Golden Gate avenue, San Francisco.

The New Elm Theatre has been opened at Elmhurst, Cal.

Louis Marks, formerly of the Edison Theatre, Sacramento, plans to erect a new house in that city.

William Webster, of Sacramento, is preparing to add Fink's Theatre, Gridley, Cal., to his circuit of houses.

Frank Purkett, formerly engaged in the newspaper business, has been made manager of the Kinema Theatre, Fresno, and B. A. Goodman, formerly in charge of this house has been transferred to the Kinema Theatre, Oakland.

Murray Hawkins is now in charge of the San Francisco office of the Consolidated Film Corporation and H. F. Moore, recently with the Film Clearing House, is also with this concern as special representative.

The Hawaiian Island Films Company has been incorporated with a capital stock of $30,000 at Honolulu, T. H. by E. E. Dubreuil, Harry Steiner and L. E. Capps.

Spokane News Letter

Musician Foresees Prosperity.

"THE amusement crafts will experience the biggest year in their history in Spokane this season," said Fred Greene, secretary of the musicians' union here.

"Never before since I have lived in this city have I seen such a demand for musicians. This is due to some extent to the fact that similar conditions exist on the coast, and a number of our members have gone west to seek more attractive posi' ons than are offered in Spokane, but that does not discount the fact that things are sure to boom here this fall and winter in the amusement line.

"The musicians recently asked an increase, adopting a new wage scale at noon and having it agreed to by the majority of the employers by 2 o'clock the same day. Several of the motion picture theatres have also fallen into line."

New Ordinances Proposed.

Two new ordinances proposing changes in the operation of motion picture machines are now before the city commissioners for their action. One ordinance provides for the licensing of all motion picture machine operators by a board to be composed of the city building inspector, the electrical inspector, the fire department chief and two licensed operators. A secondary license would be issued to a person operating a machine under a licensed operator.

The other ordinance would permit the use of motion picture machines in schools, to be run by other than a professional operator. This is an amendment sought by the school board, which plans to buy a number of motion picture machines for the public schools in cooperation with parent teachers' association. These machines would be used in social center entertainments.

Simplexes and Other Prosperous Signs.

Manager Cram, of the Arcade Theatre in Walla Walla, has just completed the installation of two of the latest type of Simplex projection machines equipped with the Mazda light.

Manager Cram has also installed a new and attractive sign which is a distinct improvement over the old one.

B. F. ROSENBERG ENTERTAINED FILM MEN

Metro's Salt Lake City Representative Lighted the Ship Cafe with a Red Lantern Banquet

B. F. ROSENBERG, local manager for Metro, recently gave a dinner at the Ship cafe at Salatar. Whitney Young, personal representative of Nazimova, on tour in the interest of several productions in which the actress is starring; A. J. Flyn, manager of the Utah Theatre at Ogden; Edward P. Levy, manager of the Salt Lake Orpheum; G. A. Cloward, of the Metro intermountain agency, and several other film men were among the guests. A feature of the entertainment was the sending of a telegram to Nazimova congratulating her upon the local success of "The Red Lantern."

Selznick Opens Offices.

Coincident with the filing of copies of its articles of incorporation in Utah, the Selznick company jointly with Select Pictures Corporation this week opened an agency at 160 Regent street.

Robert A. Brackett, formerly of the Seattle office of Select, is the local manager.

American Features Music.

The musical programs at the American Theatre have been made the more enjoyable this week by the rendition of special selections at each performance by the Salt Lake Opera quartet, composed of Fred C. Graham, Edna Dwyer, Mary Atkinson and Melvin Peterson. The quartet has rendered choice operatic and up to date selections. Frank Gibney is singing popular songs.

The American Theatre orchestra will be increased from sixteen to thirty pieces beginning Labor Day. It will be the same size for matinees as at night.

Calkins Succeeds Knox.

W. A. Calkins, for several years past local manager for Pathe, has resigned that position and has accepted the management of the Salt Lake City exchange of the First National Exhibitors' Circuit, succeeding A. B. Knox, who will go to the Pacific coast. A successor to Mr. Calkins in the Pathe office has not been announced.

Gilmour With Hodkinson.

J. B. Gilmour has been appointed as local representative for the W. W. Hodkinson company. He will be attached to the Pathe office.

Alice Brady
As she appears as Mary Horton in "Sinners," her first Realart.

Detroit News Letter

Weitzel Couldn't Stay Away from Them.

EDWARD WEITZEL, associate editor of the Moving Picture World, spent two weeks in Detroit, ending August 17, on his annual vacation. This is really Mr. Weitzel's home, as he served for many years on the Detroit Free Press before going East. Although coming here for a rest, staying at the home of his son, he could not keep away from the exhibitors and exchange managers, and wherever he went he received a hearty welcome. "Yes, I have been reading your special articles and reviews in the World and they are fine," was the expression that he heard all along the line.

Perry Goes to Paramount.

Charles W. Perry, famous for the excellent work he did for Pathe during his two years' service with that firm, is now personal representative for H. A. Ross, Paramount local manager, who finds it impossible to personally visit every exhibitor in the territory.

Colonial Ready for New Policy.

The Colonial Theatre, Detroit, is getting ready for its new policy of pictures and vaudeville, starting Labor Day. Marcus Loew will do the vaudeville booking, which will comprise six acts. Ben Cohen, of the firm of Warren and Cohen, operating the Colonial, say pictures will be first-run when available and will be shown a full week. The orchestra will be enlarged and prices advanced for the coming season.

Brooks Goes with Pathe.

J. O. Brooks, for the past year manager of the Liberty Theatre, Camp Custer, Mich., and prior to that time salesman for Fox and preceding that Paramount exchange manager in Detroit, is now special representative for Pathe special features in Detroit and the larger cities of the territory.

Short Notes.

E. J. Foley, for the past eleven months house manager at the Madison Theatre, Detroit, has resigned to become manager of the Franklin Theatre, Saginaw, one of the houses controlled by W. S. Butterfield.

Lawrence J. Jacobs, manager of the Delft Theatre, Escanaba, Mich., was married recently to Miss Marjorie Oliver, one of the leading society girls in northern Michigan.

Producers' and Distributors' News

Elsie Ferguson Commences Work on "Counterfeit"

UNDER the direction of George Fitzmaurice work has been started on Miss Elsie Ferguson's next picture, "Counterfeit," by Ouida Bergere, based on the story by Robert Baker, at the New York studio of the Famous Players-Lasky Corporation. Mr. Fitzmaurice regards the scenario as an excellent up-to-date comedy drama in which Miss Ferguson will have the opportunity of both dramatic and lighter work.

Miss Ferguson plays the part of Virginia Griswold, the daughter of an old Southern family. She returns to her home after traveling and studying abroad and finds her family in dire straits for want of money. She decides to find some kind of work which will support herself and family. With the aid of an old friend of the family she is put in touch with the Secret Service, at Washington. They are at that time working on a case of international counterfeiting which has been traced to Newport. She is placed at Newport in a house with a Secret Service man as a butler, and is accepted in society.

David Powell, as leading man for Miss Ferguson, plays the part of Stuart Kent, in love with Virginia Griswold. Helene Montrose appears as the extravagant Mrs. Palmer; Charles Kent as Colonel Harrington, the friend of the family; Charles Girard as Vincent Cortez, the "master mind" of the counterfeiters; Ida Waterman as Mrs. Griswold, the mother of Virginia; Robert Lee Keeling plays the part of Mr. Palmer; Fred Jenkins appears as Uncle Ben; Mrs. Robertson as Aunt Jemima, and Elizabeth Breen as Mariotte, the maid.

Assisting Mr. Fitzmaurice is C. Van Arsdale, who has been associated with Mr. Fitzmaurice for a number of years. The cameraman is Arthur Miller.

Johnston McCulley Breaks Bullies in Universal Film

THE BRUTE BREAKER," by Johnston McCulley, magazine author, has been filmed as a six-reel feature at Universal City. Lynn Reynolds, best known as the producer of virile, outdoor stories, had charge of the production. Frank Mayo and Kathryn Adams are featured in this drama of the logging country, with its picturesque background of the big California forests.

When Louis Grantaire, which part is played by Frank Mayo, inherited a forest principality at the death of his father, he determined to clean out the lumber camps around which an evil name clung like a shroud.

The supporting cast includes Harry Northrup, Jack Curtis, Frank Brownlee, Charles LeMoyne, Bert Sprott and Burwell Hamrick.

Throughout the entire photoplay the red-blooded type of action prevails, with the great heart of nature as a background. The entire Reynolds company of sixty persons left civilization for six weeks and buried itself in the great California forests at the foot of Mount Shasta.

Nothing Blue About Monte.
Monte Blue shoots a grin just after signing a five year contract with Paramount-Artcraft.

"Chasing Rain-Beaux" Is Booked for Cincinnati Run

OSCAR F. BOWER, exchange manager for Goldwyn in Cincinnati, has convinced Isaac Libson, a prominent exhibitor of that city, that "Smiling Bill," star of Capitol Comedies, is a sure drawing card with Cincinnati picture fans. Manager Libson was so impressed with Parsons' work in the comedy, "Chasing Rain-Beaux," that he booked the film for an entire week at the Lyric. He also took the Mr. and Mrs. Carter De Haven comedy, showing at the Family Theatre, beginning August 10. In common with many other exhibitors, Mr. Libson is having difficulty in finding an adequate supply of comedy material suitable to his theatres, and is enthusiastic over the type of films being made by Parsons and the De Havens.

Beautiful Night Scenes in "The Bandbox."

Some remarkable night scenes have been made by R. William Neill, who is directing "The Bandbox," the first of the Louis Joseph Vance series of productions being made by Deitrich-Beck, Inc., and starring Doris Kenyon, and which will be released by the W. W. Hodkinson Corporation.

As much of the action takes place at night, a great many of the exteriors were photographed after dark. Spectacular effects have been secured by the use of more than a score of Kliegl lights, which were taken to the various locations in New Jersey, northern New York and Central Park. Some wonderful interior lighting effects have also been produced by Director Neill.

Work on "The Bandbox" is rapidly approaching completion.

Change but Little Film Play of "The Gamblers"

THE GAMBLERS," by the late Charles Klein, is one of those plays produced some years ago which lends itself to picturization without doctoring and rewriting to bring it up to date. It is as strong, as virile, as pertinent to present-day conditions as it was when first written.

The adapters, in making the screen version for Vitagraph, have taken but few liberties with the author's work. They have made jealousy of his wife the motive back of the relentless prosecution and persecution of the leader of the Wall Street gamblers by the assistant attorney-general rather than his political ambitions as in the original play. This change, however, is indicated more in the subtitles than in the actual action of the play. The final scene has been kept intact and is shown just as it was played on the spoken stage, even the final lines spoken by the heroine being the same. The closing scene is far from conventional, but the reviewers of the original play agreed that it was consistent—that no other ending would have been logical. And so it has been retained in the screen play.

Harry T. Morey plays the role of Wilbur Emerson, who leads his business associates into a big financial deal and then breaks the banking laws to save them from ruin. He has a strong supporting cast in Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus. Paul Scardon directed.

Goldwynner Current Issue Describes Latest Pictures

THE current number of the Goldwynner, the exhibitor-organ issued semi-monthly by Goldwyn, presents a "close-up" of the first eight super-productions now ready, or soon to be ready, for inspection in the twenty-two Goldwyn exchanges throughout the country.

As befits the formal announcement of the big productions which will launch Goldwyn's third season, the Goldwynner is made up and dressed up in de luxe style, produced in colors on special quality paper stock. The mechanical make-up is unlike that of the regular numbers, eight of the twelve pages arranged in an advertising style that gives striking pictorial layouts, plot synopsis, cast and salient exploitation angles on the first eight productions, which comprise: Rex Beach's "The Girl from Outside," Tom Moore's "Lord and Lady Algy," Geraldine Farrar's "The World and Its Women," Will Rogers' "Almost a Husband," Madge Kennedy's "Strictly Confidential," Rupert Hughes' "The Cup of Fury," Mabel Normand's "The Empty Paradise" and Pauline Frederick's "Bonds of Love."

The pages are so arranged and worded that an exhibitor at a glance will absorb every dramatic feature and exploitation pointer that will serve as a booking guide and subsequently for the preparation and execution of exploitation and advertising campaigns.

EXPLOITING "THREE BLACK EYES"

Snappy Comedy Starts With Rumpus in a Cabaret—Follows With Fast Moving Fun Aboard Palatial Yacht—Winds Up With Capture of Burglars and Rescue of Girl

By Epes W. Sargent

TAYLOR HOLMES in his newest farce, "Three Black Eyes," released by Triangle, should be easier to sell than in his earlier offerings. The title lends itself better to selling, and he has the advantage of his previous successes under this company. The farce itself is more spirited, and offers many more talking points, and it can be offered with the certainty of pleasing the average patron.

It deals with the escapades of a quartet of young men of social standing who flee from the results of a cabaret escapade aboard the yacht of the hero and concludes with his restoration to favor through his capture of the burglars who are seeking to rob the father of the heroine.

It is rapid in action, with a well marked story, and is played by a competent cast. The star is too well assured of his own popularity to fear the competition of his support, with the result that he is surrounded by a good acting cast who are given opportunity to make their points.

Society plays appeal more strongly to the average patron than do even the Wild West thrillers, and this offering has many of the thrills of Western melodrama with the more picturesque environment of the socially elect, and the settings and exteriors have been chosen to carry out this suggestion of wealth and culture.

The Story.

The story does not precisely follow the synopsis as published in the plan book in that the taxi ride has been cut out. Eliminate this part in your copy to the printer if you use a long synopsis. For a shorter form try this:

Larry Van Cortland, with Harriman, Castleton and Payne, visit a fashionable cabaret where Stanhope Shelton, a wealthy munitions manufacturer, is celebrating his daughter's birthday. Larry is not welcome; they know him too well, but he gains a table before the waiters can check him. When his glance falls upon Natalie Shelton, he seeks to gain an introduction, but is kept away by a friend who sees his condition. But a solo dance fires Larry's ambition and he seeks to join in. The result is a small riot in which the jovial quartet are ejected just as Detective Hogan comes upon the scene looking for the young roisterer who has been mussing up the Tenderloin for several days—and nights. Hogan follows Larry home, but Larry bundles the officer into the elevator and shoots him up to the top floor while he heads for his yacht. The crew promptly resign when they see his condition, but Larry presses his friends into service and gives Hogan the slip. Next morning he puts into a fashionable summer resort, where the yacht is chartered for an afternoon cruise by Baron Kurakoff, who is really the head of a gang of burglars. Well off shore he robs his guests and is about to escape with his pals in the yacht's tender when Larry captures him and heads for shore just in time to secure the rest of the gang, who have been looting the Shelton home while the owners were out of the way. Larry turns the gang over to Hogan, who decides that Larry has earned immunity.

The Cast.

Larry Van Cortlandt.....Taylor Holmes
Natalie Shelton.....Louise Orth
Yvonne Tiffany.....Clara Moores
Vida Tiffany.....Diana Allen
Mrs. Tiffany.....Ida Pardee
"Fatty" Harriman.....Marshall Stedman
Castleton.....Gordon Standing
Payne.....William Bailey
Written and Directed by Charles Horan.

Try These Hook-ups.

There are some good suggestions in the press book for publicity work. If you use sandwich men, try to put them into evening dress, slightly mussed. The soda fountain tie-up is good for the hot weather and a "Three Black Eyes Sundae" can be built with three blackberries for the distinctive decoration or even three chocolate drops if fruit is not easily available. Letter the fountain mirror and windows with water color and display stills or one-sheets.

A good publicity stunt would be to blacken the eyes of your doorkeeper and ushers the week before the showing. Use blue paint, blending into yellow.

Hook up the stores handling paint with a display of stills and a card reading

We Keep Taylor Holmes' Remedy for Black Eyes.
See him at the Blank Theatre in "Three Black Eyes"
And Get the Remedy Here.

A Lobby Display.

A good lobby attractor would be pictures of Holmes, the former Kaiser and Crown Prince, each with a black eye and the usual legend of "The Kaiser and the Crown Prince got black eyes and lost. Taylor Holmes got a black eye and **won.** See how he did it in 'Three Black Eyes,' here....."

Get a white horse and burnt-cork his eyes. Have him led through the streets with blankets reading, "I have only two black eyes. Taylor Holmes has 'Three Black Eyes' at the Blank (date here)."

Paint a picture of a blacked eye on a large scale. Cut out the eye part and paste on transparent paper. On the front paint a closed eyelid with transparent paint. Then paint an eyeball on the inner surface and put the painting over a box in which is a flasher lamp, which will give you a winking eye effect. This should make a good window as well as lobby display.

The cut-out three-sheet suggested in the ample plan book will also make a good lobby attractor. It can be inexpensively done by using corrugated card board instead of the more expensive beaver board, and bracing with lath. Cut-out to retain the legend at the bottom.

If you can get hold of some disc life preservers (the round kind), use them as frames for window cards or stills with legends relating to the yachting features, such as "He steered with his feet so he could hold hands, but he didn't get 'Three Black Eyes' that way." He could sink canoes without even looking, but he didn't care what happened—he had met the girl." "He didn't want to rent the yacht until he saw who the passengers would be, but that girl! Oh Boy!" "Never throw a life preserver to a drowning man. He may live to sue you."

A Marine Angle.

Using the yacht angle you can probably arrange a hook-up with stores selling sailor hats and middy blouses. Where there is any boating you can also tie up with the hardware or other stores selling supplies with a display of boat lamps, anchors and other fittings.

A butcher shop might take "Don't use our steaks for curing black eyes. They are too good. See how Taylor Holmes cured 'Three Black Eyes' and save our steaks for interior decoration."

Use all the hook-ups you can get. It sounds foolish to those who have never tried them, but persistence in advertising is what counts, and the harder you hammer the better you draw. When you have a play that is likely to make regulars out of occasionals, leave no stone unturned to get them in.

Newspaper Work.

Go strong on your advertising. There is a three-column cut in the plan book

Would You Call This a "Three" Sheet for "Three Black Eyes?"
Taylor Holmes is trying to remember whether there had been three or more sheets in the wind in his newest Triangle.

which will bring in more extra business than the additional space will cost. Use it, particularly in the small towns. This is the cut of the star holding the dancer in his arms. Below use such copy as

"He was kissing John Barleycorn good-bye, and he wound up in a swagger cabaret where this little dancer was the star. He broke up her dance—and nearly broke his head—but that was just a starter to the trouble."

"He grabbed the little dancer off the floor and it started a riot. When it was over the three black eyes needed a sea trip; but all's well that ends well, and if you don't think this ended well see—"

"Even the Broadway cabarets have their limits. It's not considered good form to grab a dancer off the floor. But Taylor Holmes could not wait until she had done her turn, and three damaged optics was the price he paid."

"It was the eve of July first or even Taylor Holmes would not have grabbed the star dancer of the Broadway cabaret right off the floor, but it WAS the eve of prohibition and everything went. Taylor Holmes went out of the front door in a hurry, and he carried a black eye with him. His friends carried the others—but that was just the starter."

For the two-column cut showing the trio with their blackened eyes use somewhat similar copy, for instance:

"John Barleycorn was not dead—yet—but Taylor Holmes and his chums had been holding a wake for a week. They went into a Broadway cabaret on unsteady feet and came out on their heads, and three of the four of them had blackened eyes. They took the eyes on a yachting trip and than things did happen.

"That's what they got for trying to break up a cabaret show, and they didn't mean to break up the show, at that. It just sort of happened. So many things happened after that they didn't really care. What's a black eye to piracy, burglary or love? They were just a curtain-riser to the real fun."

"No, it wasn't the night before Christmas. It was the night before the First of July, and Larry and his pals had been celebrating so industriously that Detective Hogan swore to get them for their pranks. You couldn't blame Hogan, but you should have seen Hogan's face when he finally met up with them!"

Or Try This.

You might try this to hook up with his earlier successes.

"Taylor Holmes doesn't use a 'Taxi' this time. He's a 'Regular Fellow' who started to turn the Tenderloin 'Upside Down,' and he got 'Three Black Eyes.' It's the funniest farce of his five Triangles. 'It's a Bear' is 'Three Black Eyes.' If you have seen the other four see—

'Three Black Eyes'"

It's even funnier.

Type Ad. Suggestions.

Other type ad. suggestions are:

"If the Police Are After You

"Do as Taylor Holmes did in 'Three Black Ees.' Give them something else to think about. Just go out and capture a gang of burglars and offer to swap them for your liberty.

"Broadway Stands for a Lot

"But it could not stand four wealthy rounders when they sought to break up the performance of the star dancer at a fashionable cabaret. It didn't matter that it was the last night before prohibition. They went out on the pavement with three lovely black eyes and the Tenderloin detectives just three jumps behind. But did the detectives arrest Larry Van Cortlandt? They did not. Hogan just grinned and joined her father in saying, 'Bless you, my children.'

"What do you suppose caused his change of heart?

"You can find out in 'Three Black Eyes'."

PRESS STORIES.

In his latest comedy, "Three Black Eyes," Taylor Holmes plays the part of a young man about town whose efforts to speed the parting with John Barleycorn have brought him under the displeasure of the police. To avoid them he takes refuge on his yatch with three friends. The crew desert when they see his condition, but the quartet cruise about all night, and in the morning his friends put a For Sale sign on the boat in the hope that someone will buy it and take them out of danger.

But this only increases their troubles, for the boat is chartered by a band of society burglars who seek to get a millionaire out of the way so that their confederates may rob his home. They hold up the yachting party and bind the crew, but Larry gets free and catches them just as they are going over the side in the tender. Then he races to shore and gets the other members of the gang, turning them over to the very police officer who has sworn to land him in a cell. Incidentally, he wins the girl he fell in love with at the cabaret show the night before and who is a guest on the yachting trip.

In "Three Black Eyes" Taylor Holmes performs some wonderful feats in steering a yacht with his feet while he makes love to the only girl in the world. He only runs down a couple of canoe parties and sideswipes a scow, but the uncomfortable guests decide that the boat must be a destroyer and not a yacht.

You could not blame the crew for deserting when Taylor Holmes comes aboard his yacht in "Three Black Eyes." They can see the trouble ahead. He impresses his friends into service and somehow the boat stays afloat. Then they rent the boat for an afternoon cruise, and one man is told off to run the engines while the other acts as steward, and the owner takes the prettiest girl on the bridge to see him run the craft. The engineer and steward also find congenial company and it is easy for the society burglars to turn pirates and hold up the craft. But they didn't count on the fourth man of the party, who has been sleeping peacefully through all the riot. He loosens the bonds of the others, and they not only capture the pirates but their confederates ashore.

"Three Black Eyes," the new Taylor Holmes comedy which plays at the———— next———— throws an interesting sidelight on the effect of the war upon society. Three thieves easily win their way into the charmed circle by pretending to be Russian artistocrats in search of war munitions. They entertain a munitions manufacturer on a hired yacht to get him out of the way while their confederates, posing as detectives, rifle his home, overpowering the servants, who are celebrating their master's absence. But they get too greedy and seek to rob their guests while on the water, binding the crew and locking the others in the cabin. They overlook one man, and he in turn releases the others, and the entire gang are captured and turned over to the police after a series of lively and amusing adventures.

Larry Van Cortlandt, the part played by Taylor Holmes in his newest comedy, "Three Black Eyes," runs true to form. He knows that it is customary to cry "throw up your hands" when apprehending deseperadoes. As he has the only gun they can but obey, though they are floundering in the water and promptly disappear beneath the waves. Their sudden disappearance is one of many funny situations in this liveliest farce Holmes has yet given us.

When Stanhope Shelton goes on a yachting party in "Three Black Eyes," the newest Taylor Holmes comedy, his servants decide to have a merrymaking of their own. They are enjoying a feast; the women dressed in their mistress' best, when three men walk in, announcing that they have come to investigate a series of thefts in the house. The women are in a panic at the idea of being caught in their borrowed finery and promptly strip off the gowns, which lead to several amusing complications. The little glimpse of below stairs is just a sidelight to the lively actions of their employers on the palatial yacht.

"Never throw a life preserved to a drowning man" seems to be a good rule for yachtsmen who are too engrossed in their guests to pay attention to the tiller. In "Three Black Eyes" Taylor Holmes charters his handsome yacht to a party for the afternoon when he sees that one of the guests is to be the girl he has vainly sought to meet. When she comes aboard he invites her to the bridge, and they become so engrossed in each other that they fail to notice several canoeing parties in their path until after the frail craft have been run down. In each case life preservers, of course bearing the yacht's name, are tossed to them, and when the party gets back to the dock the victims are lined up to greet the returning owner and put in claims for damages. Larry Van Cortlandt decides it would have been cheaper to have let them drown.

Try Throwaways.

If your patrons respond to throwaways, get out one, using the two or three-column cut—or both. Play up the society and Broadway angles in short sentences. The Broadway appeal is always strong. Try something like

TAYLOR HOLMES and his pals got
THREE BLACK EYES
while being thrown out of a
Broadway Cabaret
and took refuge on his private yacht to
elude the police
Society Thieves
chartered the yacht to permit their pals
to burglarize the millionaire's home,
but—well, see
THREE BLACK EYES
at the Blank
(Date here)
And you'll enjoy a good laugh and find
out how it all came out.
A Rollicking Farce in a Society Setting.

POSTER WORK.

For your poster work use both three-sheets in plenty. They are designed to appeal to two classes of patrons, so use them both and make a double play. Get at least a couple of the six-sheets for posting away from the house, and use as many ones as you can find window spaces for where you cannot use more individual window displays. Get your advertising all over your territory and work for the cumulative effect. Each display helps the others, and the more you use intelligently the larger the business you can count upon. Holmes is a favorite and will readily sell himself, but make it possible for everyone to realize that he is playing your house on certain dates. This is what counts.

Advertisement.

Scorpions Make Screen Debut.

Up from Mexico there traveled a box which was duly delivered at the Crystal Studios, where Arthur F. Beck's fifteen episode serial is now being filmed as the next big Pathe release, where it was very promptly eschewed by Perry Vekroff, Frankie Mann, Stuart Holmes, Wilfred Lytell, in fact, every one about the studio. Its contents were scorpions, two males, two females and a hundred babies.

These "bad actors" had been traveling night and day for a week with the pangs of hunger augmenting their well known natural dispositions and an immediate call was sent to the Bronx Zoo, to not only arrange for the hotel accommodations of the strange troupe, but also to act as supervising director of their debut in an intense scene between Stuart Holmes and Wilfred Lytell.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

WILLIAM FOX opened a season of silent drama at the Forty-forth Street Theatre, New York, Tuesday evening, August 19, the program consisting of two feature pictures founded on famous poems. The first shown was a screen version of Longfellow's "Evangeline," with Miriam Cooper in the name part. This picture was reviewed in last week's issue and the enthusiastic report by Mr. McElravy was indorsed by the body of spectators which filled the theatre on the opening night. The poetic nature of the theme has been carried out in every possible way, and the scenic treatment of both interiors and exteriors reflect great credit upon Director Walsh.

"Kathleen Mavourneen," while containing more physical drama than its companion picture, keeps close enough to the spirit of Tom Moore's famous song to preserve much of the poetry of the original. It is also plentifully supplied with scenic beauty. The experiment of putting two pictures of so nearly the same character on the same program is an interesting one, and should prove a good test of the public's desire for better photoplays.

The blue and red atmospheric backgrounds first seen in "Broken Blossoms" are used in both pictures.

Two openings are announced for this month at Broadway picture houses that should awaken a great deal of public interest. One is "The Miracle Man" at the B. S. Moss Broadway Theatre, and the other is "The Right to Happiness," featuring Dorothy Phillips, at the Park Theatre, Columbus Circle. Reports from those who have seen the Paramount picture all agree as to its merit, and the Universal production has been most favorably reviewed by the Los Angeles correspondent of the Moving Picture World.

A subscriber to this publication has written in to inform the proprietor that she does not always agree with the estimate put upon the intelligence of the public, as indicated by the reviews credited to the editor of this department. The communication also accuses him of lauding to the sky the pictures "that are simple as children's fairy stories." Except to remind the subscriber that simplicity is often a great virtue and children's fairy stories are sometimes very beautiful and instructive, the only defense the accused has to offer is that his personal likes and dislikes never influence his reviews of a picture and that he lays no claim to being able to forecast individual opinion on the entertaining qualities of a photoplay. That glorious privilege is the prerogative of youth and inexperience.

WEITZEL.

IN THIS ISSUE.

Deliverance (Leibfried-Miller).
The Man in the Moonlight (Universal).
Upstairs (Goldwyn).
Baby Marie's Round-Up (Pathe).
The Four Flusher (Metro).
The Mother and the Law (Griffith).
Bill Henry (Paramount).
Kathleen Mavourneen (Fox).
The Trap (Universal).
Chasing Rainbows (Fox).
The Clouded Name (World).

PROGRAM and Exploitation Catchlines and Exploitation Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Deliverance"

Inspiring Picture Story of Helen Keller, the Most Remarkable Character in the World.

Reviewed by Edward Weitzel.

HELEN KELLER is in a class by herself and the picture, "Deliverance," showing her life, is also unique. Nothing approaching its inspirational power has ever been shown on the screen. It is the most astonishing human document ever picturized, the achievements of its central character being almost beyond belief. The world is familiar with the history of the little Alabama girl who became deaf, dumb and blind in her babyhood, but who was enabled by her will power to conquer her triple handicap so completely that she is now one of the best informed women of her time.

It is difficult to convey to those who have not seen the picture an adequate conception of the grip it has on the emotions of the spectator. No tale of fiction ever held more fascination. Readers of Helen Keller's book, "Out of the Dark," know with what interest they followed the story of this epoch-making struggle of a human being to reach the light of intelligence; it has been reserved for the screen to illustrate this struggle with all the vivid force at its command.

Viewed solely as an example of moving picture making, "Deliverance" is equally successful. The scenario was written by Francis Trevelyn Miller, and George Foster Platt was the director. Cast, photography and the general handling of the theme are all exceptionally excellent. Special music, arranged by Dr. Anselm Goetzl, accompanied the picture during its showing at the Lyric Theatre, New York.

The story is divided into three parts, childhood, maidenhood and womanhood. In the first episodes, Etna Ross is the little blind Helen and gives a remarkable performance of the part. Ann Mason is the Helen of the second episode, and Helen Keller herself appears in the last diversion of the story. The first sight of her sends a thrill through the spectator, and amazement and admiration run hand in hand as the courage, intellectual force and achievement of this wonderful woman are revealed. To see her dance, ride on horseback, take a trip in a flying machine with her brother, listen to vocal and instrumental music through her fingertips, and conduct herself with the confidence and charm in the social duties of life is to receive a lesson that should make every normal person ashamed of the average weakness of humanity. "Deliverance" is presented by Edwin Leibfried and Francis Trevelyn Miller.

Cast.

ACT I.—(Childhood)

Helen Keller.....Little Etna Ross
Anne Sullivan.....Edythe Lyle
Captain Keller.....Roy Stewart
Mrs. Kate Keller.....Betty Schade
Nadja.....Little Tula Belle
Nadja's Father.....John Cosgrove
Nadja's Mother.....Mary Tolenski
Sarah Fuller.....Edythe Chapman
Pickaninny Martha.....Jenny Lind
Old Black Mammy.....Sarah Lind

ACT II.—(Maidenhood)

Helen Keller.....Ann Mason
Anne Sullivan.....Edythe Lyle
Nadja.....Tula Bell
Josef.....Josef de Serino
The "Old Music Master"...Ivan Tchkowski
Ulysees.....Herbert Hayes

ACT III.—(Womanhood)

Helen Keller.....Herself
(Mrs.) Anne Sullivan (Macy).....Herself
Mrs. Kate Adams Keller, Helen's mother.....Herself
Phillips Brooks Keller, Helen's brother.....Himself
Polly Thomson, Helen's secretary..Herself
Ardita Mellinino...The regenerated Nadja
Parke Jones.....Nadja's son

Scenario by Francis Trevelyn Miller.
Directed by George Foster Platt.

"The Man in the Moonlight"

Six-Reel Universal Subject Features Monroe Salisbury in Sinister Role.

Reviewed by Robert C. McElravy.

THE purpose of life is to live—until one is hanged." This is the personal philosophy of Rossingnol, the character played by Monroe Salisbury in this six-reel Universal number, "The Man in the Moonlight." The story as a whole is an unusual one and exerts quite a strange fascination upon the spectator.

The scenes are laid in the North woods, but except for a few opening flashes, there is nothing of the ordinary

REVIEWS AND ADVERTISING AIDS (Continued)

drama of the Canadian fastnesses in this. The brief prologue, for such it amounts to, pictures the flight of one Louis Delorme from his home and family. He is lost to them for a period of two years. At the end of this time news comes that he had escaped prison with one Rossingnol, a criminal of remarkable traits.

Rossingnol appears on the scene like a Fra Diavolo, accompanied by his henchman, a comical fellow who pretends to be a poet. These two parts are admirably depicted, and the mystery is added to by the mysterious woman, who loves Rossingnol. Many of the scenes are taken on a moonlight night, when Rossingnol induces a young bride, Louis' sister, to accompany him as guide over the "Road of Death." At the end of the trail Rossingnol meets with a dramatic end and the bride is returned to her lover. The story as a whole is well developed and holds the interest firmly, though it closes leaving much to the imagination.

Cast.

Rossingnol.....Monroe Salisbury
Sergeant O'Farrell.....William Stowell
Captain Hendricks.....Alfred Allen
Ferguson.....Harry DuRoy
Pierre Delorme.....Sydney Franklin
Mother Delorme.....Virginia Foltz
Rosine.....Colleen Moore
Louis Delorme.....Arthur Jasmine

Story and Scenario by E. J. Clawson.
Directed by Paul Powell.

The Story.

In the opening scenes of "The Man in the Moonlight" the Canadian mounted police are on the trail of Louis Delorme, son of Pierre Delorme, who is wanted for whiskey smuggling. Louis is a boy who suffers from evil companionship. He escapes from justice, but is reported later to have been thrown into prison with a criminal named Rossingnol.

Two years afterward Rosine Delorme, a sister of Louis, is preparing to be married to Sergeant O'Farrell. Two men come uninvited to the wedding feast, one a picturesque though sinister fellow, attired in a wide black hat and a flowing black robe. The other is a comical character, whom the first proclaims to be a poet. A mysterious woman also invades the Delorme premises, evidently watching the tall, evil-looking visitor.

The wedding is abruptly postponed, owing to the fact that Louis Delorme and Rossingnol have escaped prison. Sergeant O'Farrell is ordered to capture the fugitives. While the disappointed bride is removing her wedding attire, the tall stranger announces to her that he is Rossingnol and that Louis is in a cabin at the end of the "Road of Death."

He induces Rosine to guide him over the perilous trail, and they are followed by the mysterious woman, who is in love with Rossingnol. The latter is killed in dramatic fashion at the close and Rosine is united with her brother and lover again.

Program and Exploitation Catchlines:

Monroe Salisbury Again Appears in Strong Drama with His Usual Skill Portrayed.

Impelling Drama of the Canadian North, Set in Realistic Scenes.

Monroe Salisbury, Star of Many Impressive Screen Successes, Seen Now in His Greatest Achievement.

Story of French Canadian Outlaw who Meets His Just Deserts.

Exploitation Angles: Salisbury must, by this time, have a strong following among patrons of theatres where his pictures have been consistently shown. Booming Salisbury, that much admitted, will be the logical "out" for cashing in on this one. Mention his past successes and direct your advertising to the women—for Salisbury has strong appeal for that sex.

"Upstairs"

Goldwyn Presents Mabel Normand in a Vivacious Farce-Comedy.

Reviewed by Louis Reeves Harrison.

A VERY amusing farce-comedy, the Goldwyn production, "Upstairs," shows Mabel Normand in her element as an ambitious and wholly irresponsible kitchen maid who aspires to join the guests "upstairs" in their dancing. The incidents are swift and amusing for the most part, not the least so, the bright young star's attempts to run an elevator, which dashes up and down like a locomotive engine running wild. It is simply a story to call forth laughter, none too consistent at times, but obviously intended to do nothing more than amuse. Mabel is vivacious in her own peculiar way, alive every moment in farcial situations. While she provides the major part of the entertainment, the other roles are well typed, especially by Cullen Landis and Edwin Stevens. A crowded house at the Strand laughed at the farce and at Mable's antics. The picture should win as an amusing feature wherever shown.

Mabel Normand
Finds it easy to amuse herself in the hotel kitchen in "Upstairs."

Cast.

Elsie MacFarland.....Mabel Normand
Lemuel Stallings.....Cullen Landis
Harrison Perry.....Hallam Cooley
Detective Murphy.....Edwin Stevens
Chef Henri.....Robert Bolder
Assistant Chef.....Buddy Post
George.....Colin Kenny
Eloise Barrison.....Beatrice Burnham
James Barrison.....Frederic Vroom
Mrs. Barrison.....Kate Lester

Story by Perley Poore Sheean.
Directed by Victor L. Schertzinger.
Photographed by George Webber.
Scenario by Robert F. Hill.

The Story.

"Upstairs" is where Elsie MacFarland hopes to go. She has come up from the kitchen of a fashionable resort and stolen a glimpse of beautifully-gowned women and men in evening dress, dancing to the music of a gay jazz band, when a cigarette is thrown in her face by a young man, who apologizes and tries to make a date with her in vain. His friend, Lem Stallings, is amused by the rebuff and makes a wager that he can bring the girl on the dance floor. To accomplish this he exchanges clothes with a bell boy and so wins the little girl that she lacks only a ball gown. Chance provides it.

An eloping young heiress, shadowed by a detective, seeks to evade him and gives her costume to the disguised bellboy for the cleaner. Arrayed in fine clothes and her old shoes, Elsie mingles with the guests until she has a chance to steal the pumps a stout lady slips off at a writing desk. She is mistaken for the eloping heiress by the detective and induced to dance in order to hold her until the arrival of her supposed father. Meanwhile, Lemm as the bell boy, does his best to make her aware of the situation. She escapes by way of the elevator, running it herself up and down until forced to stop. She crawls out when it is between floors and finds herself in the room next to that of the eloping heiress.

The chauffeur who expected to meet the latter and has followed Elsie is infuriated by his mistake and attacks the little girl. She keeps him busy until Lem arrives and a fierce fight ensues between the men. The true character of the chauffeur is thus exposed, and when the expected father of the heiress arrives he gives the award of $5,000.00 promised for saving his daughted to Elsie. This places her in a position to stay upstairs with Lem forever more, and he has learned to admire her so that it is probable she will.

Program and Exploitation Catchlines:

Clever Mabel Normand in a Vivacious and Very Amusing Farce Comedy.

Laughable Story of a Kitchen Maid Who Aspired to Join the Guests "Upstairs" in Their Dancing.

A Ragtime Romance with Plenty of Jazz, in Which a Kitchen Maid Wins a Millionaire Bellhop.

Mabel Normand in Her Most Laughable Comedy Written by One of America's Best Short Story Writers.

Exploitation Angles: Just try to sell Mabel Normand, telling enough of the story to show that this is the type of tale she delights in. Tell it widely and that is all you need do. If you live in one of those towns where many of the business shops are on the second floor, get them to come in with you on a page or half page display, a special "Upstairs edition." Ring the changes on the title such as "Mable Normand is upstairs downstairs this week. Come downstairs and see her upstairs."

"Baby Marie's Round-Up"

Two-Reel Release Features Baby Marie Osborne in a Characteristic Comedy.

Reviewed by Robert C. McElravy.

THOSE familiar with Baby Marie Osborne and her supporting company will appreciate their reappearance in tabloid form. This two-reel number, "Baby Marie's Round-Up," carries plenty of humorous plot and moves along in a speedy and entertaining manner.

The colored boy, Sambo, and his fat mammy add greatly to the comedy of the number, which is laughable at frequent intervals. The scenes are laid in both East and West, Baby Marie being taken to a ranch by her father. She has been accustomed only to a quiet, refined existence, with a governess watch-

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc

A big human-interest drama

with an **All-star Cast** *including*

RICHARD TRAVERS
GRETCHEN HARTMAN
HENRY GSELL
HELEN WEER

Directed by

SAMUEL BRODSKY

Produced by
The Argus Enterprises Inc.
Cleveland

Sales Agent
Robert W. Priest
New York

The House
By Robert

"Seven children on seventy-five dollars a month! Tell us, Manley, how do you manage it?"

"Jim, my own brother, my God!"

"Jim—please!"

"Jim, Jim! I'm so afraid!"

Should a Girl

marry her betrayer (whom she hates) to give her child a name?

Should a Wife

attempt to retain her husband's love by foisting upon him a child not their own?

Produced by The Argus
Sales Agent ROBERT W. PRIEST

Without Children

McLaughlin

Should a Man

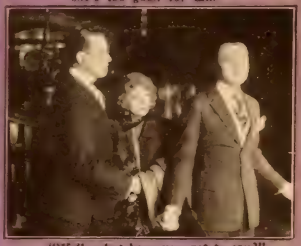
marry a girl knowing her to have been the innocent victim of a libertine?

Should a Husband

forgive his wife for denying him the child his heart craves?

"Quickly, Margaret,—where is my boy?"

"A girl that's made one mistake is still good enough for any man; and if she hasn't she's too good for him."



"Well, what have you got to say?"

"The joys that might have been."

Enterprises Inc. Cleveland

(The Film Market Inc.) **TIMES BLDG. NEW YORK**

The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc.

State Rights Buyers!

This is a Picture that will pack and jam any theatre!

It requires special exploitation because it is a big and sensational subject, delicately handled. Not smutty! It has wonderful possibilities for independent distributors who can give it attention.

Presented at the same time in the two leading legitimate theatres in Cleveland, beginning the week of August 10th:—

—the photo-play at

Klaw & Erlanger's Opera House

—the spoken version at

Shubert-Colonial Theatre

and at both theatres to a succession of packed houses!

Address inquiries to

ROBERT W. PRIEST, Sales Agent (The Film Market, Inc.)
Times Building, New York City

Produced by
The Argus Enterprises Inc.
Cleveland

Foreign rights sold to
International Photo-play
Distributors Inc.

REVIEWS AND ADVERTISING AIDS (Continued)

ing closely over her, and the new life opens up a world of adventure for her.

For a two-reel subject this number is unusually well made and carries as much plot as many longer subjects.

Cast.

Little Marie Gordon..Baby Marie Osborne
Marie's nurse.....Margaret Cullington
Jas. Gordon.....Jack Connolly
The foreman.....Gordon Sackville
Frank Wilson.....Jack Carlyle
Helen Moore.....Zula Claire
Directed by William Bertram.

The Story.

Little Marie Gordon, in "Baby Marie's Round-Up," is a "poor little rich girl" who grows very tired of her quiet, well-regulated life. She induces her father to take her with him to his big western ranch. Here she makes friends with Sambo, who rides a burro and wears cowboy's clothes. Baby Marie does likewise and they have great fun, particularly in teasing Sambo's colored mammy.

Cattle stealing is going on upon the ranch owned by Mr. Gordon and it is Baby Marie, who finally gets hold of valuable information which leads to a round-up of the thieves.

"The Four Flusher"

Lively Five-Part Metro Comedy Affords Excellent Screen Vehicle for Hale Hamilton.

Reviewed by Margaret I. MacDonald.

THERE are certainly no "stage waits" in the Metro comedy, "The Four Flusher," which features Hale Hamilton. The production abounds with action consistent with the theme; and while it must be admitted that the precepts of the comedy are thoroughly unmoral, the situation on which the picture is based, and its relation to the main character is amusing in the extreme. The comedy of the picture is clean comedy, and the characters of the story are decent people, in spite of the fact that one of them chooses to "four flush" to an alarming extent. It requires only an ordinary amount of imagination to see that "The Four Flusher" with the accessories of proper stage and musical setting should go over big.

Hale Hamilton evidently finds the role of Lon Withers to his liking; and Robert Badger, Louis Fitzroy and Ralph Bell are of much assistance in the cast. Ruth Stonehouse, Harry Holden and Frederic Malatesta sustain the dignity of the situation.

The scenes in which Romez, the South American millionaire, is entertained by Lon Withers afford some interesting spectacles such as fancy bicycle riding in a cabaret, horse racing and prize fighting.

Cast.

Lon Withers.....Hale Hamilton
Suzanne Brooks.....Ruth Stonehouse
Josiah Brooks.....Harry Holden
Pennington Crane.....Ralph Bell
Jimmie.....Robert Badger
Ford.....Louis Fitzroy
Senor Emanuelo Romez.Frederic Malatesta
Senora Flora Romez.....Effie Conley
Story by Izola Forrester and M. Page.
Scenario by A. S. Le Vino.
Directed by Harry L. Franklin.

The Story.

Lon Withers, the central figure of the story, "The Four Flusher," is a young man of big ideas and indolent habits. His hour for coming to work in the morning is anywhere from ten to twelve. His sweetheart, Suzanne Brooks, realizing Lon's failings, sets to work to teach him a lesson. She writes to a Senor Romez, a South American millionaire, and has him sent a cablegram to Lon, signed by Camp, general manager for Romez, and friend of Lon, stating that his employer will visit Los Angeles shortly, and that if proper entertainment is supplied him a splendid business opportunity is likely to open for his entertainer.

Lon enlists the capital of the head bookkeeper to the sum of two thousand dollars, with an additional forty-three dollars and fifty cents from the office boy, with their services thrown in, takes a swell suite at the leading hotel, hires an automobile and chauffeur and proceeds to entertain Romez in princely style.

The sidelights on the finances of "Four Flusher Incorporated" form amusing incidents. The outcome of the affair with Romez sharing in Suzanne's secret, is that Lon is arrested by the house detective for obtaining money under false pretenses from the servants whom he has tipped heavily, and finally enlisted in the cause of Four Flusher Incorporated, and on suspicion of having robbed his employer's safe.

Suzanne and Romez straighten out the situation and Lon is engaged at a high salary as the former's American representative.

Program and Exploitation Catchlines:

Hale Hamilton in a Lively Comedy that Moves Forward with a Zip and a Bang!

Hale Hamilton

Keeps the home gas burning in "The Four Flusher."

Clever Clean-cut Comedy with Hale Hamilton in the Role of a "Four-Flusher."

A Typical Hale Hamilton Comedy in Which He is Seen as a Young Man With Big Ideas, and How He gets Away with Them.

You Will Laugh Heartily at This Clever Story of a Clever "Four-Flusher" Who Landed a Big Job on Unadulterated Nerve.

Exploitation Angles: Play up Hamilton and then make a splash with the story of "Four-Flusher, Inc." If you have the time start a teaser, offering stock in a new company, "headed by the popular motion picture star, Hale Hamilton. Watch this space for particulars." Make this a separate two threes apart from your regular display and run it a couple of times. It will work in any town small enough to merit the use of that much space. For larger places use a throw-away with a glaring "Don't Buy Oil Stock," and advise them to wait the particulars of the new company Hale Hamilton is forming. Phrase your advertisement to make them think it is some real fake stock and then spring the story.

"The Mother and the Law"

D. W. Griffith's Modern Melodrama Is a Quick-Moving Heart Story of Wide Appeal.

Reviewed by Edward Weitzel.

NONE of the subtle treatment of theme which characterized D. W. Griffith's production of "Broken Blossoms" is to be found in "The Mother and the Law." The modern episode of "Intolerance," it has been expanded and given the benefit of the atmospheric backgrounds which were a feature of the latest Griffith picture. The story is frankly melodramatic and will have a wide appeal, its quick-moving action and deep heart interest being greatly in its favor. The further fact that it uncovers the hypocrisy of a class of "uplifters" who do more harm than good in their efforts to help the poor and who are only anxious to get their own names in print further recommends the picture.

Nearly seven thousand feet of film have been used in telling the story, and the two leading characters are taken from the class of humanity known as "toilers." At the finish, when the hero is about to be hanged for a murder committed by another person, the director has not hesitated to use the old business of the pardon that almost comes too late, but handles the situation so skillfully that it has new and unexpected thrills.

Mae Marsh as the heroine and Robert Harron as the hero made their characters convincingly human, and nothing either of them has done since the production of "Intolerance" has had more of this valuable quality. The girl which Mae Marsh portrays is sometimes inclined to wriggle and twist too much in her comedy moments, but every indication of deep feeling is the real thing and awakens a quick response from the spectator. The long list of characters required to tell the story is capably acted by the members of the supporting company.

As put on at the George M. Cohan Theatre, New York, beginning Monday evening, August 18, "The Mother and the Law" was a straight moving picture entertainment without any sort of tableau introduction or other stage effects.

Cast.

The Little Dear One.....Mae Marsh
The Boy.....Robert Harron
The Friendless One.....Miriam Cooper
Miss Mary Jenkins.....Vera Lewis
Arthur Jenkins, Industrial Magnate.....Sam de Grasse
His Secretary.....Clyde Hopkins
The Girl's Father.....Fred Turner
The Musketeer of the Slums..Walter Long
The Kindly Policeman.....Tom Wilson
The Governor.....Ralph Lewis
Chief Detective.....Edward Dillon
The Priest.....J. C. McClure
The Judge.....Lloyd Ingraham
The Warden.....William Brown
The Kindly Neighbor.....Max Davidson
The Wife.....Alberta Lee
The Brother of the Girl...Frank Brownlie
Attorney for the Boy.....Barney Bernard

REVIEWS AND ADVERTISING AIDS (Continued)

Self-Styled "Uplifters" ..... { Luray Huntley, Lucille Brown, Mary Alden, Pearl Elmore, Mrs. Arthur Mackley
Guest at Ball.....Margaret Marsh
Owner of Racing Car.....Tod Browning
Story and Direction by D. W. Griffith.

The Story.

The author of the scenario of "The Mother and the Law" has used but few names for the characters. The heroine is known as "The Little Dear One," and the hero is "The Boy." The girl's father, the boy and the boy's father are all working in the mill owned by Arthur Jenkins, at the opening of the story. Mary Jenkins, sister of the mill-owner, heads a movement to improve the condition of the poor of the community, and at the same time her brother refuses to grant his men a raise in wages. There is a strike, and the boy's father is killed when force is used to drive the strikers away from the mill. The young chap goes to another city, and, unable to obtain work, becomes a member of a band of crooks controlled by a leader known as "The Musketeer." A young girl, called "The Friendless One," who knew the boy in his home town, falls into the hands of the leader and is installed as his mistress.

The girl and her father come to the same city. After the death of her father, the girl and the boy meet and fall in love. The boy determines to reform but the gang leader tries to hold him. There is a fight and the boy wins. The couple marry and the boy tries to earn an honest living for his wife. The gang leader is attracted by his former companion's wife and tries to lure her away. His mistress finds it out and becomes very bitter against him. A put-up job planned by the gang leader convicts the boy of robbery and he is sent to prison. While he is serving his sentence, his wife becomes a mother. Later on the child is taken from her, under the pretext that she is not a fit person to raise it. The child dies.

When the boy gets out of jail, he goes back to his wife. In trying to protect her against the gang leader, the boy gets into another fight with the musketeer, during which the crook is shot and killed by his mistress. The boy is convicted of the murder. On the day he is to be hanged, the real murderer confesses her guilt, but almost too late to save the boy. The Governor has taken a train and left the city. A high power car is secured and a mad dash is made to overtake the train. This is accomplished, the pardon is signed and the boy's wife reaches the prison just in time to stop the execution and save her husband.

Program and Exploitation Catchlines: Typical D. W. Griffith Story with Quick-Moving Action and Deep Heart Interest.

An Elaboration of the Highly Dramatic and Soul Stirring Modern Episodes of D. W. Griffith's "Intolerance."

The Story of a Certain Class of Uplifters Showing How Their Hypocrisy Harms the Very People They Set Out to Help.

Highly Dramatic D. W. Griffith Photoplay with an All Star Cast Headed by Mae Marsh and Robert Harron.

Exploitation Angles: Whatever Griffith pictures have done for you, this one will repeat. Communities where his name is followed and his works applauded, this melodrama will satisfy, and in most instances enthuse. "Reformers" get their just deserts when they force their narrow-mindedness upon unwilling communities. In the Griffith pictures their over-assertiveness is followed to extreme results. You can't make a man or woman good by law—that's the pictured theory to be brought out. And, again, the injustice that comes from punishing the innocent (without a "square deal") is shown in convincing episodes. The name of Griffith will be the best sales-talk the picture can have.

"Bill Henry"

A Paramount Picture, Thos. H. Ince Presents Charles Ray in a Highly Entertaining Story.

Reviewed by Louis Reeves Harrison.

A DECIDED success, Charles Ray at home in a role that suits him, the story well constructed by Julian Josephson from the original by Louis Zellner, and the direction without a flaw by Jerome Storm, and the whole supervised by Thomas H. Ince, "Bill Henry" affords the star exactly the opportunity he likes to show up the awkward, hesitating manliness of a true hearted boy of limited social opportunity. Never for a moment does he forget to make the character convincingly what it is intended to be. In this he is finely supported by a company of artists, all of them marked types. Strongest in his support are Edith Roberts in the female lead, Bert Woodruff in the role of a kindly and doubting old uncle, William Carroll as a villainous young attorney, and Jennie Lee Courtleigh.

Charles Ray
In the derby and old-fashioned expression of "Bill Henry."

Cast.

Bill Henry Jenkins.....Charles Ray
Lela Mason.....Edith Roberts
Burton Rogers.....Wm. Carroll
Uncle Chet Jenkins.....Bert Woodruff
Aunt Martha Jenkins
Mrs. Jennie Lee Courtright
E. J. Burroughs.....Walter Perkins
Salesman.....Walter Hiers
Story by Lois Zellner.
Scenario by Julien Josephson.
Directed by Jerome Storm.

The Story.

"Bill Henry" is an ambitious country boy, who sets out on his bicycle to sell an electric vibrator. He meets with amusing mishaps and no sales until he lands at the country hotel of his uncle, where he has an opportunity to display his inefficiency, chiefly caused by his falling in love with Lela Mason, a girl who has spent her last dollar coming to the place to get an inheritance, a farm largely under water. She is induced to sell it for three hundred dollars by an unscrupulous young attorney, Bill being the secret buyer with money he has won in a forbidden poker game.

"Bill Henry" then learns that the land is wanted at a much higher figure, fifteen hundred dollars, by an oil prospector. He sells for cash and arranges with the attorney to pay the money to Lela. The attorney palms a blank receipt on poor Bill and accuses him of trying to swindle the girl.

There is no method known of getting at the truth, and Bill weakly resigns himself to what looks like disaster and disgrace. He leaves with his old bicycle, but Lila follows him, announces her faith in his honesty and induces him to return and extort a confession from the crooked attorney. This Bill does with a vengeance, applying his electric vibrator to such good effect that the swindler confesses and Bill is not only righted in the estimation of his friends, but he wins the little heiress for good.

Program and Exploitation Catchlines: Charles Ray in a Typical Ray Story that Fits Him Like the Paper on the Wall.

How an Awkward Country Boy Succeeded in Getting the Best of a Slick City Crook.

You Will Enjoy This Amusing Story in Which Charles Ray Does Some of the Best Work of His Career.

See How Charles Ray as the Backward Country Boy Uses His Electric Vibrator to Make the Crook Confess.

Exploitation Angles: Make Ray your big talking point, but link him to the story and tell that it is "a real Ray story." Send Bill Henry around town on a bicycle with a banner and hook up with the stores handling electric massage apparatus. In your newspaper advertising hook up with the oil craze.

"Kathleen Mavourneen"

Fox Production of Tom Moore's Ballad Starring Theda Bara Is a Romantic Picture of the "Ould Sod."

Reviewed by Edward Weitzel.

CHARLES J. BRABIN, scenario writer and director of the William Fox production of "Kathleen Mavourneen," is evidently well acquainted with the Dion Boucicault school of Irish drama. There is much of the pathos and humor of the elder dramatist's work in the picture which has been inspired by the celebrated poem by Tom Moore. Director Brabin's treatment of his subject tends to idealize it and give the scenes a touch of poetry that lifts a commonplace story above mere melodrama. His choice of locations has been made with this object in view, and the glimpses of wood, glen and waterfall add materially to the charm of the picture.

"Kathleen Mavourneen" will be a test of the public taste for romantic drama. Realism, so called, has occupied the larger share of attention from the supporters of the stage and the screen for several years. If patrons of the screen are to develop a liking for the sort of story that gave the Irish drama its vogue, this Fox production will be an important factor in the revival.

Theda Bara is the heroine, Kathleen. If it were possible to entirely separate her from the class of roles in which she won her reputation as a screen actress, it would be much easier to accept her as a convincing representative of the Irish peasant girl who

REVIEWS AND ADVERTISING AIDS (Continued)

attracts the Squire of Traise and is put in the position of being forced to give up the man she loves or see her father and mother and the animal members of the family turned from their home. Technically her work is excellent, but the personality which enabled her to make her vampire roles so effective can not be entirely submerged in the present part.

The supporting company is all it should be. Edward O'Connor as Kathleen's father repeats one of those fine impersonations of Irish character for which he is noted. Jennie Dickerson as the heroine's mother gives a fitting companion picture to Edward O'Connor's, and Raymond McKee is a most likable Terence O'Moore. Marc McDermott as the squire, Marcia Harris as Lady Clancharty, Henry Hallam as Sir John Clancharty, Harry Gripp as Denis O'Rourke and Morgan Thorpe as Father Flynn complete the cast.

Cast.

Kathleen Mavourneen.....Theda Bara
Kathleen's Father.....Edward O'Connor
Kathleen's Mother.....Jennie Dickerson
Terence O'Moore.....Raymond McKee
The Squire of Traise.....Marc McDermott
Lady Clancharty.....Marcia Harris
Sir John Clancharty.....Henry Hallam
Denis O'Rourke.....Harry Gripp
Father O'Flynn.....Morgan Thorpe

Based on Tom Moore's Celebrated Song.
Directed by Charles J. Brabin.

The Story.

The heroine of the Fox picture, "Kathleen Mavourneen," is a young peasant girl who is loved by Terence O'Moore, a sturdy young blacksmith who can dance a jig as nimbly as can his sweetheart. While tripping it together at a fair, Kathleen attracts the attention of the Squire of Traise, who is engaged to the elderly and unbeautiful Lady Clancharty. The lady's father is the guardian of the squire's fortune and has it in his power to cut off the young man's supply of cash if he does not marry as agreed. As the gentleman owns the house where Kathleen's family lives, he proves a dangerous rival to Terence. The girl is told she must become the wife of the squire or see her parents evicted.

While seated by the fire, Kathleen falls asleep and dreams that she has sacrificed her happiness to save her father and mother. Her adventures at the wedding and her attempts to pass herself off as a fine lady furnish a number of good comedy situations. Then matters take a serious turn. She dreams that her husband, finding himself short of funds on account of his marriage, decides to get rid of her and hires a trio or rogues to carry out the plan.

In trying to save her, Terence shoots one of the rogues and is convicted of murder. The scene of the hanging is produced in all its tragic detail, and the form of Terence is shown dangling in the air. The horrified Kathleen awakens at this instant and is overjoyed to find herself in front of her own fireplace and Terence at her side. The squire comes in to tell her that he has concluded to marry the Lady Clancharty after all, and Kathleen and Terence are free to make each other happy.

STUDIO
For Sale or Lease

at Mt. Vernon, N. Y. Heart of the business center. Immediate possession. For particulars —G. F. M., office of

CLARENCE DAVIES
149th Street and Third Avenue, New York

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES
Five Thousand $1.50
Ten Thousand 3.00
Fifteen Thousand 4.00
Twenty-five Thousand 6.00
Fifty Thousand..... 9.00
One Hundred Thousand.....15.00

National Ticket Co., Shamokin, Pa.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7|8|14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"The Trap"

Six-Reel Universal Subject Features Olive Tell in Dramatic Story.

Reviewed by Robert C. McElravy.

EXCELLENT technical skill has been employed in this six-reel Universal production, entitled "The Trap," based on the original play of Richard Harding Davis and Jules Eckert Goodman. It is presented by a large and interest cast of players, headed by Olive Tell, who plays the role of Jean Carson. The plot complications are innumerable and yet have been so carefully woven together that little confusion results in the mind of the spectator.

The drama remains close to the surface, scarcely touching the deeper emotions at any point, yet it rises always to a logical and effective climax. It presents as a whole a high form of dramatic artifice. The first scenes occur in Alaska, where Jean Carson, daughter of a prospector, teaches school. She is beloved by three men, one of whom she marries early in the story, and a second later, when the New York period is reached. The heroine thinks her first husband dead, but the villain of the piece accuses her of bigamy for purposes of blackmail.

Olive Tell screens uncommonly well and accomplishes some good work in this, though a few of the close-ups seemed unnecessary. Rod LaRocque is a highly picturesque and satisfying villain. Jere Austin and Sidney Mason both appear to advantage in more heroic roles.

Cast.

Jean Carson.....Olive Tell
Bruce Graham.....Sidney Mason
Ned Fallon.....Jere Austin
Doc Sloan.....Rod LaRocque
Helen Carson.....Tallulah Bankhead
Henry Carson.....Joseph Burke
Steve Fallon.....Earl Schenck

Story by Richard Harding Davis and Jules E. Goodman.
Scenario by Eve Unsell.
Directed by Frank Reicher.

The Story.

Jean Carson, heroine of "The Trap," teaches a small school in the Yukon. She is beloved by Ned Fallon, a young prospector in partnership with her father. Jean considers marrying Ned, knowing

Human Life Visualized At Last

PORTER installs LARGE TYPE S SIMPLEX PROJECTORS and ROBIN TIME and SPEED INDICATORS at the GEO. M. COHAN THEATRE for D. W. GRIFFITH'S GREATEST TRIUMPH, "BROKEN BLOSSOMS." This MARVELOUS PICTURE PRACTICALLY LIVES on the SCREEN. Every EXHIBITOR should see it.

For machines and accessories and perfect projection consult PORTER, the man who made installations for all of D. W. GRIFFITH'S BROADWAY PRESENTATIONS OF "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD" and "BROKEN BLOSSOMS." THE MASTER PRODUCER ALWAYS DEMANDS THE MOST PERFECT EQUIPMENT.

B. F. PORTER, 729 Seventh Avenue at 49th Street, NEW YORK
THE ONLY DISTRIBUTOR OF SIMPLEX FOR NEW YORK AND NEW JERSEY

REVIEWS AND ADVERTISING AIDS (Continued)

that he loves her, but while he is away in the hills with her father she marries his brother Steve. Steve Fallon turns out a bad lot and informs her that he already has a wife in Seattle. Later, after he has disappeared, Bruce Graham, a good looking young broker from New York, appears and falls in love with her.

When Ned comes down from the hills with Henry Carson, Jean's father, the girl tells him reluctantly that she married Steve, who had later disappeared. Jean herself returns with her father to the states, after a report had been received of Steve's death. Ned remains for a time disconsolate in Alaska.

Five years later the scene changes to New York City. Here Ned is established in offices of his own, having struck it rich in the far North. Jean is married to Bruce Graham and is the happy mother of two children. She had never told Bruce of her previous marriage, for he refused to listen to her story. Now comes the villain of the story, "Doc" Sloan, who knew of her marriage to Steve in Alaska. He seeks to blackmail both Jean and Ned. He is shot in a dramatic manner in the latter's office. The story ends happily, Ned marrying Jean's sister.

Program and Exploitation Catchlines:

Olive Tell Star in Original Story by the Late Richard Harding Davis and Jules Eckert Goodman.

Story of Alaskan Gold Boom, Filled with Thrills and Heart-Appeal.

Her Choice of Husbands Lay Between Two Brothers, While She Thought She Loved Them Both.

When Blackmail Steps in the Persecuted One Has a Hard Time—Hiding the Past.

Shadows of a Dark Past Obscure the Happiness of Later Love.

Too Many Marriages Give Blackmailer a Chance—To Be Exterminated.

Exploitation Angles: Olive Tell is a good name to couple with her past reputation on the screen. Her name is worth exploiting and presents the best box-office argument that may be directly offered.

"Chasing Rainbows"

Five-Reel Fox Production Presents Gladys Brockwell in Real Life Melodrama.

Reviewed by Robert C. McElravy.

THE action of this five-reel Fox production, "Chasing Rainbows," is not a direct narrative, with a well-defined plot, but a series of excerpts from real life, punctuated at intervals by dramatic and melodramatic episodes. It also has numerous moments of strong heart interest and carries the interest well. It never becomes obvious, but keeps the attention centered upon a few characters whose paths cross at intervals, and by this method the effect of a continuous story is obtained.

Gladys Brockwell appears as the heroine, Sadie. The girl is a waitress in a railroad restaurant in Kansas City, who learns to hate men because of her unfortunate experience with a married man, Jim Lacey, who attempts to deceive her. Sadie goes West to another railroad restaurant, where she has many experiences to give color to her life. Jim reappears on the scene and complicates matters for her, but he does not succeed in putting an end to her new love affair, though he makes the attempt.

The picture remains close to the common affairs of life at all times and the settings are in keeping with the story. The restaurant and other settings in the desert town of Bagdad are good, and some pleasing new Western business has been devised. The close is rather abrupt.

Cast.

Sadie.....Gladys Brockwell
Billy.....William Scott
Skinny.....Richard Rosson
Jerry.....Harry Dunkinson
Allie.....Irene Aldwyn
Lacy.....Walter Long
Mrs. Walters.....Claire McDowell

Story by C. Karl Harriman.
Scenario by R. A. Baldwin.
Directed by Frank Beal.

The Story.

Sadie, the heroine of "Chasing Rainbows," is a waitress in a Kansas City railroad station. She has accepted the attentions of one Jim Lacey, and is very much in love with him. Later it develops that Jim is the husband of her landlady, Mrs. Watters, and father of the latter's small boy, both of whom he deserted two years previously.

The girl is so shocked by her experience that she becomes a confessed man-hater. With a bitter heart she accepts a job in the restaurant operated by the railroad company in a desert town called Bagdad. She goes to this place and in due time the new scenes and faces about her do much to soften her grief. She takes particular interest in a consumptive patient, Skinny McGregor, whom she saves from a beating at the hands of a bully.

In the course of time Sadie becomes interested in the local manager of the restaurant, Billy Thompson. Jim Lacey reappears in her life and attempts to borrow money from her. Sadie listens to his story and then agrees to win enough money on a crooked roulette wheel she is familiar with to send him East, if he agrees to remain there. She wins the money and just as Jim boards the train learns that he had tried to shoot Billy Thompson. But the latter appears later, safe and well.

Program and Exploitation Catchlines:

Clever Series of Excerpts from Life, Punctuated by Highly Dramatic Episodes.

Gladys Brockwell in Interesting and Entertaining Story, With Strong Heart Interest.

Dramatic Experience of a Waitress Who Became a Man Hater, But Was Ensnared by Cupid After All.

She Found to Her Sorrow That She Had Been "Chasing Rainbows," Disillusioned, She Went West and There Fate Brought Its Reward.

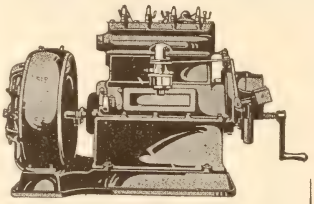
Exploitation Angles: Hook the star to the story with such lines as "See Gladys Brockwell as a hash slinger." "She deals them off the arm," etc. If you have any local charity drive on, let them run a railroad restaurant in your lobby with signs for the play. You can work this for two or three days—and you can always find some local society in need of money.

Use Color Hoods
Instead of dipped lamps. Infinitely better more lasting and cheaper in the long run. Made of natural colored blown glass.
Do Not Fade or Wear Out
Fits 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

TransVerteR
TRADE MARK REGISTERED U.S. PAT. OFF. JULY 23, 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA


4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK

Reviews (Continued)

"The Clouded Name"

Five-Reel World-Picture Tells Crude Story of the Lumber Camp Regions.

Reviewed by Robert McElravy.

SOME splendid scenic effects are found scattered throughout the entire length of this five-reel World-Picture, entitled "The Clouded Name," but its story is presented with the utmost crudeness. The treatment cannot be so easily overlooked as was the case in "The Girl Alaska," a previous release. Real Alaska constituted a scenic "scoop" of first magnitude. It was easy to forget the weakness of the story in such a case, but it is more difficult in this instance. This production was made in a wild and beautiful country, but the amateurish handling seems due to the general inexperience of the actors.

The plot is not without a strange thread of interest, in fact several entertaining complications, which if knit together with a little more skill would have put it over in good shape. As it is, the jerky development and weakness of continuity disturb the suspense and render many of the melodramatic situations ineffective.

The story concerns a young man who calls himself "Bill" and does not know the whole truth of his own parentage. There is a villain of the familiar and obvious type, a French Canadian who helps unravel the plot, and an attractive heroine.

As a whole the number will be enjoyed by people who like rugged scenery, beautiful snow effects and true pictures of life in a lumber camp. But it cannot be recommended to audiences which demand good acting and a skilfully handled plot.

Cast.

Bill.....John Lowell
Bateeste.....Edgar Keller
Edith Barnett.....Corinne Uzzell
Chris Larsen.....Charles Edwards
Joe Pearson.....C. A. Roberts
"Slug" Reager.....J. Cowles

Story by L. Case Russell.
Directed by Caryl S. Fleming.

The Story.

The hero of "The Clouded Name" is a young man who is first seen entering a strange lumber camp. He meets some men, applies for a job and gives his name as plain "Bill," neglecting to add a final one. As a matter of fact his mother died leaving the impression behind that he was an illegitimate son.

Van Allen, Sr., his son Clyde Van Allen, and Jasper Barnett and his daughter, Edith, arrive at the camp. Van Allen and Barnett are partners who own the lumber business and their great desire is to see a marriage between Clyde and Edith. But Edith becomes interested in Bill on first sight and this inspires jealousy in the heart of Clyde, who is a potential villain. Clyde spreads a false story to the effect that Bill is the father of a child just born in camp by a woman named Slater.

In the course of the action Bill saves Edith's life, when she is lost in a snowstorm. Bateese, a French Canadian, brings out the fact that Bill is himself the son of Van Allen, Sr., who had at one time married his mother and tried to cover up the fact. Clyde Van Allen is shot and killed by a woman he wronged during his attempted marriage to Edith. Bill refuses reconciliation with his father, but wins the love of Edith.

Program and Exploitation Catchlines: A Story of a Lumber Camp, with Rugged Scenery and Beautiful Snow Effects.

Romantic Story of the Love Affair of an Heiress and a Man of the Lumber Camps.

He Did Not Know Who His Father Was, But Fate Took a Hand and Brought Both Romance and Retribution.

How a French Canadian Assisted in Clearing the Mystery of "The Clouded Name," Bringing Romance and Happiness to Two People.

Exploitation Angles: With a cast of unknown players, your best bet will be to try to sell the scenic environment and ease off on players and story. Use the stills to back your argument.

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
85 Shaftesbury Avenue, London, W.
Specimen on Application

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

PREMIER TITLE CO
HIGH QUALITY FILM TITLES
OUR SPECIALTY
526-528 EAST 35th ST. CHICAGO

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States, $3.50. Per M.
1,500 film exchanges.....$5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Additional Exploitation Aids

"A White Man's Chance"

PROGRAM and Exploitation Catchlines: J. Warren Kerrigan in Absorbing Drama of a Young American's Experience in Mexico.

Surrounded by a Mob, and Accused of Murder, He "Took a White Man's Chance," Rode Forth, and Won. See How He Did It.

The Hustling Young American Masqueraded as a Mexican Aristocrat. His Exciting Adventures Will Thrill You.

See J. Warren Kerrigan in One of the Finest Characterizations of His Screen Career as a Hustling Young American and a Spanish Aristocrat.

Exploitation Angles: Play up Kerrigan for your chief appeal with lithographs in plenty and with large black letters. Go almost as strong on Lillian Walker. Their names will sell better than any extended reference to the play, but tell about the locale of the story and that Kerrigan is seen as a Mexican of the better class, using such lines as "Not all Mexicans are 'Greasers.'" "See Warren Kerrigan in, etc."

A Review of this W. W. Hodkinson picture was published on page 1024 of our issue of August 16.

"The Volcano"

PROGRAM and Exploitation Catchlines: Forceful Anti-Bolshevist Drama, With Lovely Leah Baird in the Stellar Role.

Unusually Timely Story by Augustus Thomas, Celebrated Playwright, in Which Americanism Is Victor Over Bolshevist Doctrines.

Highly Entertaining Drama of Timely Interest, Based on the Bolshevist Question, Starring Leah Baird.

In Which the Red of Bolshevism Is Overcome by the Red, White and Blue of Genuine Americanism, Shown in Thrilling Drama.

Exploitation Angles: Work up the Bolshevist angle with strong phrases in your newspaper work and lobby display. It should pay to get out a special throw-away in red ink or on red paper. In your newspaper work play on the fact that this is a specially written film story by a noted dramatic author. Use American flags for your lobby work.

A Review of this W. W. Hodkinson picture was published on page 1024 of our issue of August 16.

"The Wolf"

PROGRAM and Exploitation Catchlines: Thrilling Film Adaptation of Eugene Walter's Famous Play of the Hudson Bay Country.

Virile Story of Primal Passions in Bleak Northwestern Canada With a Red-

Reviews (Continued)

Blooded Hero Capably Portrayed by Earle Williams.

A Story of the Great Out-Doors, With a Stirring Romance and Many Thrilling Scenes.

How a Red-Blooded Trapper Overcame a Particularly Sinister Villain Shown in Highly Dramatic and Entertaining Photoplay.

Exploitation Angles: Work on the star and his support. With such a cast you can give more space than usual to the latter feature. Give wide publicity to the author and the stage success of this play. Make a little more noise than usual. You have something you can sell.

A Review of this Vitagraph picture was published on page 1023 of our issue of August 16.

"The Way of a Woman"

PROGRAM and Exploitation Catchlines: Popular and Talented Norma Talmadge in Unusually Virile Photoplay.

What Is the Way of a Woman? This Highly Dramatic Photoplay Starring Delightful Norma Talmadge Will Enlighten You.

"The Way of a Woman" Who Sacrificed the Man She Loved and Contracted an Unhappy Marriage With a Wealthy Man, for Her Mother's Sake.

An Entertaining Screen Version of Eugene Walter's Famous Play, "Nancy Lee," Starring Ever-Popular Norma Talmadge.

Exploitation Angles: Play up Miss Talmadge and let her carry the story. Make use of the fact that this is from a stage play by Eugene Walter, but do not boom it too heavily.

A Review of this Select picture was published on page 882 of our issue of August 9.

COMMENTS

Fox Film Corporation.

THE FROZEN NORTH, (Fox).—A Mutt and Jeff animated which opens with a snow storm. The principal scenes occur in a wine room and constitute an amusing burlesque on the Alaskan melodrama. This is very funny in numerous places.

HER FIRST KISS, (Sunshine Comedy).—A two-reel comic, filled with laughable knockabout situations. The plot centers about the person of a girl named Minnie, who is first seen baking pneumatic bread and rubber doughnuts. She inherits a big city restaurant, where most of the action takes place. This contains considerable new business of a funny sort.

Pathe Exchange, Inc.

BE MY WIFE, (Rolin-Pathe).—An exceedingly amusing comedy, featuring Harold Lloyd and Bebe Daniels. The scenes are in an office, where Bebe applies for a job as stenographer. Harold and his boss get into an active rivalry over her. The knockabout humor is good in this.

THE DRAUGHT OF DEATH, (Pathe).—Chapter 5 of "The Great Gamble." Ralph saves himself from the river into which he leaped, by catching the branches of an overhanging tree. He later arrives at the house where Nell and her friends are located. Nell lures him into the house and he is made prisoner, but later affects a dramatic escape. The number closes with the hero tied to a railroad track before an approaching train.

ARRIVED!

Full Page Announcement

of the

New Master Moving Picture Projector

on

September 6th

NEXT ISSUE

MASTER

Machine Tool Co.

INC.

2638-2640 Park Ave.

Phones Melrose 362-363

NEW YORK

OUT OF THE CLOUDS, (Pathe).—Chapter 6 of "The Great Gamble." Ralph escapes within an inch of his life from the approaching train. He reappears just as Aline and her father have been informed of his death by a detective. Nell and Aline are again confused, once in an amusing manner by a male flirt and later Aline is made the victim of an abduction. Ralph, learning that she has been carried away in a launch, impresses a hydroplane into service, from which he dives. He boards the launch and frees Aline, but is himself made captive. The instalment is thrilling and well made.

IN THE LAW'S GRIP, (Pathe).—Instalment No. 4 of "The Great Gamble." Some rugged scenic effects are brought to view in this lively number. There is plenty of horseback riding and exicting action generally. In one instance a man rides his horse between two cliffs on a fallen tree trunk. Ralph is made captive and about to be hung when Aline saves him. Later he is taken in charge by the sheriff, but makes a daring escape and jumps from a train into a swiftly flowing river.

HEAP BIG CHIEF, (Rolin-Pathe).—Another good comedy featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The two former appear as campers in the wilds and Bebe plays the daughter of an Indian chief. The campers are made captives by the Indians, but prove too much for the redskins and fall in love with the Indian girls. This contains a number of laughs.

Universal Film Company.

HEARST NEWS NO. 27.—Throngs in Ireland greeting fliers who crossed the Atlantic, gathering of Carranza troops at Juarez, Mexico; classic dancing in England, Turkish delegates at Peace Conference, and numerous other features of interest are included in this number.

INTERNATIONAL NEWS NO. 27.—A diversified number picturing the arrival of the "President of Ireland" at Boston, scenes from California's vineyards, King George honoring military and naval heroes, motorcycle races at Ascot, Cal.; the visit of President Wilson to Belgium, and other subjects of interest.

A LION SPECIAL (Century) July 30.—This is an entertaining animal comedy. A pig, a donkey, a goat and a dog do some very funny stunts in the opening scenes, which show that they have had no lack of training. There is also a trained lion which brings the comedy to its climax with much chasing through houses, through the streets and on the top of a railroad train. This comedy will fit any occasion.

TO THE TUNE OF BULLETS (Western), July 11.—A two-reel subject, with Pete Morison and Magda Lane as the lovers. Cattle rustling furnishes the chief plot action, and the hero aids the sheriff in rounding up the outlaws. There is a pretty love story, and the number is an enjoyable one.

CURRENT EVENTS NO. 24.—Contains manoeuvers of Culver Cadets, Michigan Intercollegiate meets, award of medals to New York firemen, Shriners march in Indianapolis and many other features of interest.

A PAIR OF DEUCES (L-Ko), July 9.—A two-reel comic featuring Charlie of the Orient, Claire Alexander and others. Some of the incidents are funny, and the number on the whole is amusing. Charlie's antics in the cabaret contain some vulgar touches which might well be eliminated. The offering is otherwise a fairly good one of the knockabout type.

THE JAWS OF JUSTICE (Western), July 19.—A two-reel Western release featuring Pete Morrison and Jane Talbot. The plot is a conventional one in which the girl thinks she is the daughter of a bandit, but instead is the sheriff's daughter. This is not very new, but contains some good action and is attractive pictorially.

This Issue of the WORLD is 12,200 Copies

From first to last cover we have the advertising support of seventy-five A-1 reputable manufacturers and distributors of Moving Pictures, Projecting Machines and every line of moving picture accessories.

These accounts show an almost 100 per cent. representation, ranging all the way from the one-inch single column ad. to the big display layout.

Being experienced and conservative buyers of advertising and having full confidence in the value of the Moving Picture World as a trade medium, the men representing the seventy-five accounts in this issue have bought

113 pages of advertising in this number

The paper with the largest net paid trade circulation.
Prove it to yourself.
Investigate!

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES
(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.
(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Nobody Home (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Heir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.

BRAY PICTOGRAPHS.

(Weekly One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.
STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1380)

Fine Art Slides

No Glass - No Breakage - Greater Transparency Absolute Uniformity.

Save The Eyes Of Your Audiences

FINE ART SLIDES

FINE ART SLIDES

can be enclosed in a letter or sent separately by first-class mail.

This not only saves postage but ensures prompt service.

FINE ART SLIDES are printed on celluloid by a photo-mechanical process.

Hence, all breakage is eliminated and absolute uniformity is obtained.

FINE ART SLIDES stand up under heat which would ruin the old-fashioned silver emulsion glass slide.

The colors are absolutely fast at all temperatures.

FINE ART SLIDES require less light than regular lantern slides, because of their greater transparency and their absolutely pure whites.

At any amperage they will outlast the old-fashioned slide.

FINE ART SLIDES are more attractive than the old-fashioned slide, because, being reproduced by a half-tone process, the faces show distinctly on the screen and the white spaces are absolutely clean, clear and brilliant.

FINE ART NON-BREAKABLE CELLULOID PROJECTION SLIDES.

are manufactured solely by

INTERNATIONAL LANTERN SLIDE CORPORATION

229-239 West 28th STREET NEW YORK

PROJECTION INSTRUCTIONS:

1 Take two discarded lantern slides, cut through the paper binding, and remove and polish the cover glasses.

2 Take a paper mask from one of the discarded slides, and place between the two polished cover glasses.

3 Place the Fine-Art celluloid slide between the cover glasses, taking care to see that it is square with the edges of the glass and that mask is straight.

4 Hold the glasses firmly together and fasten top and bottom edges with the gummed strips to be found herewith.

5 PROJECT IN THE USUAL WAY

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc.).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUGUST 31.

The Thirteenth Chair (Yvonne Delva and Creighton Hale—Six Parts).
The Great Gamble (No. 5 "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Part—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72.
Pathe News No. 73.

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Heliion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Fritzi Brunette—Six Parts)—03899.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1382)

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS.
MINIMUM, $1.00

ATTENTION.

ANYONE COMMUNICATING THE WHEREABOUTS of Roland Frank Van Velzer, formerly superintendent of laboratories, would be very much appreciated by his wife, Mrs. R. F. Van Velzer, 406 W. 58th St., New York City.

SITUATIONS WANTED.

LIVE WIRE MANAGER, expert booker and projectionist, now at liberty. Superior References. Successful, care M. P World, N. Y. City.

YOUNG MAN, age 20, desires to learn cinematography. Three years' experience as projectionist, good knowledge of lenses and elementary chemistry. High school education; best references. Harry A. Krueger, 121 E. 4th St., Michigan City, Indiana.

LABORATORY OR CAMERA MAN. Thoroughly competent technical man in chemical or photographic end. Now with large manufacturer. Laboratory, care M. P. World, Chicago, Ill.

AT LIBERTY.—Orgnaist, thoroughly experienced in high-class picture work. Can furnish excellent references. Member A. F. of M. Pipe organ only considered. Address Box 290, Hamilton, Ohio.

PUBLICITY is the life of any organization. What can you offer a live wire, married, age 26, experienced in magazine, editorial, newspaper, theatrical, motion picture, free-lance writing and publicity? Want connection with any organization requiring such services. M., care M. P. World, N. Y. City.

OPERATOR AND ELECTRICIAN with experience, expert on projection, desires first-class position. Wire or write J. A. Rehkopf, Petoskey, Michigan.

HELP WANTED.

WANT EXPERIENCED comedy director. Give age, experience and salary wanted. Company just organized. Permanent to right party. Canadian Films, Ltd., 4 Hospital street, Montreal, Canada.

EQUIPMENT FOR SALE.

BARGAINS.—Two Power's 6A machines; 110 direct current motors; ship immediately on deposit; balance after examination. Box 82, Canton, Ohio.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FILMS FOR SALE OR RENT.

FILMS: If it's moving picture films you need, we have them. Features, comedies, dramas, Chaplins, reasonable. Let us know what you want. We have it. Manor Films, 141 West 45th St., N. Y. City.

FOR SALE.—Five and six reel features: "Sloth," Special, Charlotte Walker; "She's Got Him on the String," Mutual, all-star cast; "The Society Detective," Cosmo, all-star cast; "Strathmore," Mutual, Francelia Billington; "Texas Steer," Selig, Tyrone Powers; "True Nobility," Mutual, Helene Rossen; "Unto Those Who Sin," Selig, all-star cast; "Up from the Depths," Mutual, Courtney Foote; "Voice of Love," Special, Ann Dearing; "Woman in Black," Biograph, all-star cast. Federal Feature Exchpge, 145 West Forty-fifth street, N. Y. City.

FOR SALE.—Four original reels, "Battle of Ojinaga, Mexico," across Rio Grande River from Presido, Texas, fought by Pancho Villa. O. A. Bell, 25 Palms Court, El Paso, Texas.

THEATRES WANTED.

WANTED TO LEASE theatre and all equipment in a town over fifteen thousand. Write or wire. Sam Schlup, Cambridge, Ohio.

WANTED TO LEASE fully equipped theatre in good show town, population six or eight thousand, Jewel Theatre, Kenton, Tenn.

CAMERAS, ETC., FOR SALE.

IF ITS MOTION PICTURE CAMERAS write at once for our latest complete catalog, listing everything in new and used cameras, featuring the famous U. S. COMPACT PROFESSIONAL QUALITY camera fitted with 50 M. M. Tessar lens, at $92.50. The NEW UNIVERSAL 200 ft. capacity at the rock bottom price of $367.00, or with automatic internal shutter dissolve, at $467.00. Largest line of used motion picture cameras in the world. A few specials: 400 ft. capacity SIMPLEX outside magazine, complete with case, Tessar F: 3.5 lens, at $175.00. 400 ft. capacity ERNEMANN MODEL B, fitted with two 3 3/8 inch and 6 inch lenses, four magazines, a perfect studio and field camera, special at $500.00. 400 ft. capacity PHOTO CINES, fitted with Tessar F: 3.5 lens, complete at $145.00. U. S. DELUXE CINEMATOGRAPH, complete as listed for $900.000, price $425.00. DEVRY PROJECTORS, late models slightly used, $100.-00 each. Don't delay, but send today for our catalog which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

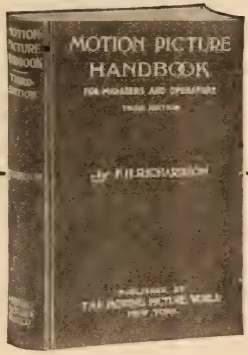
CAMERAS, ETC., WANTED.

WANTED.—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

WANTED.—Motion picture cameras in A-1 condition, suitable for news or field work, 400-foot capacity, complete with tripods, cases, etc. Highest prices paid. Address Fox News, 130 West Forty-sixth street, N. Y. City.

MISCELLANEOUS.

WANTED.—Any advertising aids used in exploiting "Mysteries of Myra." Write Smith, 624 Knickerbocker Theatre Bldg., N. Y. City.



700 Pages

300 Illustrations

Substantially Bound in Red Cloth

If you are not one of the **5,000 Managers or Operators** who **swear** by the **"HANDBOOK"** you should ORDER TO-DAY!!!

Sent Postpaid for $4.00

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

Schiller Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Cal.

Before building—purchase

"Modern Theatre Construction"

By EDWARD BERNARD KINSILA

TALK intelligently with your architect. Select good designs, know that the projection room, screen and stage are going to be satisfactory. Have the right lighting; proper settings; artistic decorations. Consider ahead of time the safety and comfort of patrons. Be enlightened as to the building requirements, construction laws, etc., etc.

This 269-page illustrated work sent postage prepaid on receipt of $3.00

CHALMERS PUBLISHING CO.

516 Fifth Avenue
New York City

917 Schiller Bldg.
Chicago, Ill.

Wright & Callender Bldg., Los Angeles, Cal.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.

The Midnight Man.

(*Drama—Eighteen Two-Part Episodes—James Corbett.*)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.

SPUR AND SADDLE SERIES.

(*Two-Part Western—Marie Walcamp.*)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.

STAGE WOMEN'S WAR RELIEF SERIES.

(*Monthly Release.*)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (One Reel)—03904.

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.

(*Two Reels Each.*)

July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.

(*Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Hollaway.*)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

(*Drama—Fifteen Episodes—Two Parts Each.*)

(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

Issued every Tuesday and Saturday. (Topical).

PRIZMA.

Trout.
Kiddies.
Model Girls.
China.
Birds and Glowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(*Two Reels Each.*)

Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.

Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

EQUITY PICTURES CORPORATION.

Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.

Two West Forty-Seventh Street.

The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

OUTING-CCHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.
Aug. 2—Fiddlers and Acrobats.
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.

Fit to Win.

ROGERS FILM CORPORATION.

(*A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.*)

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Features.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Khavah.

(*Continued on page 1384*)

SIMPLICITY—that new Aluminum Paper Screen put up in rolls

It costs almost nothing compared with the high priced screens and gives most brilliant pictures with every detail being fully brought out; it increases the light wonderfully and will allow you to reduce your current and cut your electric current bill. SIMPLICITY is the brilliant, economical and lasting screen that will not tarnish. It produces pictures that are chalky white and lifelike, positively the biggest improvement you could invest your money in. Price $4.00 per roll of 72 square feet ½ yard wide, 16 yards long; each roll weighs 2 pounds. Used by some of the BEST THEATRES.

Will give 100 per cent. more light than any white ordinary curtain.

Small curtains take 2, medium ones 3, large 4 rolls.

Can easily be hung by any paper hanger. Made for wall or stationary curtains only, cannot be applied to roll or drop curtains.

WALTER G. PREDDEY

187 Golden Gate Ave. SAN FRANCISCO, CAL.

Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone: Chelsea 3227

Addressing Multigraphing Printing Typewriting

Rothacker Prints

The Best For The Best of Them

La Cinematografia Italiana ed Estera

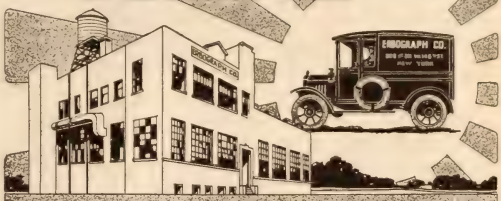
Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

ERBOGRAPH FOR SERVICE



PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G. B. ERB, President

203-211 WEST 146TH STREET, NEW YORK

Pre-eminent in the field of portable projection—ideal for screening, etc.—

The De Vry—

Let us show you how you, too, can profit by its use. Write to

THE DE VRY CORPORATION

1256 Marianna Street CHICAGO, ILL.

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Broka Bldg., New York

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Last of the Open Range.

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)

Billie West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

JACK AND HARRY COHN.
1600 Broadway, N. Y. City.
("Hall Room Boys" Comedies—One Reel Each.)

ENTENTE FILM CORPORATION
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.) L
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(Forty Single-reel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).
"Skinner" Series (Essanay Reissues).

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.
Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.
Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).
Some Nerve (Charles Chaplin—One-reel reissue).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WALDORF PHOTOPLAYS.
229 West Forty-second Street, N. Y. City.
Where Bonds Are Loosed.

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.

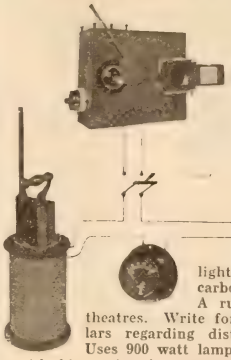
Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

At last—a Simple, Practical, Economical and Complete

MAZDA OUTFIT



that will give more light on the screen than any outfit on the market at the present time. It will save you considerable on your electric bill and does entirely away with carbons. We furnish lamp-house and everything complete for $150. Easily attached to any machine, does entirely away with all your old arc equipment, giving a better, even, steady light. No buzzing or noise like carbons. No feeding or trouble. A rugged, dependable outfit for theatres. Write for circulars and give particulars regarding distance, size of picture, etc. Uses 900 watt lamp, giving good light at 90 ft. with big saving in current over arc. Makes operating easier.

WALTER G. PREDDEY

187 GOLDEN GATE AVENUE

SAN FRANCISCO, CAL.

The Essential Requirements

FOR

Improved Projection

ARE

SPEER CARBONS

Speer Alterno Combinations

for A. C. Work

AND

Speer Hold-Ark Combinations

for D. C. Work

Produce Incomparable Results

Wri e to-day for descriptive folders.
Read the unbiased opinions of operators.

Place an order now with your Supply House

"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

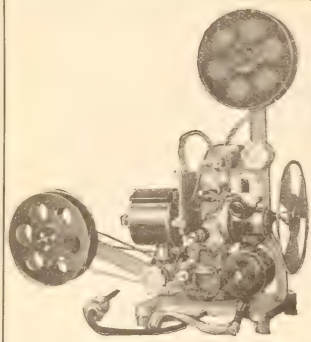
EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The New Premier

Pathe-scope

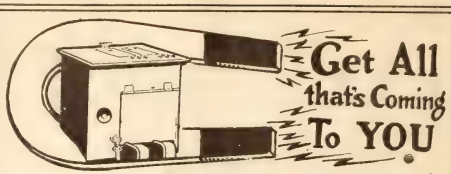
Flickerless "Safety Standard" Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.
Can be used by **any one, any time** and **any where**, without any danger, fire or insurance restrictions.
Labeled by Underwriters, "Enclosing Booth Not Required."
Weighs only 23 pounds. Fits in a small case. Operates from any light socket. The wonderful T-4 lamp (just perfected for us) gives from three to four times the illumination formerly obtainable. Uses less than 100 watts in lighting 12-foot picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. { Pathescope Negatives from any positive.

Send for 32-page convincing catalog.

The Pathescope Co. of America, Inc.
Dept. M.W.
Aeolian Hall, 35 West 42nd Street, New York
Agencies and Service Stations in Principal Cities



You can't be sure that you are getting every dollar of profit your business earns unless you make sure that every dollar taken in is accounted for.

The New Perfected Automaticket Register

will strictly account to you for every ticket sold at each price, and give you an automatic check on cash receipts.

It has a record for frequently paying for itself in eliminating leaks and losses.

If your net profit isn't what you think it should be, you are probably losing money every day through lax box office methods.

Let us send you literature, giving box office facts you should have.

THE AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1735 BROADWAY NEW YORK

USED WHEREVER TICKETS ARE SOLD — AUTOMATICKET SYSTEM

New Thrills of Delight

Created in Every Picture by

THE BRIGHT WHITE LIGHT

PRODUCED WITH
KINARKO

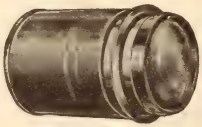
KINARKO KINARKO KINARKO

CARBONS

"A Carbon made specially for particular operators"

YOUR DEALER
or
CARBON IMPORTS CO.
110-112-114 West 42d St.
NEW YORK

KINARKO KINARKO KINARKO



Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Simplex

UNASKED—UNSOLICITED

THESE VOLUNTARY

Simplex Tributes

FROM MEN WHO

KNOW

REACH US EVERY WEEK

August 5th

F. G. FLEISHMAN, Mgr., Novelty Theatre, Portland, Oregon, writes:—

* * * "Am using three of your machines in two houses * * * one I bought six years ago which has been in constant use THIRTEEN HOURS A DAY FOR SIX YEARS WITHOUT ANY REPAIRS." * * *

August 9th

G. A. GRIDER, Lyric Theatre, Stockton, Cal., writes:—

* * * "It may interest you to know that your machines No. 1549 and 1550 installed in 1912 have been running continuously since that date and are still projecting a good picture. THE ONLY NEW PARTS THAT HAVE BEEN PUT IN ARE SHOES AND NEW SPROCKETS." * * *

August 10th

HARRY E. SMITH, Orpheum Theatre Company, Topeka, Kans., writes:—

* * * "The Orpheum Theatre of which I am the operator has just installed two new Type "S" Simplex machines and I have rebuilt my old 1913 model Simplex that we use in one of the other houses. THIS MACHINE I RAN FOR SEVEN YEARS STEADY WITHOUT ONE CENT FOR REPAIRS—SOME MACHINE!" * * *

July 14th

W. L. KEYSER, Pastime Theatre, Iowa City, Ia., writes:

* * * "The Simplex we installed two years ago last February HAS BEEN RUNNING SEVEN AND A-HALF HOURS EVERY DAY IN THE YEAR AND HAS NOT LAID DOWN ONE SECOND. I am using the same star and cam that came in the machine and the picture is absolutely steady." * * *

July 1st

HERBERT L. GRAF, Alamo Theatre, Washington, D. C., writes:—

* * * "We have used your Simplex Projectors for over four years and I take pleasure in saying that the service they have rendered CANNOT BE EQUALLED BY ANY OTHER MACHINE, the upkeep of your machine is very small in cost, smaller than any other machine I have ever worked on and I MUST SAY I HAVE RUN EVERY MAKE MACHINE SO FAR." * * *

July 30th

SAM SCHWARTZ, Owner, Aztec Theatre, Eagle Pass, Tex., writes: —

* * * "I have tried five other different makes of machines and THE SIMPLEX IS THE ONLY ONE WITH WHICH I AM ABSOLUTELY SATISFIED IN EVERY WAY, NOT ONLY AS A MATTER OF ECONOMICAL OPERATION, BUT OF PERFECT PROJECTION AS POSSIBLE." * * *

Does their experience with *SIMPLEX* convey anything to you?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Power's Cameragraph

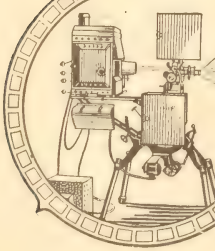
in the projection room lifts every theatre out of the ordinary class and, no matter where they may be located, puts them on Popular Street.

This projector never followed any one. It is an originator; and in the perfection of its service it has always met the public demand—and kept a step ahead of it.

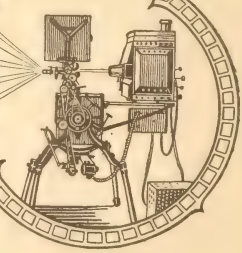
To keep your theatre abreast of the times you must have projection that's right. You always get it with

The Pioneer Projector

Illustrated Catalog No. 15 gives full details



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



DEC 1 8 1933